



MISSISSIPPI DEPARTMENT OF EDUCATION

Arts Instructional Resources

for CHORAL *and* INSTRUMENTAL MUSIC

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DEPARTMENT OF
EDUCATION



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The Mississippi Department of Education, in partnership with the Mississippi Music Educators Association, assembled a team of music educators to develop guidance around the *National Core Arts Standards*. This committee, representing music educators across the state of Mississippi, unanimously agreed that the *National Core Arts Standards* should become the model for standards of music education in Mississippi. The Mississippi Department of Education and our state's arts education organizations work together to offer rigorous training annually to assist arts specialists at every grade level to fully implement the *Mississippi College and Career-Readiness Arts Learning Standards for Music* in their classrooms.

The *Arts Instruction Resources for Music* document is intended to serve as a resource for all music educators, PreK – 12th grade. It is a comprehensive document with links to many resources, programs, websites, and research that are important and of interest to music educators. It will be beneficial for the first-year teacher as well as the veteran music educator.

This *Arts Instruction Resources for Music* contains research on best practices, the latest trends in presentation of material, assessment, and technology use. Information contained in the resource is compiled from contributions of the music writing team. Throughout the resource, specific suggestions and examples are provided in the form of teacher testimonials from educators in the field. It will reside on the Mississippi Department of Education website to allow for continuous access by music teachers throughout the state.

Mississippi is considered the Birthplace of America's Music. The rich history of the arts in the Magnolia State has fostered the musical growth of many artists who have created exquisite music that inspired the nation and beyond. Continuing the tradition of educating Mississippi's PreK-12 students depends upon the utilization of standards of excellence that will ensure teaching that aims to prepare proficient and advanced musicians for 21st Century success.

Students of all ages benefit from comprehensive, balanced, and sequential learning in music led and taught by qualified teachers certified in music education. It is also true that all educators, teachers, and administrators - preschool through high school level - can unleash the power of music education instruction through correlation and integration into all subjects in education. Whether starting with music and connecting to other subjects or enriching the regular classroom with music instruction and enhancement, including music in the learning setting is powerful. Music's power to enrich human experience and society is recognized throughout the world, and thus, music should be an integral part of a well-rounded education.

Music education is for all students in Mississippi. By using the *MS CCR Arts Learning Standards for Music* and the *Arts Instruction Resources for Music*, all educators will be able to teach their students with proficiency by designing rigorous curricula,

collaborating with other teachers, and creating a classroom setting that supports and promotes high-quality music education.

Purpose

The purpose of the *Arts Instruction Resources for Music* is to enhance implementation of the *Mississippi College and Career Arts Learning Standards for Music* and assist teachers in their day-to-day or career goals.

Living Document

The *Arts Instruction Resources for Music* is intended to be a living document that welcomes modification, amplification, and revision, as needs arise, to better educate students as the 21st Century progresses. As such, the document will live “on-line” with intended updates expected and planned. Teachers are encouraged to contribute their expertise to the document by adding information that will facilitate planning for instruction, provide methods to approach particular standards, or offer tips and suggestions for the benefit of fellow music educators.

***“Music is forever;
music should grow and
mature with you,
following up right on
up until you die.”
- Paul Simon***



The Arts Learning Standards

Mississippi's College- and Career-Readiness Arts Learning Standards, published in 2017, are aligned with the 2014 National Arts Standards and include the disciplines of dance, media arts, music, theatre, and visual art. The standards are designed to empower and inspire arts educators and their students to explore the many facets of the arts and prepare them for a lifetime of engagement with the art forms. They are framed by artistic literacy, as outlined in philosophical foundations, lifelong goals, and artistic processes, articulated as anchor and performance standards that students should attain.

The *MS CCR Arts Learning Standards*' primary purpose is to provide a basis for curriculum development of Pre-Kindergarten – 12th grade instruction.

Artistic Literacy Defined

Artistic Literacy is the knowledge and understanding required to participate authentically in the arts. Authentic participation in the arts calls for an understanding of the processes that lead to fluency in an art form. Fluency in the language(s) of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to the degree that allows for fluency and deep understanding. In all the arts, this means discovering the expressive elements and knowing the terminology used to comprehend an art form. Students should also have a clear sense of embodying that form and reflect, critique, and connect personal experience to the arts. (*MS CCR Arts Learning Standards*, p. 7)

Foundations and Goals

The arts standards are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The standards for each arts discipline grew out of **philosophical foundations and lifelong goals** that illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines. (*MS CCR Arts Learning Standards*, p. 9)

- The Arts as Communication
- The Arts as Creative Personal Realization
- The Arts as Culture, History, and Connections
- The Arts as a Means to Wellbeing
- The Arts as Community Engagement

The structure of the arts standards suggests that they are learning events, progressing across grades and levels to create a sequential, standards-based approach to arts education.

Understanding the Arts Learning Standards

Organized around four arts processes, the Mississippi standards mirror the intent and wording of the *National Core Arts Standards*, found at www.nationalartsstandards.org.

At the National Standards web site, teachers have access to samples, links, and handbooks to guide instructional planning focused on the arts processes: Creating, Performing/Presenting/Producing, Responding and Connecting.

The standards are rooted in a creative approach to teaching and learning. They describe expectations for learning in the arts (dance, media arts, music, theatre, and visual arts) regardless of culture, style or genre, and impart the breadth and depth of the arts experience through the art-making processes. Four artistic processes organize the standards across the arts disciplines: Creating, Performing/Presenting/Producing, Responding, and Connecting.

The **components** of the standards:

- Philosophical Foundations/Lifelong Goals
- Artistic Processes
- Anchor Standards
- Performance Standards – [serve an] overarching function of nurturing the ultimate goal of artistic literacy.

The *MS CCR Arts Learning Standards* are based on the **artistic processes** of:

- Creating
- Performing/Producing/Presenting
- Responding
- Connecting

Each artistic process includes a set of overarching **anchor standards**. The anchor standards are consistent across all the arts disciplines. (*MS CCR Arts Learning Standards*, p. 10)

Mississippi College-and Career-Readiness Arts Learning Standards

ARTISTIC PROCESSES

Cr- CREATING	Pr- PERFORMING/ PRESENTING/ PRODUCING	Re- RESPONDING	Cn- CONNECTING
DEFINITION	DEFINITION	DEFINITION	DEFINITION
<p>Conceiving and developing new artistic ideas and work.</p>	<p>PERFORMING (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.</p> <p>PRESENTING (visual arts): Interpreting and sharing artistic work.</p> <p>PRODUCING (media arts): Realizing and presenting artistic ideas and work.</p>	<p>Understanding and evaluating how the arts convey meaning.</p>	<p>Relating artistic ideas and work with personal meaning and external context.</p>

ANCHOR STANDARDS

STUDENTS WILL	STUDENTS WILL	STUDENTS WILL	STUDENTS WILL
<ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work. 	<ol style="list-style-type: none"> 4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work. 	<ol style="list-style-type: none"> 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work. 	<ol style="list-style-type: none"> 10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

(MS CCR Arts Learning Standards, p. 11)

Creative Practices Defined

Creativity is given greater emphasis in the arts than in other academic disciplines. Arts teaching, therefore, requires a learning environment in which students are encouraged to imagine, investigate, construct, and reflect.

Success and achievement in the arts demands engagement in the four essential creative practices of imagination, investigation, construction, and reflection in multiple contexts. These metacognitive activities nurture effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration, each of which transfers to the many diverse aspects of learning and life in the 21st Century. Active engagement in the artistic process allows individuals to develop and realize their creative potential. (*NCASS Core Arts Standards*, p. 19).



Process Components

In the chart below, there are verbs matched to each of the Artistic Processes. These Process Components for music represent the actions that demonstrate what learning looks like when students are engaged in one of the artistic processes.

ARTISTIC PROCESSES	PROCESS COMPONENTS FOR MUSIC
CREATING	IMAGINE, PLAN, MAKE, EVALUATE, REFINE, PRESENT
PERFORMING	SELECT, ANALYZE, INTERPRET, REHEARSE, EVALUATE, REFINE, PRESENT
RESPONDING	SELECT, ANALYZE, INTERPRET, EVALUATE
CONNECTING	CONNECT

Opportunity to Learn Standards

The National Association for Music Education (NAfME) published the [National Opportunity to Learn Standards](#) document. This document is a companion for the Music portion of the *National Core Arts Standards*. It describes conditions that must be in place if the promise inherent in the Core Music Standards is to be realized – that all American students must have the opportunity to achieve music literacy.

According to the NAfME website, “the goal of the Opportunity to Learn (OTL) Standards is to provide the basis for students to have the most effective learning circumstances and settings at their schools.”

Components of the Learning Environment

The [National Opportunity to Learn Standards](#) document publication addresses the following topics:

- Curriculum and Scheduling
- Staffing/Professional Development and [Teacher]Evaluation
- Materials and Equipment
- Facilities

It includes descriptions of best practices for each of the topics named above in the following areas:

PreK – 2 General Music

Grades 3 – 5 General Music

Grades 6 – 8 and Secondary General Music

Ensembles (Elementary and Secondary)

Composition and Theory

Guitar/Keyboard/Harmonizing Instruments (Elementary and Secondary)

Technology

Found within the [National Opportunity to Learn Standards](#) document are details that assist music teachers, school principals, and district administrators to plan for music classes at all levels. Music educators and arts organization leaders at the national level developed and revised these standards. The document is a companion to the *Mississippi College- and Career-Readiness Arts Learning Standards for Music* because it helps to establish the conditions that lead to successful implementation of the standards.

Planning for instruction is a key component for learning that leads to artistic literacy in music. Standards provide the foundation for planning. Links within this section connect to state and national standards for music in PreK-12 school settings. **It is imperative to understand the *MS CCR Arts Learning Standards for Music*, the artistic processes, anchor standards, and the process components.**

Lesson Planning Essentials for PreK-12 Music Instruction

Music teachers who craft a quality lesson plan invest in establishing a positive learning environment. An effective lesson can be created by using the format below:

1. National and State Music Standards, Mississippi College and Career Readiness Standards (Language, Speaking, Reading).
2. Objectives—behavioral objectives using the format below:
The student will demonstrate understanding of _____ by _____ with ____ % accuracy.

Examples of completed format:

- The student will demonstrate an understanding of dynamics by holding up a picture of a large trumpet for loud and a picture of a small trumpet for quiet sound with 90% accuracy.
 - The student will demonstrate an understanding of pitch by decoding the written notation with 100% accuracy.
3. Procedures: write a step-by-step plan of action, being careful to think in detail to ensure efficiency.
 4. Materials: provide a complete list of needed materials for the lesson with thoughts toward dissemination to save time. Possibly distribute materials while giving instructions to multi-task.
 5. Assessment: select from the following:
 - Pre-Assessment: a pre-test such as sight-reading or a pencil/paper diagnostic test to determine what the student already knows.
 - Formative Assessment: the teacher constantly listens to student performance providing guidance toward mastery of written notation or music content using the flow-chart:
 - The teacher teaches—students perform—teacher diagnoses—(repeat).
 - Summative Assessment: final evaluation of student learning outcomes following music instruction and can take the form of a performance test, concert, pencil/paper test.

6. **Technology:** plan use of technology and devices to listen to music and/or record student performance.
Teachers are encouraged to make an audio or video recording of student performance frequently, asking student performers to evaluate progress using the academic language of music, both verbally and in writing.
7. **Enrichment:** include activities, plans to extend the lesson, time permitting
8. **Remedial Work:** suggest possible means to assist pupils who were not able to grasp the concepts being presented. Two important methods to try in music rehearsal are:
 - reduce the tempo
 - isolate a chord, pitch, measure, or phrase for improvement; then, weave the corrected passage back into the fabric of the music selection
9. **Accommodations:** school districts are required to provide information to assist teachers with students who have disabilities through an Individual Education Plan (IEP).

Additional Instructional Planning Considerations

It is recommended that the best practices for teachers are to engage students on multiple levels of thinking via Bloom's Taxonomy and document such in daily lesson plans. Music specialists are expected to engage students in all 6 levels of thinking during each unit of study. Consider ways to deliver content that will enhance learning. For example, students engaging in sight-reading music will combine their visual, auditory, or kinesthetic learning simultaneously.

6 - CREATING

putting information together in an innovative manner

5 - EVALUATING

making judgments based on a set of guidelines

4 - ANALYZING

breaking the concept into parts and understand how each part is related

3 - APPLYING

use the knowledge gained in new ways

2 - UNDERSTANDING

making sense of what is learned

1 - REMEMBERING

recalling relevant knowledge from long-term memory

Encourage a variety of musical activities:

- singing
- playing instruments
- improvisation
- creating music (both rhythmically and melodically for pitched and un-pitched instruments)
- reading/decoding notation
- listening to and evaluating music
- determining music in relation to other arts/subjects, history/culture
- conducting

According to David Elliot, author of “Music Education: Why? What? and How?”, we should strive to develop musicianship in each student that includes:

- Formal Music Knowledge: music literacy or the ability to decode written notation and the ability to discuss music using music terms (academic language)
- Informal Music Knowledge: practical or common-sense action while making music; being musically “savvy”
- Supervisory Musical Knowledge: the ability to think-in-action and know-in-action; metacognition

Consider ways to enhance the music lesson by incorporating videos, recordings, and movement/dance.

Provide means for collaborative learning/differentiated instruction

- Different sized group options:
 - whole class
 - half class
 - quarter class
 - large group
 - small group
 - pair
 - solo
- Different group compositions:
 - homogeneous ability groups
 - heterogeneous ability groups
 - random groups
 - interest groups
 - language groups

Opening and closing the lesson:

- use a special presentation that piques the interest of the students and enables the learners to help the teacher develop the lesson
- provide variety by changing opening and closing lesson activities

Assess student comprehension using differentiated measures:

- behavioral observations
- discussions/chats
- written assignments (allow students to demonstrate understanding in both traditional composition and using musical notation)
- informal monitoring
- music performance (individually and in an ensemble)
- portfolios
- presentations
- products
- tests
- verbal assessments

Evaluation of the lesson's effect with plans for future instruction

- reflect daily on the success (or lack of success) of the lesson plan to prepare for continued instruction
- consider employing enrichment activities to reinforce concepts
- remember that individuals learn through repetition

Links to lesson plans focused on Mississippi music and musicians:

- [MS Blues Trail and Beyond](#) (grades 4-12)
- [B.B. King](#) (grades 4-12)

The Music Learning Environment

Establishing a learning environment conducive to fostering mastery of national and state standards for music education is paramount for each teacher. The environment must be planned in advance and should encompass the following:

- Create and maintain a positive learning environment
- Establish expectations, explain rules, role-play acceptable or unacceptable behaviors
- Hold students accountable for understanding boundaries of student interaction
- Describe consequences for inappropriate behavior
- Give positive reinforcement when desirable outcomes occur
- Set goals and report progress toward goals
- Use paper and pencil assessments and performance assessments to measure progress toward meeting standards or expectations

Endeavor to ensure that all students are engaged in learning. Not only is it important to establish rules/consequences, but the teacher must also continuously ask, "Are the students engaged in learning?" Student buy-in to learning can be enhanced by the following:

- Cogent lesson planning
- Constant Formative Assessment during the execution of the lesson plan
Example: Teacher teaches—students perform—teacher diagnoses—(repeat)

- Arrangement of classroom furniture to facilitate learning and to provide close proximity by the teacher
- Establishing a performance atmosphere

Creating a Performance Atmosphere

In the book *Music Matters: A New Philosophy of Music Education*, David Elliott proposes a *Praxial* approach to music teaching. Music is a practice, an activity in which humans engage in music-making individually and in groups. Hence, the best way to learn music is by making music.

Whether a music performance ensemble, general music, or elementary music class, teachers are encouraged to assist students in developing musicianship through making music.

The variety of music learning strategies may include:

- Singing
- Playing instruments
- Improvisation
- Creating music (both rhythmically and melodically for pitched and unpitched instruments)
- Reading/decoding notation
- Listening to and evaluating music
- Analyzing music in relation to other arts/subject areas, history, and culture
- Conducting



Introduction

The following statement introduces the [Mississippi College- and Career-Readiness Arts Learning Standards](#) for Dance, Media Arts, Music, Theatre, and Visual Arts. These statements guide the work of music and other arts educators when working with students.

The mission of arts education in Mississippi is to ensure that students know and experience the uniqueness of the arts, understand themselves and their world by creating, expressing, and communicating meaning through the arts, and value the arts as humanity’s most essential and universal language transcending culture, time, and place.

The Mississippi College- and Career-Readiness Arts Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts are designed to be robust and relevant to the real world while reflecting the knowledge and skills that students need for success in college and careers and to compete in the global economy. The Arts standards also serve to empower and inspire arts educators and their students to explore the many facets of the arts and prepare them for a lifetime of engagement with art forms.

Ensuring a Well-Rounded Education means that all students have access and opportunities to experience high-quality instruction in the Arts.

With this ideal in mind, music teachers are tasked with a multi-faceted role that extends far beyond teaching music. Therefore, this section seeks to address important topics that will assist Pre-K-12 music teachers in managing the aspects of a music teaching position, so students receive high-quality instruction that leads toward a lifetime of engagement with music.

Arts as a Core Subject

Listed as a Core Subject under the “Every Student Succeeds Act” (ESSA), the Arts are included in the definition of a [Well-Rounded Education](#), making these subjects eligible for programs supported by federal funding.

Approved Courses for K-12 Schools in Mississippi

This document includes licensure endorsements for each music course.

Music Teacher License Categories

Districts are strongly encouraged to employ certified music specialists for music instruction. The following endorsement codes are licensed by MDE:

- 125 Music (K-12) Performing Arts
- 165 Music Education Instrumental (K-12)
- 166 Music Education Vocal (K-12)
- 641 Music Theory, Advanced Placement

Districts may choose to contract other staff that may include accompanists, contractual lessons, or clinics (much like a tutor or specialty “coach” in other disciplines). In this case, clear expectations between the music specialist and contractual staff should be established.

Opportunity to Learn Standards for Music

To support the work and mission of the Standards and the goal of a well-rounded education, the following topics provide suggestions and talking points for administrators, music educators, and interested public members to support a music program in any given school. By following these objectives, schools can provide the necessary elements for their students to grow in artistic and music literacy while promoting positive experiences for teachers and students alike.

The [*National Opportunity to Learn Standards*](#) document was created to support the implementation of the Arts Standards and assist administrators and teachers in taking necessary steps to build and maintain a learning environment that fosters artistic literacy.

Physical Space

Regardless of age, students should have adequate space “to accommodate the largest group taught and have appropriate properties of acoustics, lighting, secure storage, and sound” ([*National Opportunity to Learn Standards*](#)). Performance venues should also be considered.

In the elementary general music class, the administration is strongly encouraged to have the music specialist teach only one class at a time. Combining classes takes away from quality instruction and becomes a challenge in classroom management. General music teachers should also have separate classroom space.

At the secondary level, performing ensembles need to comfortably accommodate the largest number of students in one class/ensemble. There are also physical needs unique to each performing group (risers, music stands, instrument space, etc.). Secondary general music classes should also have adequate space needed to be comfortable.

Unique classes like piano lab, guitar, small ensembles, and music technology have their own physical space challenges. The director should research and communicate clearly with those needs with the administration.

Budget and Funding

The [*National Opportunity to Learn Standards*](#) document states, “Music education cannot exist without making music, and making music in most traditions requires instruments, accessories, texts, and other content, and increasing access to and use of various technologies.” This document also gives a thorough explanation for administrators to consider supporting music education in the school.

Music classes need equipment, instruments, curriculum, music, and other essentials for a successful classroom. The “[*Every Student Succeeds Act*](#)” has clarified that Title funds

may be used for the music classroom and professional development. Administrators must support the programs by providing an adequate budget to support music instruction and performance. In many districts, the music program is the public relations arm of the district and community. Therefore, positive relationships among school administrators and the broader community are essential.

Specifically, elementary programs need adequate funding and curriculum materials (textbooks, online resources, grade-specific needs, etc.) and instruments to enhance the music-making process, a necessity in music education.

Secondary programs need funds to purchase music, equipment, uniforms, transportation, etc. Music teachers and their administrators should work collaboratively to include community stakeholders to actively fund the programs.

Because performing groups may need additional funds for travel, uniforms, contest or registration fees, instruments, equipment, and other needs, music groups may choose to raise those funds. The teacher/director must understand school policies regarding fundraising and money collecting and processing. Those funds may be processed through school-based accounts or district-based accounts. A good source of information about fundraising may be found in this *National Association for Music Education's* publication: [Music Booster Manual](#).

The Music Teacher's Role

In most schools, there is only one music teacher. Despite this challenge, there is great potential for the music teacher to foster positive experiences for students that bring joy and pride to the students and favorable recognition to the school.

In elementary schools, the music teacher works with multiple grade levels and the entire school faculty. In secondary schools, the choral and instrumental music teachers recruit students for specific ensembles and other elective courses. These visible roles require great care to manage productive professional relationships among fellow faculty members and school administrators.

Music Teacher Responsibilities

There is no such thing as a single comprehensive job description or a simple set of responsibilities for teaching music. Every teaching position is different!

Some general expectations include:

- Plan high-quality, standards-based, age-appropriate instruction
- Set instructional and performance goals for each class, grade level or ensemble
- Establish and maintain high standards for classes, rehearsals and performances
- Establish a safe and productive classroom environment
- Keep detailed records about students, projects, accomplishments, and performances
- Communicate regularly with students, parents, faculty, and administrators

- Manage budgets and other financial matters with honesty and integrity
- Maintain positive, professional working relationships with faculty and administrators
- Follow school district and individual school policies and procedures
- Join and participate in a professional association
- Set continuing education and professional goals

Working With School Administrators

Music teachers play a unique role in their schools. The music teacher typically works with large numbers of students, and in elementary settings, with every student in a school. It is of primary importance to establish a positive, professional relationship with administrators. Some aspects of the music program that require collaboration with administrators are:

- Performances
- Scheduling
- Communication
- Facilities
- Public Relations
- Program Management
- Professional Development
- Budget/Funding

Developing a good working relationship with administrators in the areas above will help music teachers meet the *MS CCR Arts Learning Standards* while working toward music literacy. The [National Opportunity to Learn Standards](#) document offers guidance concerning several of these topics.

Working With Parents, Guardians, and Volunteers

Here are some ways to encourage collaboration with these learning partners by inviting them to assist in the music classroom:

- Co-teaching – survey parents, guardians and/or volunteers. Invite individuals to share their music knowledge and performing skills with students.
- Teacher assistant – when available, an assistant can share responsibilities with the teacher to maximize learning opportunities for students.
- Invite these partners to enhance music instruction by making relevant connections to other arts disciplines and/or careers.
- Open a dialogue with learning partners to encourage student mastery by communicating through texts, e-mails, or printed materials.
- Use social media to announce and promote events.

Support for Student Learning

As some students are often able to relate to others more effectively, teachers may consider utilizing any of the following to enhance mastery of learning concepts:

- Buddies/peers
- Aides/assistants
- Parents
- Specialists
- Tutors
- Volunteers
- Presentations
- Products
- Tests
- Verbal/informal assessments

Publicizing the Student's Accomplishments

It is helpful to regularly inform parents, students, administrators, and the community of the mastery of music standards and other music program accomplishments. Show and tell the good news through performances and media.

Perform - Provide many opportunities for student performances

- On campus for their peers and their parents
- In the community
- At adjudicated music experiences held locally, statewide, and beyond

Use print and other media for publicity

- Newspaper
- Television
- Radio
- School system publications (emails, newsletters, websites, texts, etc.)
- Social media (be certain to check district policies on use of social media)

Scheduling

Although scheduling will vary from school to school, every student must have the opportunity to learn music. It is also important that teachers have adequate planning time to prepare for classes and rehearsals. Again, the [National Opportunity to Learn Standards](#) document listed above is extensive in explaining how to create a schedule ideal for the student's success.

Copyright Information,

Educators should set an example in honoring copyright laws. Supporting composers and publishers is an essential part of the music education process. If a performing group chooses to arrange music, the laws should also be considered. For more information refer to the [National Association for Music Education](#) as well as the [National Federation of State High School Associations](#).

Working With a Preservice Teacher

Working as a cooperating teacher with a preservice teacher is a rewarding task, but not one without specific responsibilities.

First and foremost, it is important to know what the specific college/university requires of both the preservice teacher and the cooperating teacher. Most colleges require that the cooperating teacher have at least three to five years of experience, possess appropriate certifications, and have proven to be a highly competent and accomplished educator with invaluable influence in his/her field. The cooperating teacher needs to be familiar with the state and national standards as well as proper evaluation and assessment tools.

There is preparation involved before the preservice teacher joins the class. The cooperating teacher should prepare his/her classes in advance of the preservice teacher's arrival. It helps to prepare a notebook for the preservice teacher that includes class rolls, seating charts, faculty and student handbooks, discipline policies, and any other school information that may help acclimate the preservice teacher. The cooperating teacher should provide a small desk or table for the preservice teacher to use and, if possible, an adequate power source for a computer/laptop. If possible, it is helpful to set a time to meet with the preservice teacher before his/her first official day to discuss policies and procedures such as dress code, arrival/departure times, parking, copy machine policies, etc.

Once the preservice teacher arrives, add responsibilities gradually. In the first week, it is helpful to allow them to observe and perform assistant-type tasks as they become familiar with the students, schedules, and classroom procedures. The college/university will most likely have a time frame in which the preservice teacher is to take on full teaching responsibilities. In the case of music/choir, it may be helpful to assign one class period or group for the preservice teacher to have complete focus and control after an introductory adjustment period, if the college/university policy allows.

As a cooperating teacher, paperwork, evaluations, and deadlines are of utmost importance. Timelines for these must be followed.

Have high expectations for the preservice teacher. Being present, being on time, and dressed professionally are non-negotiable but only a starting place for the intern. Encourage the preservice teacher to display a positive attitude, treat the students fairly and with respect, and try and learn the names of students as quickly as possible. These demonstrate a level of caring on behalf of the preservice teacher and provide a positive rapport with students.

Model and explain the tenets of an ethical teacher-student relationship. Discourage the practice of contacting students individually via phone, email, text, or private messages and engaging students through social media. All communication with students should remain in a public forum and done in a professional manner.

Note: Refer to [the Mississippi Code of Ethics](#).

Tips for Preserving the Speaking and Singing Voice

In a career that spans several years, it becomes essential to take good care of one's voice and overall physical health. The following tips can assist in preserving the voice so that it will be able to be an instrument throughout a career.

1. Do not smoke; this can cause impairment to your vocal cords.
2. Stay hydrated. Warm liquids and water are better than soda.
3. When singing, maintain good posture and good vocal habits – singing is a whole-body art.
4. Treat your voice like the delicate body part that it is. Think of vocal fitness, just as you care about physical fitness.
5. Pay attention to pain or other sensitivity of the vocal mechanism, nose, or throat.
6. Adjust your behavior to reduce vocal stress or to treat symptoms caused by illness.
7. In the music room, develop and teach the students gestures or signs so that you will not be tempted to yell over their noise.
8. Select a repertoire for students that is appropriate for their age and voice range.
9. Teach students good vocal habits. Demonstrate and model good vocal technique in rehearsals.
10. Singing is a gift. Treat your voice (and the voices of those whom you teach) so that it will last a lifetime.



Approved Choral and Instrumental Music Courses

The Mississippi Department of Education's *Approved Courses for the Schools of Mississippi* offers a wide variety of courses for elementary, middle, and high school students, beginning with grade seven and continuing through grade twelve. The purpose of the *Approved Courses for the Schools of Mississippi* is to help educators select the courses that are best for students.

Students in grades 7-12 are ready for challenging repertoire in choral and instrumental music, large and small ensembles, and in some cases, solo performances. Students are also ready to employ music technology applications, basic knowledge of music theory, and performing technique on their respective instruments. This is a time to polish individual performing skills and to evaluate individual or ensemble performances. Instrumental and choral ensembles often participate in festivals and competitions in addition to school performances. The circle of music experience in school broadens to include a wide variety of repertoire, performing groups, and performance types.

Grading and Carnegie Units

Proper assessment of student growth and proficiency is imperative to a student's musical development. Music specialists need to have authority to assess student performance in the classroom.

Elementary - In the elementary general music classroom, the music teacher can influence the entire campus since they teach every student each week. The administrator should provide the music specialist with a clear understanding of assessment in the music classroom, whether a number grade or letter grade that reflects the student's mastery of the [Mississippi College and Career Readiness Standards for Music](#).

Secondary - In the secondary general music classroom, the music teacher/director teaches an ensemble or other class. Teachers of these courses will assign students a numerical grade, and any student who successfully completes a music course will meet the minimum graduation requirement needed toward their arts Carnegie Unit for graduation. Students enrolled in music courses at the secondary level should be following the appropriate course progression that reflects their interests and proficiency level.

Note: Students enrolled in grades 7 – 12 may be awarded a Carnegie unit credit provided the course is a Carnegie unit bearing course code. Please refer to the current edition of the *Approved Courses for Secondary Schools of Mississippi Manual*. Miss. Code Ann. § 37-16-7, Miss. Admin. Code 7-3: 36.2-36.4, State Board Policy Chapter 36, Rules 36.2 through 36.4.

In addition, only one (1) elective unit in physical education including participation in interscholastic athletic activities, choral performance courses for show choir (i.e. Choral, Music-Choral-Ensembles), instrumental performance courses (i.e. Band, Music

Instrumental Ensembles, Strings), dance performance courses or JROTC that meet the instructional requirements specified in the Fitness through Physical Education Framework and that are sanctioned by the Mississippi High School Activities Association may be applied each year to the minimum 24 required Carnegie units. If a local district has graduation requirements above the state requirements, the district may award additional units as outlined in the local school board policy or in the [Mississippi Public Accountability Standards](#). In addition, courses offered for 1/2 Carnegie Unit Bearing must cover all the required performance standards; courses earning 1 Carnegie Unit Bearing should cover the same performance standards in greater depth.

Course Selection Example

*This example applies to any course that offers the Carnegie Unit Bearing options.

Grade of student	Course Name	Course Code	
6-8	Music-General-Middle	500901	➤ Non-Carnegie Unit Bearing
7 th or higher	Music-General-9-12	500971	➤ 1/2 or 1 Carnegie Unit Bearing

Proficiency Considerations

In some schools, students participate in choral ensembles, performing ensembles, or instrumental ensembles (harmonizing instruments) prior to 9th grade. In schools where choral ensembles are offered, there are two introductory skill levels found in the music standards: Novice and Intermediate. Novice is the term used to identify standards for students in grades 5-7 who have begun to specialize in a specific type of music performance. Intermediate is the term that identifies standards for students in performing ensembles or harmonizing instruments ensembles through 8th grade.

Although course codes will reflect the general course performance standards, take into consideration a student's proficiency level to provide appropriate instruction using the standards that align with their proficiency (Proficient, Accomplished, or Advanced). Please refer to the [MS CCR Arts Learning Standards for Music](#).

Music (Elementary/Middle/High School)

Choral and Instrumental Music Courses

Music - Elementary (Grades K-5)

Course Code: 509904 Non-Carnegie Unit Bearing

ENDORSEMENTS: 116, 117, 120, 125, 151, 152, 153, 165,-166, 167

Music (Grades K-5) course enables students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with voice and/or musical instruments, and refining the ability to discern and critique. Specific course content conforms to any existing standards for grades K-5.

General Music (Grade 6-8)

Course Code: 500901 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Music (Grade 6-8) course enables students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with voice and/or musical instruments, and refining the ability to discern and critique. Specific course content conforms to any existing standards for the respective grades 6, 7, or 8.

General Music (Grade 9-12)

Course Code: 500971 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

General Music (Grades 9-12) course includes basic instruction in music performance, music theory, and music literature. In addition, connections between music, other arts, and other subject areas are made. The course enables students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with voice and/or musical instruments, and refining the ability to discern and critique. Specific course content conforms to any existing standards for the respective grades 9, 10, 11, or 12.

Instrumental Music with Course Descriptions

Band-Elementary (K-5)

Course Code: 509905 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Band-Middle (Grades 6-8)

Course Code: 500903 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Music-Band (Grades 9-12)

Course Code: 509901 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

This large ensemble performance course is designed to include brass, wind, and percussion instruments. Individual student progress is often determined by repertoire selection, individual instruction, and accomplishment of stated progress requirements. Students who elect to play in high school band during successive years are expected to master proficient competencies and then pursue advanced competencies.

General Band

General Band courses help students develop techniques for playing brass, woodwind, and percussion instruments and their ability to perform a variety of concert band literature styles. These courses may emphasize rehearsal and performance experiences in a range of styles (e.g., concert, marching, orchestral, and modern).

Concert Band

Courses in Concert Band are designed to promote students' technique for playing brass, woodwind, and percussion instruments and cover a variety of band literature styles, primarily for concert performances.

Marching Band

Courses in Marching Band are intended to develop students' technique for playing brass, woodwind, and percussion instruments and cover appropriate band literature styles, primarily for marching performances.

Small Group Jazz Improvisation Middle (Grades 6-8)

Course Code: 500910 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Small Group Jazz Improvisation Grades (Grades 9-12)

Course Code: 500912 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

These courses are offered to choral and instrumental students, including strings and keyboard performers, who wish to develop jazz improvisation skills. Students may perform in individual or ensemble settings as they develop competencies at proficient and advanced levels. Teachers may wish to audition individual students to determine appropriate placement.

Strings-Elementary (Grades K-5)

Course Code: 500976 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Strings-Middle (Grades 6-8)

Course Code: 500977 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Strings-Proficient (Grades 9-12)

Course Code: 500979 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Strings-Advanced (Grades 9-12)

Course Code: 500980 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

These courses are intended for students who are continuing their study of string instruments or who wish to begin studying a stringed instrument. Instruction may be in small or large groups. Classes may be divided by instrument type (e.g., cello, guitar, violin) or may include a mixture of instruments. Students with different performance and experience levels may be included in the same class.

Students who elect to study string instruments in high school during successive years are expected to master proficient competencies and then pursue advanced competencies.

Strings

Strings courses provide students with an introduction and develops their understanding of the fundamentals of music and string instrument techniques, and many include more advanced techniques. These courses teach students the appropriate care, handling, and maintenance of music instruments. Formal and informal performances are included as part of string instrument instructional programs.

Orchestra

Orchestra courses help develop students' technique for playing strings along with woodwind, brass, and percussion instruments. These courses may emphasize collaboration through rehearsal and performance experiences.

Ensemble – Instrumental Middle (Grades 6-8)

Course Code: 500927 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Ensemble – Instrumental (Grades 9-12)

Course Code: 500926 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 165, 166, 167

These courses are intended for students who choose to perform in a particular instrumental ensemble. A wide variety of instrumental ensembles may exist in a single school (e.g., symphonic band, orchestra, brass choir, steel drum). Students are often required to audition for instrumental ensembles. Groups may be large or small; they may focus on specific types of repertoires or music genre. Students who elect instrumental music ensemble courses in successive years are expected to master proficient competencies and then pursue advanced competencies.

NOTE: Audition may be required.

Contemporary Music Ensemble

Formerly known as contemporary band, Contemporary Instrumental Ensemble courses help students perform a variety of contemporary styles, such as traditional jazz, jazz improvisation, and rock. At the same time, these courses cultivate students' technique on instruments appropriate to the style(s) performed—brass, woodwind, string, percussion instruments, and/or electronic. These ensembles emphasize instrumental music but may include vocal music. Advanced coursework provides students with opportunities for growth through rehearsal and performance, improvisation, or creating and performing their own compositions.

Small Ensemble

Formerly known as Instrumental Ensemble, Small Ensemble courses help students perform a variety of musical styles (e.g., traditional chamber music, jazz, and rock). At the same time, these courses help cultivate students' technique on

instruments appropriate to the style(s) performed—brass, woodwind, string, percussion instruments, and/or electronic. Courses typically range in size from 2 to 20 performers.

Culturally Influenced Ensemble

Culturally Influenced Ensemble courses help students perform a variety of cultural music styles such as Mariachi band, steel drum band, Indian gamelan, or African drumming ensembles. At the same time, these courses help students develop techniques on instruments appropriate to the style(s) performed—brass, woodwind, string, percussion instruments, and/or electronic. Courses emphasize instrumental performance, improvisation, or creating and performing original compositions.

Music-Keyboard-Elementary (Grades K-4)

Course Code: 500933 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Music-Keyboard-Middle (Grades 6-8)

Course Code: 500932 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 167

Music-Keyboard-Individual or Class (Grades 9-12)

Course Code: 500931 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

These courses are designed for students who wish to obtain or increase keyboard performance skills. Instructional methods will be determined in part by available equipment in the local school setting. In schools where only one piano or electronic keyboard is available, students will receive private or small group instruction. In settings where multiple keyboards are available in a technology laboratory, instruction may be individualized within keyboard classes for up to 20 students. Teachers may wish to screen individual student music and/or keyboard knowledge to determine acceptance and placement into keyboard classes.

Musical Performance-Elementary Middle Choral and/or Instrumental (Grades K-5)

Course Code: 500991 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Students at the elementary and middle school levels who choose to pursue middle school performance will receive music instruction to strengthen their foundational knowledge around performance practices in the areas of choral and/or instrumental performance. Students should have opportunities to gain experience in making repertoire selections, creating and performing original music, rehearsing, and refining the fundamentals of choral and/or instrumental music techniques. This course will typically include formal and informal performances as a way to foster musicianship.

Musical Performance-Middle Choral and/or Instrumental (Grades 6-8)

Course Code: 500992 Non-Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Students at the elementary and middle school levels who choose to pursue middle school performance will receive music instruction to strengthen their foundational knowledge around performance practices in the areas of choral and/or instrumental performance. Students should have opportunities to gain experience in making repertoire selections, creating and performing original music, rehearsing, and refining the fundamentals of choral and/or instrumental music techniques. This course will typically include formal and informal performances as a way to foster musicianship.

Performing Arts Special Course (Instrumental Music)

Course Code: 509906 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

This course is intended to provide specialized instrumental music instruction in a specific category within the field of music (e.g., African drumming, instrumental/ensemble, blue grass band). The course draws upon the musical expertise or knowledge of an individual teacher; therefore, it should be used to deepen students' knowledge in an independent study format and not as an appreciation study.

Music—Independent Study

Music—Independent Study courses, often conducted with instructors, professional musicians, or voice/instrumental coaches as mentors, enable students to explore music-related topics. Independent Study courses may serve as an opportunity for students to expand their expertise in a particular form or style, to explore a topic in greater detail, or to develop more advanced skills.

Music—Workplace Experience

Music—Workplace Experience courses provide students with work experience in a field related to music. Goals are typically set cooperatively by the student, teacher, and employer (although students are not necessarily paid). These courses may include classroom activities, as well as involving the further study of the field or discussion regarding experiences that students encounter in the workplace.

Music-Theory and Harmony/Literature (Grade 9-12)

Course Code: 500952 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 165, 166, 167

This course examines the basic elements of music theory and music literature. Previous choral or instrumental music performing experience is a prerequisite for this course. The analytical study of scales, keys, chords, and composition elements complements other high school music performance courses. In addition, a survey of music literature will broaden student knowledge of music as an art form and will aid understanding of the connection between music theory

and music literature. The study of music literature will also involve the historical and cultural background of the various genres of music.

Note: Prerequisite choral or instrumental music performing experience

Choral Music Course Descriptions

The Choral Performance program of study serves as a guide to develop curriculum for choral performance classes. The classes aim to include students who choose to pursue choral performance and identify with the sounds of singing and its expressive qualities. The idea of singing for an audience motivates students to work hard for performance goals and students are able to sing in two and three parts. Vocal maturation results in an entirely different singing sound from the earlier grades. This is an excellent time to develop vocal technique, increase music literacy skills, and learn basic elements of music theory. Choral courses allow students to continue music learning through the study of choral performance repertoire. In addition to learning repertoire, students will continue to develop vocal technique, sight singing, and ear training skills.

Choral-Middle (Grades 6-8)

Course Code: 500935 Non- Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

Choral (Grades 9-12)

Course Code: 500939 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 166, 167

Choral Music courses allow students to continue music learning through the study of choral performance repertoire. In addition to learning repertoire, students will continue to develop vocal technique, sight singing, and ear training skills. Students who choose to enroll in choral music courses in successive years are expected to master three proficiency levels (proficient, accomplished, advanced) in the high school performance standards.

Ensemble – Choral (Grades 9-12)

Course Code: 500940 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 166, 167

This course is an extension of High School Choral Music intended for students who choose to perform in a particular ensemble. Students are often required to audition for choral ensembles. Groups may be large or small; they may focus on specific types of repertoires or music genre. Students who elect choral music ensembles courses in successive years are expected to master three proficiency levels (proficient, accomplished, advanced) in the high school performance standards.

NOTE: Audition may be required.

Voice (Grades 9-12)

Course Code: 500948 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 166, 167

This course is designed for individualized instruction in vocal performance. Course content will address vocal technique and music literacy skills. Solo repertoire will be assigned, and individual performance goals will be set. Students who elect to study voice in successive years are expected to master three proficiency levels (proficient, accomplished, advanced) in the high school performance standards.

Performing Arts Special Course (Choral Music)

Course Code: 509906 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 125, 165, 166, 167

This course is intended to provide specialized choral music instruction in a specific category within the field of music (e.g., madrigal choir, sign language choir, vocal ensemble). The course draws upon the musical expertise or knowledge of an individual teacher; therefore, it should be used to deepen students' knowledge in an independent study format and not as an appreciation study.

Music—Independent Study

Music—Independent Study courses, often conducted with instructors, professional musicians, or voice/instrumental coaches as mentors, enable students to explore music-related topics. Independent Study courses may serve as an opportunity for students to expand their expertise in a particular form or style, to explore a topic in greater detail, or to develop more advanced skills.

Music-Workplace Experience

Music—Workplace Experience courses provide students with work experience in a field related to music. Goals are typically set cooperatively by the student, teacher, and employer (although students are not necessarily paid). These courses may include classroom activities and involve a further study of the field or discussion regarding workplace experiences that students may encounter.

Music-Theory and Harmony/Literature (Grade 9-12)

Course Code: 500952 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 165, 166, 167

This course examines the basic elements of music theory and music literature. Previous choral or instrumental music performing experience is a prerequisite for this course. The analytical study of scales, keys, chords, and composition elements complements other high school music performance courses. A survey of music literature will broaden student knowledge of music as an art form and will aid understanding of the connection between music theory and music literature. The survey of music literature will also involve the historical and cultural background of the various genres of music.

NOTE: Recommended Prerequisite – Choral or Instrumental Music Performing experience

Music-Theatre I (Grade 9-12)

Course Code: 500533 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 119, 123, 125, 165, 166, 167, 196

Music-Theatre II (Grade 9-12)

Course Code: 500534 .5 or 1 Carnegie Unit Bearing

ENDORSEMENTS: 119, 123, 125, 165, 166, 167, 196

In Musical Theatre courses, students explore and participate in various aspects of musical theater, including auditioning, singing, acting, and dancing. They review the history and evolution of musical theatre, its literature and artists, and styles of composition and vocal presentation. Students work collaboratively on performances, including solo, duet, and ensemble work. In these performance-based courses, the student receives training in the specialized skills of performing and producing musical theatre.

NOTE: Prerequisite Theatre I and II. These course curriculums must include both music and theatre standards. Districts are encouraged to allow theatre and music teachers to team teach these courses.



Teaching music in an elementary school is distinctive. One factor is that the music teacher usually teaches everyone in the school and sometimes works in more than one school. This section offers resources, links, teaching strategies, and lesson plan ideas shared by current Mississippi Elementary music educators.

Music Teacher Role and Responsibilities

The music teacher has a unique and powerful opportunity to foster positive experiences for students that bring joy and pride to the students and clear recognition to the school. In addition to a special role, the job description for a music teacher is also varied.

Some general responsibilities include:

- Plan high-quality, standards-based, age-appropriate instruction
- Set instructional and performance goals for each class, grade level, or ensemble
- Establish and maintain high standards for classes, rehearsals, and performances
- Establish a safe and productive classroom environment
- Keep detailed records about students, projects, accomplishments, and performances
- Communicate regularly with students, parents, faculty, and administrators
- Manage budgets and other financial matters with honesty and integrity
- Maintain positive, professional working relationships with faculty and administrators
- Follow school district and individual school policies and procedures
- Join and participate in a professional association
- Set personal continuing education and professional goals

Curriculum Resources

While there are many merit-worthy music curriculums available, please visit the Mississippi Department of Education [Textbook website](#) for a list of offerings that have been officially state adopted.

Curriculum Resources on the Internet

- [NAFME Idea Bank](#)
- [Categorized list of books](#) – selected books published by NAFME
- [Web articles by topic](#) – for general music
- [Resources for teachers](#) – source, NAFME
- [K-5 Lesson Plan Ideas](#) – source, NAFME
- [NAFME Lesson Plan Archives](#) – source, NAFME

Music and Literacy – Curriculum Partners

Children’s literature can be used in a variety of ways in the elementary music classroom. Storybooks can be used as sound stories, dramatization activities, or connections to songs, dances, etc.

Below is a list of **teacher-provided** examples that can help support music instruction and arts integration.

Mallet Madness and ***Mallet Madness Strikes Again!*** by Artie Almeida are two resources for anyone wanting to know more about using children’s literature in music class. In addition to clearly explained activities using mallet instruments and drums, there are several lessons in each book in what is referred to as “Music and Literacy Connections.”

- [Creative Music Classrooms with Thom Borden](#) is a blog with activities using children’s books. Some posts include links to additional manipulatives in addition to the book purchasing information.
- **Teaching Strategies that Combine Children’s Books and Music** One series of books based on the folk song, *I Know an Old Lady Who Swallowed a Fly*, by Louise Calandro, is a good source for arts integration. One approach is to teach the song first, and then throughout the year, share the books with the students, singing the words instead of reading them aloud. Bringing in a puppet or a doll to act as the old lady can make it exciting for the students. Reach out to the English Language Arts teacher or librarian for possible collaboration using different texts.
- **Sound stories** are an enjoyable way to link children’s literature and music. Any story that has multiple characters or a repeated refrain can be turned into a sound story. Small percussion instruments (or even body percussion) can be used to represent the characters. These stories are also fun to dramatize. Books that can successfully be used as sound stories include but are not limited to:

Good-Night, Owl! by Pat Hutchins

The Mitten by Jan Brett

The Little Old Lady Who Was Not Afraid of Anything by Linda Williams

The Vanishing Pumpkin by Tony Johnston

Ideas/Strategies for Student Performances

Students benefit from performance experiences and develop important music skills such as performance etiquette, teamwork, speaking/singing into a microphone, and perfecting music over time that is polished. Performances should be relevant, engaging, and grow students musically. They should involve the classroom teacher and create an opportunity to provide advocacy for the music education program.

Below is a list of performance ideas.

- Take into consideration the school culture when generating ideas to develop engaging themes that celebrate cultures and holidays.
- Bring in cross- curricular topics taught in the regular classroom. Look at your curriculum and find possible crossover opportunities with other subjects. Think about the expert teachers in your building. Reach out to them and be enthusiastic about working together to benefit each other’s teaching.
- Discover and represent student interests. For example, plan a program about sports and health or a program about superheroes and characters from current movies. Plan a program about going camping, trick or treating, or Christmas.
- Plan a program that gives children a chance to give back to their community. For example: Plan a program about pets and take donations for the local Humane Society or plan a program for Veterans Day and honor Veterans with a small reception afterward. Around the holidays, plan a Thanksgiving program and collect canned goods for a local food bank.
- Use a children’s book as the script and insert songs. For example, use the book *Santa’s Sleigh is on its Way to Mississippi* by Eric James. The words rhyme, so it is easy to insert songs that are related to the words in the book. Since this book is set on Christmas Eve, students can wear Christmas pajamas for the performance.
- Add unexpected elements that will excite your students. For example, if it’s a “foggy Christmas Eve”, use a fog machine. If it is a Halloween program, use a black light and gloves that will glow in the dark for choreography. If the song is about “washing your hands”, use a bubble machine to blow bubbles during the song. Add flashlight choreography to enhance a song about “light.”
- Find ways to personalize the material and capture the school spirit. For example, if the setting of the program is at a school, change it to the name of your school. In a program that was set at a radio station, change the call letters to your school’s name. This creates pride and makes it more personal for the students.
- Invite your classroom teachers or school administrators to be in the performance. Students enjoy the sense of community that is created by seeing them in a different role.
- Include technology in your performances.

Below are some ways to incorporate video before, during, or after a performance.

Before: Play a video preshow that connects to the program as parents are waiting.

- For a program about school, show everyone who works in the school from the Administrators to the Cafeteria Workers and Custodians.
- To highlight the production process, show images of students rehearsing, building set elements, practicing with lighting and sound, or designing costumes.
- For a holiday program, interview students’ grandparents about what that holiday was like for them when they were little.

- To provide background information on the time period of the play, show archival images or personal interviews of people that lived during the period.

During: Use prerecorded videos of students saying their speaking parts instead of having them speak into microphones.

- Use a green screen behind the speakers to place them in different “locations” or show accomplishing different physical feats; the possibilities are endless.
 - At the beach
 - Flying through the air
 - Standing on a mountain

After: Use video as a way of closing a program. This is sometimes used as students are leaving the stage and walking back to their classrooms.

- For a Veteran’s Day performance, show photos of students’ family members who are currently serving in the military.
- For a Kindergarten graduation program, show a photo slideshow of all the graduates from throughout that school year.

In addition to using video, music is another way to bring in technology throughout a performance.

- Purchase programs ready to go (all music, choreography, speaking parts, and costume ideas included).
- Check to see if materials are available to borrow from others in your area.
- Think of creative locations for a performance; it does not always have to take place on a stage.
 - Perform for parents in your classroom to take part of a “regular” music lesson and have students become the “teacher” and show them what to do.
 - Sing in the cafeteria at lunch.
 - Present a piece at your local nursing home.

Copyright Information

Educators should set an example in honoring copyright laws. Supporting composers and publishers is an essential part of the music education process. If a performing group chooses to arrange music, the laws should also be considered. For more information refer to the [National Association for Music Education](#) as well as the [National Federation of State High School Associations](#).



This section provides guidance around the music selection, assessment, and performance for choral and general music courses offered in middle school and high school. In addition, the information supports courses that vary in meeting frequency and duration, including those that may or may not meet daily or courses that span a 9-week term, semester, or full year.

The Music Standards

The [Mississippi College and Career Readiness Standards for Music](#) form the basis for all music instruction, guiding educators in providing unified, high-quality music education. Refer to the [Mississippi Department of Education Arts page](#) for additional information.

Music Selection

Choral repertoire selection should support the teaching of the Mississippi College and Career Readiness Standards for Music. In addition, the selection of repertoire for choral music should enhance music literacy while broadening the cultural knowledge base of music students.

The foremost resource for repertoire selection is the [American Choral Directors Association](#) (ACDA), where repertoire and resources for each age division and choral category may be found, as well as a list of US and International publishers of choral repertoire.

When choosing choral repertoire, there are many factors to consider:

- Age, musical ability, and vocal range of the singers
- Musical, emotional, and social growth promoted by literature
- Music choices that respect historically important composers while introducing new composers
- Accompaniments that have artistic integrity and are complimentary to the singers
- Music that enhances vocal health and natural tone production

Helpful Links to Standard Choral Repertoire Lists:

- [Children and Community Youth Choir](#)
- [Junior High/Middle School](#)
- [Senior High](#)
- [Women's Choir](#)
- [Male Choirs](#)

Note: Music exists in every culture. Therefore, repertoire selection in choral music education settings ought to be multicultural.

The world is shrinking with diverse cultures present globally. A multicultural music education seeks to include everyone in the classroom to foster a breaking-down of barriers to promote understanding and acceptance of cultural differences.

Assessment in Choral Music

Performance Assessment:

Concise directions with clearly stated outcomes are essential to leading students to give the best performances possible. Students are assessed individually and as an ensemble; they also must learn to self-evaluate in order to grow musically.

A helpful resource for understanding challenges and considerations in student performance assessment is [*Assessment in Choral Music Instruction: Overcoming Challenges and Demonstrating Excellence*](#), by Michele L. Henry.

To determine the quality of any performance, one must implement multiple assessment methods. Ratings and rubrics are useful tools for assessment in the choral music classroom. Effective performance assessment takes place when the specific aspects of the performance are clearly defined. Before an ensemble is put before an adjudicator in a festival or contest situation, it is essential to review (if possible) the rubric with which the performance will be assessed. These rubrics, or ‘judges’ sheets’ are easily found in the [MMEA Handbook](#) or at [MHSA](#). Teachers should review adjudication criteria with their students so that expectations are understood. It is also helpful to allow the students to listen to or view choral performances on YouTube or other available media while assessing them with the same ratings/rubric forms that will be used in their performances.

Post-concert performance assessments are a valuable tool for self-evaluation and group improvement. Research available printable rubrics for their quality and ability to be tailored for a particular ensemble.

Instructional Assessment

As with performance assessment, instructional assessment is an essential tool for students' musical growth and development. When criteria are clearly defined, rubrics for assessment can be the most objective and valuable tool for instructional assessment.

Time Management

It is imperative that music educators are well organized and plan as much as possible. Class time should include a well-thought-out lesson that reinforces and builds upon concepts introduced in previous sessions, follows state and national standards, and most importantly, culminates in achieving medium and long-range goals. Each instructional period is important and needs to be productive with tangible student gains.

Because each teaching situation is different, there is no set of guidelines for every music educator at every school site. Many teachers find themselves on some type of block schedule where they get extended time with students while others are still on an approximate 50-minute schedule. Elementary music teachers may only see their students once or twice a week.

Scott Rush lists in his landmark book, *“Habits of a Successful Band Director,”* a sample rehearsal schedule that could easily be adapted.

Sample Rehearsal Schedule

- Announcements
- Warm-up (stretching exercises, breathing exercises, scale study, etc.)
- Chorale
- Tuning procedure
- Rhythm, sight-reading, or solfege
- Pieces for performance study
- Warm-down

When beginning the school year, semester, and grading period, always begin with the end in mind. What skills should students be able to demonstrate at multiple points throughout the school year? Regularly reviewing this question will help guide instruction and the direction of the program. Provide adequate time for students to develop the skills needed to perform and achieve program goals.

Performance Etiquette

Performance etiquette by student groups is an important aspect of exemplary music programs that can often be overlooked. The etiquette demonstrated by student groups speaks volumes about the depth of teaching and attention to detail by the music instructor.

Performing groups should strive for uniformity among performers. All situations will be different, so this can be achieved in various ways. Students can be dressed in a like color scheme or a theme that fits the program, the use of school-issued uniforms, or wearing formal gowns and tuxedos are just a few examples of what performing groups can use.

The music teacher is responsible for creating a procedure for students entering and exiting a performance stage or venue ahead of time to create a professional look and save time. It is a good idea to have the students line up in a single-file line or in pairs to enter and exit in a quiet, orderly fashion. Students should be expected to sit or stand with good posture and quietly focus on the music teacher for instructions throughout the performance.

Opportunities will arise where a music teacher may have a group of students serving as an audience for another performing group. Students should consistently demonstrate proper etiquette and decorum by following procedures such as remaining quiet during performances, refraining from using electronic devices, and not walking through the performance venue during performances. While attending performances of multi-

movement works, students should know to hold applause until the completion of the work in its entirety.

Student behavior and etiquette is a direct reflection on the students, the music program, and the school community. Therefore, timely attention to procedures is an expectation of all music teachers.

Students or Performing Artists?

By teaching students about how performing artists behave, they can find positive and valuable ways to begin to express themselves. Here are some strategies to coach students into performers.

- **Warm-ups** – Plan warm-ups to fit the music/repertoire you will use; the warm-up prepares students to focus on music/performing and dismiss extraneous mental clutter.
- **Visualization** – Use visual imagery to reinforce the “role” of the performing artist, *i.e.*, imagine the audience is in the room; see yourself as the next “American Idol”; imagine that you are dressed for the performance; imagine that someone is recording your performance; imagine yourself in a YouTube video, etc.
- **Critical analysis** – Ask group/class members to become a “coach” for their group, describing what is going well and what changes might improve the performance; let the students practice listening to and commenting on their rehearsals/performances.
- **Repertoire** – Select repertoire that has merit, *i.e.*, lasting value or teachable aspects. Preferably the repertoire will contribute to students’ musical growth.
- **Specific feedback** – When commenting to students about their performances, be constructive, specific, and honest. The statement “excellent” should be reserved for something that is, indeed, excellent. Young performers can handle feedback that is constructive and helps them focus on their areas of growth. They will be more sensitive musicians when the specific feedback helps them perform at a higher quality level.

The desired takeaway is that students grow in their musical ability when they are challenged to be performing artists—it elevates them from the ordinary world of “rehearsal” to something much grander and more exciting. It also empowers them to take charge of the musical outcomes for themselves and the ensembles in which they perform.

Choosing Repertoire for Students’ Ability Level

“The music to be rehearsed and performed by your choirs comprises the very core of the choral curriculum, and, because the choice of music has the potential to affect all else that transpires during the entire year, decisions must be made with much thought and consideration.” [1]

Considerations for music selections for choirs taken from Brinson's *Choral Music: Methods and Materials* (1996):

- **Choose a repertoire that will help the students grow musically.**
Choose repertoire for what it can teach. If students struggle with phrasing, choose something with more accessible phrasing. Evaluate what students will learn from that piece of music. “A good balance would include a majority of music right at or very slightly beyond the choir’s ability level, one or two selections that are difficult (for that choir), and one or two selections that can be perfected with relative ease.” [2]
- **Choose a repertoire with variety.**
A balanced variety of repertoire might consist of music from various time periods as well as various genres. Choose music that is in a language other than English. Explore singing in Latin, German, French, Hebrew, Spanish, etc.
- **Choose a repertoire that has high interest and value.**
If a piece of music does not resonate or create interest, the students will not be excited. Therefore, share enthusiasm for the piece with the students.
- **Consider student ranges.**
For obvious reasons, the choir will sound best when it is performing music that falls in their tessitura. However, if a selection does not fit exactly in students’ ranges, do not discard it just yet. Here are a few things to consider.
 - What vowel is that high note on?
 - How long do they have to hold that note?
 - Do they walk up or leap up to that note?
 - What is the dynamic of that note?
 - Is that note exposed?
- **Choose texts that the students grasp and allow them to relate.**
Consider if the text of the piece is appropriate. Also, consider if students will relate to the text. Students need to be able to understand and relate to the text to communicate its meaning to the audience properly.
- **Look for various arrangements of challenging pieces.**
Research if there is an arrangement of a beloved piece that is more accessible for the choir. Perhaps the same text can be used but in a different setting.
- **Consider the accompaniment.**
Does the accompaniment offer any help to the singers? Is the piece a cappella? If students are reliant on the piano, the accompaniment can make or break a piece. Also, consider the accompaniment for the sake of the accompanist. Is the accompaniment an orchestral reduction or set for organ? Four-hand or two pianos?
- **Consider the size of the choir.**
The size of the choir should help determine which pieces to choose. Consider how many singers are available versus how many parts the piece is divided.
- **Consider the vocal maturity of the choir.**
“Just as the text must be appropriate for the emotional maturity of the choir, the music must be appropriate for the vocal maturity of the singers. Music should be selected that will allow the students’ voices to develop naturally without making potentially harmful demands of them.” [3]

- **Consider the texture of the piece.**
For beginning choirs, homophonic music is likely best. Simple polyphony can be introduced, especially if it is imitative in nature. Complex polyphony, such as in Bach’s music, should be reserved for more advanced singers.
- **Think about the audience.**
Remember that the audience is just as much a part of the experience as the musician. Most of the audience will be there to support their child, grandchild, nephew, niece, etc. The truth is that they expect to be “entertained.” Keep in mind the concert setting. Choose music differently for your spring concert than for your performance at ACDA.

[1] Barbara A. Brinson, *Choral Music: Methods and Materials* (Schirmer, Cengage Learning, 1996), 73.

[2] Ibid, 74.

[3] Barbara A. Brinson, *Choral Music: Methods and Materials* (Schirmer, Cengage Learning, 1996), 80.

“Music, at its essence, is what gives us memories. And the longer a song has existed in our lives, the more memories we have of it.”
- Stevie Wonder



The *Mississippi College- and Career-Readiness Arts Learning Standards* for Instrumental Music are linked very closely with the [National Standards for Music](#) and serve as an exemplary resource for teachers and administrators in Mississippi. By using the *MS CCR Arts Learning Standards for Music* and the *Arts Instruction Resources for Music*, educators will be able to teach their students with proficiency by designing rigorous curricula, collaborating with other teachers, and creating a classroom setting that supports and promotes high-quality music education.

Note: When planning and designing high-quality instruction, several components should be addressed. These include the *MS CCR Arts Learning Standards for Music*, the four artistic processes, the eleven anchor standards, process components and music strands, and careful music selection.

The MS CCR Arts Learning Standards for Music

[The Mississippi College- and Career-Readiness Arts Learning Standards for Music](#) (2017) were patterned after the National Core Arts Standards, published in 2014.

Four Artistic Processes to develop in each student:

- CREATING
- PERFORMING
- RESPONDING
- CONNECTING

CREATING

- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.

PERFORMING

- Singing, alone and with others, a varied repertoire of music. Performing on instruments, alone and with others, a varied repertoire of music.
- Reading and notating music.

RESPONDING

- Listening to, analyzing, and describing music.
- Evaluating music and music performances.

CONNECTING

- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

Within the Artistic Processes are 11 Anchor Standards

Anchor standards describe the knowledge and understandings that all the arts address through instruction.

CREATING

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

PERFORMING

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

RESPONDING

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

CONNECTING

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Process Components

Process components are actions artists engage in to complete each artistic process and take the form of operational verbs.

Music Strands

Note: Pre-K through 8th grade music standards do not have strands in the notation for each standard.

- A letter indicates the music strands:
- H = Harmonizing Instruments
 - T = Technology
 - C = Composition/Theory
 - P = Performing Ensembles

Understanding Arts Learning Standards Notation

MU: Cr 2. 1. T. II

Arts Discipline, +Artistic Process,+ Anchor Standard,+ Process Component,+ Music Strand,+ Grade level

- Grade Level for Pre-K-8/or I, II, III for high school
- I = proficient
 - II = advanced
 - III = accomplished

Music Selection and Literature for Performance

Possibly 75-80% of the components of directing instrumental music are centered around selecting music for rehearsal and performance. Finding suitable music that will stimulate students and contribute to historical knowledge of the gamut of instrumental literature is an ongoing challenge for music educators. Avoiding dependence on works recently published, directors should endeavor to include a variety of compositions from the musical eras, different styles, a variance of instrumentation, as well as multicultural pieces. Inspiration can first be sought from the following:

- The State Approved List of works for performance
Usually, at least one selection from the “list” is a requirement for adjudication at the State Band Assessment for Instrumental Music.
- Band/Orchestra Literature Courses at most colleges/universities
- Reading Sessions/Workshops at the State Band Clinic
- Publishers and Selling Agents for Instrumental Music

Note: Performance literature and content of any presentation in concert must adhere to the philosophy of the school district, should be in keeping with sensitivity to the community in which the performance occurs, promote a safe school environment, and uphold the principles set forth by MS High School Activities Association.

The State List for Band Literature

The Mississippi Bandmasters Association (MBA) provides a required list of music from which directors must choose at least one composition to participate in the State Concert Evaluation.

Orchestral Literature

American String Teachers Association (ASTA) does not provide a required list of music for performance or adjudication of string ensembles and orchestras. Follow the copyright requirements found at the [National Association for Music Education](#) as well as the [National Federation of State High School Associations](#).

Lesson Planning

Music teachers who craft a quality lesson plan invest in establishing a positive learning environment. Using the format below, an effective lesson can be created:

MS CCR Arts Learning Standards for Music

- Objectives—behavioral objectives using the prescription:

The student will demonstrate understanding of _____
by _____ with _____ % accuracy.

Examples:

- The student will demonstrate understanding of pitch/rhythm by decoding and performing the written notation with 100% accuracy.

- The student will demonstrate an understanding of dynamics by decoding the written notation with 100% accuracy.

Note: Directors should be encouraged to strive for 100% accuracy in all objectives, at least working toward complete mastery of proposed student-learning outcomes.

- Procedures: Write a step-by-step plan of action, being careful to think in detail to ensure efficiency.
- Materials: Provide a complete list of needed materials for the lesson with thoughts toward ease of dissemination to save time. Possibly distribute materials while giving instructions to multi-task.
- Assessment: select from the following:
Pre-Assessment: a pre-test such as sight-reading or a pencil/paper diagnostic test to determine what the student already knows.
Formative Assessment: the teacher constantly listens to student performance providing guidance toward mastery of written notation or music content through the use of the following progression.

Teacher Teaches: The director gives instructions for performing and conducts the students (upon repeat of the process, the teacher provides prescriptions for improvement of the musical passage).

Students Perform: The ensemble decodes/plays the musical challenge presented by the conductor.

Teacher Diagnosis: As the instrumental group rehearses the musical selection, the teacher diagnoses the quality of the performance, stops the group, and returns to the beginning of the process.

Throughout the rehearsal, the process continues to be utilized to shape the music toward the ultimate performance of the work, as imagined by the conductor

Summative Assessment: Administer a final evaluation of student learning outcomes following music instruction, which can take the form of a performance test, concert, pencil/paper test.

- Technology: Plan the use of technology such as a Smartboard or Promethean board, digital tuner, digital metronome, Harmony Director, as well as devices to listen to music and/or record student performance.

Teachers are encouraged to audio/video record student performance frequently, asking student performers to evaluate progress using the academic language of music, both verbally and in writing.

Academic language—the discipline-specific vocabulary/terminology that is typical for a content area. In music, academic language includes all elements of music and sub concepts such as:

- Pitch—vibrations, high/low sounds, etc.
 - Melody—one note at a time, the main idea of a composition, conjunct, et.al.
 - Harmony—many notes sounded together, consonance, dissonance, etc.
 - Rhythm—controlled flow of music in time, note/rest durations, etc.
 - Tempo—pace of music, *accelerando*, *ritardando*, *allegro*, etc.
 - Dynamics—amplitude of music, *crescendo*, *decrescendo*, etc.
 - Timbre—unique sounds produced by voices/instruments, strings, brass, etc.
 - Form—design or construction of music, Ternary, Binary, Rondo, etc.
 - Medium—the means through which a composer expresses musical ideas: Solo, duet, etc., Woodwind Quintet, Band, Orchestra, Choir, etc.
 - Style—the musical era in which the music was written indicating trends, personal preferences, etc., Medieval, Renaissance, Baroque, etc.
 - Texture—the thickness or determination of layers of voices/parts in music, i.e., monophonic, polyphonic, homophonic, etc.
- **Enrichment:** Include activities/plans to extend the lesson when time permits. (This is usually a “safety-net” for the conductor, if students master all parts of the director’s lesson-plan with class time remaining.)
 - **Remedial Work:** Suggest possible means to assist pupils who were not able to grasp the concepts being presented. The two most important tools for remedial work in music performance are:
 1. slow the tempo
 2. isolate a chord, pitch, measure, or phrase for improvement; then, weave the corrected passage back into the fabric of the music selection
 - **Accommodations:** School districts are required to provide information to assist teachers with students who have disabilities through an Individual Education Plan (IEP).

Engaging and Accommodating All Students

The following list includes various ways that teachers meet the needs of individual students during a music class. These factors are incorporated into instructional planning in addition to efforts to meet state standards.

Bloom's Taxonomy

The State of Mississippi strongly encourages teachers to engage students on multiple levels of thinking via Bloom's Taxonomy and document such in daily lesson plans, using the abbreviation, BT-1, BT-2, etc. Music Specialists are expected to engage students in all 6 levels of thinking during each unit of study.

6 – CREATING

(putting information together in an innovative manner)

5 – EVALUATING

(making judgements based on a set of guidelines)

4 – ANALYZING

(breaking the concept into parts and understand how each part is related)

3 – APPLYING

(use the knowledge gained in new ways)

2 – UNDERSTANDING

(making sense of what is learned)

1 – REMEMBERING

(recalling relevant knowledge from long-term memory)

Objectives and successive learning activities that correspond to the *MS College- and Career- Readiness Arts Learning Standards for Music* in terms of Bloom's Taxonomy (BT) are as follows:

CREATING	BT Level 6: Creating
PERFORMING	BT Level 1, 2, 3, 4: Knowledge, Understanding, Application, Analysis
RESPONDING	BT Level 5: Evaluation
CONNECTING	BT Levels 3, 5: Application, Evaluation

Styles of Learning

Instrumental directors should encourage all three learning styles during each lesson.

- Visual: those who need to see information either by reading, writing, or viewing documents or charts
- Auditory: one who depends on listening to retain information
- Kinesthetic: a student who needs hands-on, tactile contact, and the opportunity to experience by doing

Students engaged in sight-reading music combine all three learning styles simultaneously!

Plan a Variety of Music Activities During Each Lesson

- Singing
- Playing instruments
- Improvisation
- Creating music (both rhythmically and melodically for pitched and un-pitched instruments)
- Reading/decoding notation
- Listening to and evaluating music
- Determining music in relation to other arts/subjects, history/culture
- Conducting

Develop Musicianship

According to music education philosopher David Elliott, directors should seek to develop ***musicianship*** in each student that includes:

- Formal Music Knowledge: music literacy or the ability to decode written notation and the ability to discuss music using music terms (academic language)
- Informal Music Knowledge: practical or common-sense action while creating music; being musically "savvy"
- Supervisory Musical Knowledge: the ability to think-in-action and know-in-action; metacognition (awareness of one's own ability or thought processes)

Other Resources

Use outside resources such as videos, recordings, and movement/dance to enhance the music lesson without depending solely on them for total presentation.

Provide Means for Collaborative Learning/Differentiated Instruction

Different sized group options:

- whole class (entire instrumental ensemble)
- half class (sectional rehearsal)
- quarter class (sectional rehearsal)
- large group (sectional rehearsal)
- small group (learning centers or sectional rehearsal)

- pair (collaborative learning)
- solo (one-on-one instruction)

Different group compositions:

- homogeneous ability groups + (auditioned group of skilled performers)
- heterogeneous ability groups + (a mix of performing skills in the ensemble)
- random groups
- interest groups
- language groups

Note: Homogeneous grouping may also refer to a group of students who play the same instrument in a beginning band setting. Likewise, heterogeneous grouping may also refer to a group of students who play different instruments in a beginning band setting.

Opening and Closing the Lesson

- Possibly use a special presentation that piques the interest of the students and enables the learners to help the instructor develop the lesson.
- Change the opening and closing lesson activities to provide variety.

Assessment of Student Comprehension Through Differentiated Measures

- behavioral observations
- discussions/chats
- written assignments (both verbal and using musical notation)
- informal monitoring
- musical performance (individually and in an ensemble)
- portfolios
- presentations
- products
- tests
- verbal assessments

Evaluation of Lesson's Effect with Plans for Future Instruction

- Peruse the success of the lesson plan daily to prepare for continued instruction in successive rehearsals.
- Possibly employ enrichment activities to reinforce concepts by using the day's planned enrichment in the next rehearsal.
- Remember that individuals learn through repetition and that approaching the same material in a different manner may enhance mastery of the passage, section, or complete work.

Music-Related Lesson Plans

Directors may gain insight into lesson planning from examples in the following curriculum projects found online at the MS Arts Commission website:

[MS Blues Trail and Beyond](#)

The Mississippi Blues Trail Curriculum project brings the blues to the classroom, where today's youth can learn more about this original art form as well as of the experiences of the men and women behind the music.

[MS History Through the Arts: A Bicentennial Journey](#)

This curriculum guides students through Mississippi history while serving as a tool for arts education. It includes artworks that predate our statehood and pieces that will inspire generations long after Mississippi's 200th birthday.

Cross-Discipline Studies in the Arts

The [National Core Arts Standards](#) site guides educators in providing a well-rounded, quality arts education. At this site, instructors will find resources to plan lessons and curricula around the four Anchor Standards:

1. Creating
2. Performing/Presenting/Producing
3. Responding
4. Connecting

In addition, at the [National Core Arts Standards](#) website, instructors will find samples, links, and handbooks to guide planning for lessons and instruction.

Special Needs Students/Inclusion Classrooms

When working with students with the disabilities listed below, utilize music education suggestions found in:

Adamek, Mary S., and Darrow, Alice-Ann. *Music in Special Education*. Silver Spring, MD: The American Music Therapy Association, Inc., 2010.

Topics:

- Inclusion Principles and Practices—Chapter 3
- Teaching Strategies for Successful Inclusion—Chapter 4
- Behavior Disorders—Chapter 7
- ADHD—Chapter 7
- Cognitive Disorders—Chapter 8
- Mental Impairment (Mental Retardation)—Chapter 8
- Learning Disabilities—Chapter 8
- Traumatic Brain Injury—Chapter 8
- Speech/Language Disorders—Chapter 9
- Autism Spectrum Disorder (ASD)—Chapter 10
- Vision Impairment—Chapter 11
- Hearing Impaired—Chapter 12
- Physical Impairment—Chapter 13

The Music Learning Environment

Classroom Management for the Students

Establishing a learning environment conducive to fostering mastery of *MS CCR Arts Learning Standards for Music* education is paramount for each teacher.

Determining the type of environment must be planned and should encompass the following:

- Establish expectations—list and explain rules for student behavior in class
 - have students role-play correct/incorrect adherence to expectations
 - test students on expectations (pencil/paper and/or performance)
- Indicate consequences for inappropriate behavior in terms of teacher action. Use a hierarchy that includes increasing severity such as:
 - first offense = a nonverbal warning (eye-contact, etc.)
 - second offense (detention, written intent to avoid future noncompliance)
 - third offense (phone call)
 - fourth offense (parent-teacher-counselor conference at school)
- Create a positive learning environment
 - catch students “being good” and reward with positive verbal reinforcement
 - praise at least two students in compliance before challenging students in defiance
- Provide tangible rewards
 - award students something they can have (food, free time, etc., being careful to adhere to school policies and ensure proper places for consumption of food, if the director chooses to feed students)

Classroom Management Guidelines

Below are specific tips from a Mississippi instrumental director.

- Know the students: Knowing your students will help you to relate to them and create activities that will engage them in a better way.
- Set rules and procedures.
- Be prepared: Be prepared by having all materials ready and handy.
- Lesson plan: Teach your lesson and always have a backup plan in case the lesson does not work the way you thought.
- Class goals: Set class goals and let students know the result of the class work.
- Positive environment: Create a positive environment by correcting with positive and encouraging words.
- Communicate with parents.
- Play more, talk less. Many students learn better by observing playing and demonstration rather than using many verbal instructions. Make sure to model instruction where possible.
- Be consistent and fair.

Student Engagement

Ensure that all students are engaged in learning. Not only is it important to establish rules and consequences, but the teacher must also constantly ask, “Are the students involved in the lesson?” Student buy-in to learning can be enhanced by the following:

- Cogent lesson planning
- Ongoing formative assessment during execution of lesson plan
 - Teacher teaches—students perform—teacher diagnosis—(repeat the instructional process)
 - Also employ informal assessments and self-assessments
- Arrangement of classroom furniture to facilitate learning and provide proximity for the teacher
- Establishing a performance atmosphere through a list of “traditions” created by the band program in previous years of successful performances and competitions, such as:

To continue the tradition of excellence in the band, students must:

- Come prepared to rehearsal with instrument, music
 - Always remain focused and engaged on creating quality music
 - Respect all directors and officers by listening carefully and
 - Raise their hand to speak.
- Take time to foster enthusiasm and engagement.
 - Engage with special assignments of their interest (music analysis, a music review of a performance).
 - Engage with competition by preparing a solo or class competition or note reading championship.
 - Engage with music that is attractive to the students at their music level.
 - Engage by showing the students professional performances, in a video, live in a performance outside the school, or by bringing outside performers to the class.
 - Engage by creating fun activities outside the classroom that allow them to be part of a team. For example, an orchestra class may volunteer at the PTA meetings to pass out programs.

Creating a Performance Atmosphere

In *Music Matters: A New Philosophy of Music Education*, David Elliott proposes a praxial approach to music teaching. Music is a practice, an activity in which humans engage in music-making individually and in groups. Hence, the best way to learn music is by creating music.

Whether working in a music performance ensemble or a general music class, teachers are encouraged to assist students in developing musicianship through making music. Various music activities:

- Singing
- Playing instruments
- Improvisation
- Creating music (both rhythmically and melodically for pitched and unpitched instruments)
- Reading/decoding notation
- Listening to and evaluating music
- Determining music in relation to other arts/subjects, history/culture
- Conducting

Working With Parents/Guardians

Encourage collaboration through assisting in the classroom:

- Co-teach (allow them to run a sectional rehearsal).
- Teacher assistant (collecting money, spearheading a fundraising event, ushers in concerts, monitoring students in the classroom).
- Share expertise in art through classroom or music program enhancement.
- Open dialogue to encourage student mastery through email and texts.
- Create a safe, fast, and effective way of communication with the parents to keep them informed of what is happening in the classroom.
- Use social media to announce events.
- Find opportunities for chaperoning.
- For parents without a music background, create open classes to observe rehearsal procedures, class dynamics, and performance expectations.

Student Support

Consider utilizing the following opportunities to enhance mastery of concepts:

- Peer tutoring/peer-teaching using students who have mastered the skills
- Aides/assistants
- Parents
- Specialists
- Outside tutors
- Volunteers

Using Technology

The Importance of Technology in Music

To provide quality instruction for students living in the 21st century, embrace technology.

- **Create:** With the first Artistic Process/Activity in the Arts Learning Standards centering on creativity, technology can spark student improvisation and composition.

- **Foster DIY:** Encouraging the do-it-yourself proclivity of the current techno-centric culture in today’s students can be easily achieved through an emphasis on technology.
- **Critical Thinking and Problem Solving:** Promoting critical thinking and problem-solving is a major thrust of David Elliott’s *Music Matters*, which suggests that instrumental directors present music to students to decode, rehearse, and perform. Extending higher-level thinking skills to enhance creativity can be achieved with technology.
 - **Two-Way Street:** Both instrumental directors **and** students benefit by employing technology in teaching. From drill-writing/music-writing software for instructors to iPad Apps for students, technology can facilitate teaching and learning.
 - **Gamification:** Who doesn’t like to play games? Action research results have indicated that some music video games may improve instrumental technique.
 - **YouTube:** Listening to performances to analyze using the academic language of music is most beneficial to students and asks young musicians to operate on a high level of thinking (Blooms Taxonomy, Level 5—Evaluation). Comparing/Contrasting online performances with in-class music-making is also an indication of critical thinking (Bloom’s Taxonomy, Level 4—Analysis).

Tools for Enhancing Instruction

Note: Specific brand names are only suggestions and not an endorsement by the Mississippi Department of Education.

Basic Devices

- Desktop/laptop
- Tablet/iPad
- Smartphone/mp3 Player
- Smart TV
- Projector and Screen
- Promethean Board/Smart Board Podium
- Printer
- Digital Keyboard/Other Instruments
- Digital Camera

Internet Sources/Programs/Websites

Music Notation Apps: Providing a digital means for music notation opens a vista of possibilities for student manipulation of pitch and rhythm, which can be a boon to sight-reading proficiency and the development of musicianship. While there are many from which to choose, *Nota* seems to be quite popular.

DAW Platforms: Digital Audio Workshops (DAW) can be found in plentitude on the internet today, affording students the ability to utilize a bank of sounds to create, record,

edit and mix audio files. Of these applications, *Garageband* is well known, although others, like *Ardour* and *Motu Digital Performer*, are more recent and offer infinite creative possibilities.

MIDI and Sequencers: Musical Instrument Digital Interface (MIDI) files are used in conjunction with DAW platforms to explore instrumental sounds and to enable devices to communicate with one another. MIDI files and sequencers can expand opportunities for both directors and students to manipulate aspects of music.

Music and Ear Trainers: Both in-class drill and Apps can assist in developing and improving ear-training. Though a plethora of possibilities exist, many music educators seem to recommend *Better Ears*.

Internet Research: Innovative Directors can tap the power of the internet by creating interactive projects that encourage combinations of technology mentioned above with traditional search-engine based research using the computer.

Music Education Administration Software: (such as *Charms Office Assistant*)
Use technology to manage an instrumental music program in the following ways:

- monitor student musical progress through student practice logs and playing tests
- communicate with band students and parents
- track fundraisers
- plan and execute trips
- send billing/payment notices
- determine booster club account balance
- manage an instrument, music, and uniform inventory

Working With Administrators

Advice for Administrators concerning instrumental music specifications in this document is taken largely from the [National Opportunity to Learn Standards](#) document from the National Association for Music Education (NAfME). A thumb-nail sketch is provided below. Please refer to the online document for detailed information.

- **Curriculum**
 - Instruction should be available for band and orchestra providing experiences in Performing, Creating, and Responding.
 - For each 450 students in the school, at least one alternative performing ensemble or emerging ensemble such as jazz band, stage band, percussion ensemble, indoor winter guard ensemble, or pop ensemble.
 - Woodwind, brass, and percussion instruction should begin in grade 6 (given adequate resources, instruction could begin in grade 5); string instrument exposure should begin in grade 4.
 - Students exhibiting special needs or gifted/talented skills should be given opportunities to study music.

- **Scheduling**
 - Duration of instrumental music instruction should equal that of other core academic classes.
 - Effort should be made to avoid single-section music classes being scheduled against other single-section core academic courses.
 - Careful scheduling is necessary to ensure that every member of the instrumental ensemble can meet as a unit during the school day.

- **Staffing**
 - Certified music should be employed to provide music instruction to all students.
 - Class loads for music instructors should not be significantly higher than class sizes for teachers of other core subjects.
 - Note: Music education agencies strongly recommend that for safety and supervision, an additional teacher-unit be allocated for every group of 40 students beyond the initial 40 pupils in a class.
 - While music instruction traditionally has functioned with increased class size, administrators should carefully consider establishing ratios for the employment of additional staff considering classroom management, safety for all music students, and differentiated instruction to facilitate varying small group instruction (sectional rehearsals) within a class period.
 - Consideration should be given, in terms of supplemental contracts, for hours spent by music directors beyond the school day that include responsibility for students that are commensurate with coaches and sponsors of year-long events.

Professional Development and Teacher Evaluation

- Each school district should provide in-service education that meets the needs of music educators and affords instrumental directors leave time to participate in local, state, and national professional music organizations that will benefit students in the school district.
- Music teacher evaluation should include:
 - cogent lesson planning
 - maintaining a classroom environment conducive to learning
 - indicators that instruction includes all four artistic processes: Creating, Performing, Responding, Connecting
 - evidence of instrumental directors' contribution to effectiveness of the school district in the education of students
 - Administrator Walk-Through Checklist (See **Appendix A and B** for a sample form that administrators can use for a classroom visit as part of a more comprehensive teacher evaluation system.)

Instrumental Music Program Recommendations

The following information is found in the [*National Opportunity to Learn Standards*](#) document from the National Association for Music Education (NAfME). A thumb-nail sketch is provided below. Please refer to the online document for detailed information.

Materials and Equipment Recommendations

- All instructional space is equipped with music stands.
- Repair and replacement of school-owned instruments is included in the school's annual budget within the guidelines of a written depreciation plan.
- Instruments are provided to develop emerging ensembles and classes featuring non-traditional or non-western instruments, which might include the following: steel drums, iPads, West-African drums, Chinese erhus, and others.

Accessories

- Adaptation of instruments for students with special needs should be provided.
- Instrumental directors must have online access that includes email, storage, school district web portal, research, and communication needs.

Music Library and Resource Recommendations

- A library of music is necessary so instructors can provide a folder of original copies of music for each stand of no more than 2 instrumentalists each.
- Verify the library does not contain materials that violate copyright laws.
- It is recommended that at least 75 titles of musical works exist in the instrumental library for each type of performing ensemble with the addition of 5 titles per group added annually.
- The school library resource center should contain music books, audio, video, and computer materials.
- The annual instrumental music budget should include funding for the following:
 - Recordings
 - Computer media
 - Special supplies, materials, and equipment for teaching music curriculum

Technology

- Music teachers have quality projectors and/or interactive boards, as well as other technologies consistent with the tools provided other core content academic content area classrooms.
- Every instrumental teaching classroom is equipped with high quality sound and video system commensurate with provisions for other core academic subjects.

Facilities

- Rehearsal space for instrumental ensembles should consist of a minimum of 1800 square feet of floor space that includes a double-entry door.
- Sufficient storage space for instruments, equipment, as well as instructional materials, and is adjacent to the rehearsal area.
- At least one practice room of a minimum of 55 square feet is provided for every 40 students in the instrumental program.
- Office space for each music educator should be provided that is within easy access of the instructional area and equipped with telephone, internet, and computer.

Outside Personnel Additions

Additional offerings from instrumental teaching artists of specific instruments should be allowed and possibly funded when these offerings are directly linked to the sequential music curriculum delivered by a certified music instructor.

Booster Club/Advisory Committee

- A parent-based group providing leadership in facilitating the instrumental music program specifically geared to fundraising, chaperoning, and financial support should be allowed in keeping with school district rules for support organizations.
- Auxiliary parent support groups should be subject to the leadership of the music instructors employed by the school district.

Copyright Information

The link above provides information from NAFME to assist music instructors with information about copyright laws.

- Copyrighted music must be purchased and not photocopied for educational use.
- Instrumental ensembles participating in adjudicated festivals and contests must provide original copies of music to be performed for the judge's perusal.
- Permission to create arrangements of copyrighted music must be secured prior to composition.

Professional Organizations

National Organizations

- [National Association for Music Education](#)
- [High School Band Directors National Association](#)
- [American School Band Directors Association](#)
- [World Association of Marching Show Bands](#)
- [American String Teachers Association](#)
- [American Choral Directors Association](#)
- [American Orff Schulwerk Association](#)

State Organizations

- [MS Bandmasters Association](#)
- [MS High School Activities Association](#)
- [MS Music Educators Association](#)
- [MS Choral Directors Association](#)

Music Program Resources

Building a Band Program

- [All the Tools You Need for Your Band Program](#), SupportMusic.Org
- [Clearing House of Information for Modern Band Programs](#), Modern Band
- [Tips for Building a Successful Music or Band Program](#), World Strides:
- [Tips for Success in Establishing and Maintaining a Beginning Band](#), NAFME
- [Five Tips for Building a Band Program](#), NAFME
- [A Guide to Recruiting and Sustaining Enrollment for High School Music Programs](#), Yamaha
- [Building a Better Band Program Through Successful School Community](#), Get Banded
- [Young Band Director's Project](#), a series of videos designed for young directors or college students. Mississippi Bandmasters Association, Phi Beta Mu, Delta Chapter
- [Eleven Ways to Lose a Band Student](#), (and 11 ways to keep them), NAFME
- [Music Educators Share Tips on Recruiting Band Students](#), National Federation of High Schools (NFHS)
- [Wanted: Band Students](#), Halftime Magazine

Building an Orchestra Program

- [Resources and Ideas for 21st Century String/Orchestra Classrooms](#), Orchestra Teacher
- [Resources Page](#), American String Teacher's Association (ASTA)
- [Music Teacher Resources for Cello, Viola, and Violin](#), Johnson String
- [String Research Journal](#), American String Teachers Association (ASTA)
- [From Zero to Hero: Strategies for Building a String Program from Scratch](#), NAFME
- [m-TEACHER RESOURCES](#), String Quest

Instructional Resources: General Music, Instrumental

According to Music Education philosopher David Elliott, in the book *Music Matters*, the best way to learn music is by “making music”! Instead of a narrow focus on learning facts/figures and just listening to music, the scope and sequence of a General Music course in both middle school and high school should also center on singing, playing instruments, creating music, responding to/evaluating music, and connecting music with other art forms, as well as history and culture.

Beginning with content that features a grasp of the Elements of Music and pulling the thread of “making music” through, fostering melodic, harmonic creativity, as well as tempo, dynamics, timbre, pitch, etc., will stimulate students earning an Arts Carnegie unit for graduation in General Music to master the *Mississippi College- and Career- Readiness Arts Learning Standards for Music* while practicing and performing music. In addition, teachers who adapt adopted

textbook information to include performing music will enhance mastery of state standards.

Online resources that consist of lesson plans can further extend students' knowledge of the importance of the development of musical styles in Mississippi, as well as encourage cross-discipline study through the following resources found on the MS Arts Commission website and the B.B. King Museum website.

[MS Blues Trail and Beyond](#)

Lesson plans to teach the development and impact of Blues music with specific Units:

- The Music of the Blues
- The Meaning of the Blues
- Impact of Cotton on the Blues
- Transportation and the Blues
- Civil Rights and the Blues
- Media and the Blues

[MS History through the Arts: A Bicentennial Curriculum](#)

Lesson Plans for three distinct student groups:

Elementary, Intermediate, Advanced with specific timeframes:

- Pre-1817 to Statehood
- 1817-1865—Statehood to end of Civil War
- 1865-1900—Reconstruction to end of 19th Century
- 1900-1945—Turn of the Century to End of WW II
- 1945-2000—Post-War to 2000
- 2000-2017—21st Century to Bicentennial to the Future

[History and Impact of B.B. King](#)

Three Lesson Plans for each of the following grades: 4-5, 6-8, 9-12

Books and resources for teaching middle level and high school General Music

[Categorized List of Selected Books](#), National Association for Music Education

[Re-Thinking Middle Level General Music](#), Smart Music

[Music Education Resource Database](#), General Music Method Books, Millikin University

Arts Integration/Discipline Connections

MS Arts Commission: [Education Initiatives](#)

Kennedy Center Education Department: [Arts Integration Definition](#)



In this section, there are many links that can facilitate research about topics related to careers in music education.

[Approved Teacher Education Programs in Mississippi](#)

Visit the link above for the current approved programs lists of degrees offered by colleges and universities in Mississippi.

Degrees in Music Education are listed under each institution.

Teacher Licensure

For information regarding licensure visit the [MDE Educator Licensure home page](#)

[National Board Certification](#)

Over a decade's worth of research shows that the students of Board-certified teachers outperform their peers in other classrooms on achievement tests and that schools and districts with a high concentration of NBCTs see marked improvements in school culture, collaboration, and teacher retention.

For many years, Mississippi's music educators have sought and obtained National Board certification. Our state offers a stipend to teachers who are NBCT certified.

For a list of campuses in Mississippi that participate in the World Class Teaching Program, see the "[In Your State](#)" page on the National Board for Professional Teaching Standards website.

Directory of Mississippi's National Board-Certified Teachers by Discipline

- Music Teachers certified in [Early Adolescence through Young Adulthood](#)
- Music Teachers certified in [Early and Middle Childhood](#)

Teacher Evaluation

In Mississippi, a system of evaluation is used to measure teacher and administrator growth using classroom observations, tools, and indicators. To learn more, visit

[Mississippi Educator and Administrator Professional Growth System](#).

Music classrooms at all levels are unique learning settings. School administrators should understand the nature of the music classroom and the pedagogy for music educators in evaluating their teachers and programs. Since there are multiple areas that should be considered to measure teaching and learning in the music classroom, the NAFME [Workbook for Teacher Evaluation](#) is a resource for administrators.

Administrator Walk-Through Checklist: K - 5 / General Music Classes

Teacher evaluation occurs in both formal and informal ways. When administrators visit a K-5 or general music classroom for a short visit, what is observed often looks and sounds different from any other type of class within a school. The Walk-Through checklist is designed to clarify the kinds of things to look for during the class from four different points of view: the students, the teacher, the music learning experience, and the climate of the classroom. (See Appendix A)

Administrator Walk-Through Checklist: 6-12 Performance Classes

Music classes in grades 6-12 are most often elective courses and are taught as performing groups or ensembles. Teacher evaluation occurs in both formal and informal ways. For an informal walk-through of the classroom, a checklist has been created. It will assist an administrator in observing what is happening in a performance class from four different points of view: the students, the teacher, the music learning experience, and the climate of the classroom. (See Appendix B)

Professional Development

One common quality of successful music educators is they seek professional development opportunities each year that are aligned to the educator's area of work.

School districts should permit music educators to have music-specific professional development and training. All arts disciplines are core subjects; therefore, the teacher should seek professional development that meets the specific needs of music education.

State requirements for licensure require that music educators obtain Continuing Education Units (CEUs) within a certain time frame, based on the type of teaching certificate held. The most beneficial way to receive CEUs is to attend conferences and workshops sponsored by professional music organizations at the state and regional levels. CEUs must be obtained through an accredited CEU granting agency. Any Continuing Education Office at a college, university or community/junior college in Mississippi is an accredited CEU granting agency. For a list of accredited CEU granting agencies in Mississippi visit www.mdek12.org/OTL/OEL/CEUs.

The following professional organizations offer music-specific professional development training opportunities at the state level:

- [Mississippi Music Educators Association](#)
- [Mississippi Choral Director's Association](#)
- [Mississippi Orff Chapter](#)
- [Mississippi Bandmaster's Association](#)

Mentor Programs

The [Mentor Program](#), sponsored by the MS Music Educators Association, is designed to aid new or beginning teachers regarding eligibility procedures, festivals, auditions, workshops, and conferences. This service is provided entirely free of charge yet must be requested.

The [Young Band Director's Project](#), offers a series of videos designed for young directors or college students. This is produced by the Mississippi Bandmasters Association, Phi Beta Mu, Delta Chapter.

**“Music happens to be
an art form that
transcends language.”
- Herbie Hancock**



The artistic processes (Create, Perform, Respond and Connect) and the eleven anchor standards establish the depth and breadth of each arts discipline and the rigor associated with learning music and other arts disciplines. When music teachers diligently implement the standards, students are the beneficiaries.

Advocacy, which is defined as “the act of speaking or writing in support of something or someone” (Merriam Webster), is essential to every music educator’s career and the profession as a whole. Every music educator needs to be a strong advocate for viable, sequential, sustainable music programs for all students.

An advocate is one who takes action that speaks in favor of, recommends, argues for a cause, supports or defends, or pleads on behalf of others. As such, music educators, students, parents, and the community should be poised and ready to actively spread information on the positive benefits of music education. Specific help is provided by the National Association for Music Education (NAfME) in the form of several publications:

- **[The Advocacy Bulletin](#)** The National Association for Music Education (NAfME) advocates at the federal, state, and local levels to educate elected officials and other key decision makers about the impact and importance of music education programs.
- **[Music Education Advocacy Resources](#)** At this site, find general resources, media resources and How-to Advocacy Guides.

Since effective advocacy can make a significant difference in the success of a music program and respective careers, it is imperative to become knowledgeable about advocacy and train students and their parents to be advocates in order to help build and sustain a music program.

Music teachers often teach students over successive years. This fact can produce a strong bond between students, parents, the school, and the community. Knowing how to build and maintain connections with these stakeholders will yield benefits in the long run.

Music educators are the most influential advocates for music and music education in a school. Everything the instructor does – from selecting music for a performance, planning lessons or rehearsals, interacting with faculty and administrators – contributes to how students and others perceive the role of the music teacher and the value of music as a discipline that is worth knowing.

In this section, there are suggestions of simple, everyday ways to advocate. Keeping advocacy top-of-mind will help ensure that others join in to make music a valued part of students’ education.

Engaging Administrators in the Music Program

It is important to communicate with administrators about what is going on in the music classroom and its positive impact on students. It is also important to get them involved in the program itself. Invite them to be a part of the success.

- Share advocacy information with the district superintendent and principals. The brochure, “[Why Learn to Play Music](#),” addresses the effect of music on math and reading test scores.
- Invite administrators to rehearsals to observe students engaged in thinking-in-action and knowing-in-action.
- Take the opportunity when asked to have ensembles and individual students perform for administrators’ special functions.
- Invite administrators to rehearsals to observe students involved in the learning process.
- Have administrators present awards to students during the concert or awards ceremony.

Involving Parents

Parents want and need to know that teachers and programs are having a positive effect on their children’s lives. Share with them the importance of their child’s musical education and the impact that it can have on their children. Also, share with them how they can support the program and events. If a booster club is not already established, contact your students’ parents, and begin organizing one. Parents often have many community connections and can have a great influence on the decision makers of the district. Find out about the connections parents have in the community by asking some of the following questions. Who is involved in civic or community groups? Who has the best access to various current media platforms? Are there any school administrators, school board members, or elected officials that are music enthusiasts?

- Encourage parents to write letters to administrators thanking them for supporting the music program.
- Encourage parents to submit a letter to the local newspaper supporting music education in schools explaining what music has meant to their child.
- Encourage parents to send letters to the school board members explaining why they should support music education.
- Encourage parents to attend school board meetings to speak of the importance of music education for all students, adequate funding, and other important issues.
- Encourage parents to join the Booster organization.

Including the Community

The community is made up of people who want to see the schools succeed. Show them the students’ and program’s successes and let them know how they can help the program grow. Invite local and state leaders to concerts. They may see it as an opportunity for public relations and provide exposure for the program that it might not receive otherwise.

- List businesses that have supported the program through advertising, donations, etc.

- Collaborate with local arts organizations, colleges, community, and civic organizations.
- Invite professionals from the community to visit the classroom – instrumentalists, singers, composers, media specialists, etc.
- Look for opportunities for students to perform at local events or businesses.
- Share advocacy material in concert programs, on the school web page, and in regular communication with members of the community.
- Invite state and local leaders to concerts, taking time to recognize each at some point in the program.
- Seek businesses to support instrumental music through advertising or financial contribution and list each in concert programs or other connections with the music program.

Media/Public Relations

Utilize school district public relations personnel to promote the students and successes of the music program through pictures, articles, contest results, and other student accomplishments.

When advertising a concert date, go beyond just listing times and places; make it personal and tell a story. Talk about how music is not important solely for the sake of making music. Rather, it is an integral part of a well-rounded education. It contributes to the broader objective of improving student achievement, reduces dropout rates, increases economic opportunities, makes communities more livable, and expands the economy.

While each media contact is an opportunity to demonstrate what students accomplish, there are additional benefits to promote. For example, media releases can focus on

- the ways a particular event can prepare students for success in the future,
- the benefits of performing in front of an audience, such as building self-confidence and teamwork,
- the involvement of family and friends in the activities of the school, and
- the student accomplishments as a source of pride for the community.

In accordance with the *Every Child Achieves Act of 2015*, music is a core academic discipline in the K-12 curriculum. Therefore, when budgets are cut, music should not take a disproportionate share of cuts compared to other academic subjects.

- Focus on how music education benefits every student.
- Include advocacy material in your concert program, on your school web page, and in regular communication with your parents.
- Share stories, pictures, and quotes to “put a face on your program” and create a personal or emotional connection. Get the students involved and elicit the help of the district’s public relations personnel.
- Share other accomplishments, such as how many students received awards (both musical and academic), what percentage of students made the honor roll, what colleges the seniors plan to attend, and how many received college scholarships.

Ways to Advocate

Impactful things music educators can do to get involved in advocacy in their schools and communities

- Host "informances" (more than performance) that focus on the process and value of music study.
- Invite parents, community leaders, politicians, and school board members to visit the music classroom and school.
- Notify decision makers and the public of the successes and positive outcomes that are occurring in the program.

Ways music educators can work together for advocacy

- Attend meetings and conferences of professional music and education organizations to stay connected with peers and issues in your field.
- Share resources, articles, and experiences that promote high standards of teaching and professionalism.
- Know the key issues that affect the success or failure of your program.

Ways music educators can get parents/community leaders involved in advocacy

- Utilize every opportunity to highlight the value and importance of music education in the classroom.
- Invite your students to tell audiences what they value in their music study through speeches, written, or visual media.
- Take time to welcome and interact with the audience during performances. Solicit the audience's help by giving them specific tasks.

Music teachers have more contact with the community than any other teacher in a school. Music performances offer an opportunity to reach out to the community that other teachers do not have. Use this opportunity to shine a light on students in the program.

- Consider using a moment before each performance to have a student give testimony about why he or she values instruction in music.
- Ask another student to make connections between content in the performance repertoire related to content studied in other subjects or other arts disciplines.
- Invite high school students to address a general audience about how their music study prepares them for work they will do throughout life.
- Ask students to write a statement sharing the value music education has added to their lives.

Marketing the Music Program

Performances by ensembles will inform parents, students, administration, as well as the community of the mastery of music standards and exposure of the instrumental performing groups through concerts is a means to recruit students for the program.

- Perform, and in so doing, showcase music learning. Aim to provide many opportunities for student performance. *e.g.*, on campus for peers; in the community; at adjudicated music assessment both locally, statewide, and beyond.

- Use media for publicity and to advocate for continued music education in schools. Be certain to check district policies on the use of social media regarding newspapers, radio, television, school system outlets, etc.
- Recruit students to offer music performance opportunities for the entire school population by considering the following:
 - Plan personal visits to younger musicians in elementary and middle school.
 - Plan a joint concert with elementary or middle school ensembles.
 - Enlist directors at lower grades to provide names of potential members of performing ensembles and contact each student’s parents with information about positive benefits of continued music education.

Advocating for Music and Other Art Forms

Since there are often very few music teachers in a school or district, it may be helpful to expand advocacy toward other arts disciplines, which utilize the same Artistic Processes (Creating, Performing/Presenting/Producing, Responding, and Connecting) in their standards as the ones in music.

When it seems appropriate, point out the connections among different arts disciplines: dance, theater, media, visual arts. It can also be helpful to collaborate with other arts teachers in the school or school district. This allows opportunities to share ideas related to the arts disciplines, develop advocacy strategies, and form professional relationships that can strengthen the school district’s arts programs.

Additional suggestions include:

- Advocate for music and arts education every day by planning for and maintaining high-quality, standards-based learning experiences.
- Utilize excellent and appropriate visual and performing arts examples and repertoire that illustrate the value and benefits of all the arts when planning for classroom instruction.
- Communicate the benefits of arts education in daily instruction and school and public performances. This includes promoting career opportunities in the arts and arts education for students at all grade levels.
- Communicate the value of music, other arts disciplines, and arts education, in general, to parents and citizens in the local community or beyond.
- Refrain from referring to arts classes in elementary schools as “activities” or “specials.” The arts are academic, with rich content that has stood the test of time.
- Work in partnership with arts education colleagues to promote student benefits acquired through learning in the arts.
- Seek professional development opportunities that advance arts education training. Educate school administrators about any professional development needs.
- Work with other arts teachers and school administrators in the school district to plan professional development experiences that include the arts and offer discipline-specific training for arts teachers.

Advocacy and Budget Considerations

Budget shortfalls can affect funding of music and other arts programs in our public schools. This reality makes advocacy especially important.

Ways to improve the climate for music education in a weak economy and during tight budget years:

- Publicize the work of the program and student's accomplishments liberally through press releases, newsletters, websites, social media, blogs, fliers, and in person during performances. Let everyone know that music education adds value to the education of students, as well as to the school and the community.
- Become acquainted with local elected officials and state legislators.
- Thank legislators and local elected officials for their public service. Celebrate support by honoring them at a performance or event at the school.

Big educator impact with little to no cost:

- Communicate value by having one or two sentences ready to share with stakeholders of all kinds.
- Speak professionally about music education.
- Have something positive to say about all the students and all the arts classes. People tend to remember negative statements. Positive statements surprise and please others!
- Recall the social value and long-term benefits of music learning and emphasize those.
- Talk about budget cuts in terms of what students and the school community would lose.
- Devise a plan or a proposal for ways that your school district can retain music programs. Include talking points for ways the program benefits the entire school and the broader community.
- Unite with colleagues in music and other arts disciplines to help make the case for added value to students.
- Speak in inclusive terms and be supportive of music teachers and music programs in the district. The same goes for all arts teachers.
- Practice kindness. There is never too much kindness in the world.

Advocacy Publications

What School Leaders Can Do to Increase Arts Education

As building-level leaders, school principals play a key role in ensuring every student has access to high-quality and equitable arts learning as part of a well-rounded education. This guide offers three concrete actions school principals can take to increase arts education in their schools.

Ten Lessons the Arts Teach

The late Elliot Eisner identified ten lessons that are clarified through the study of arts disciplines in schools.

Music Matters

Published by the Arts Education Partnership in 2018, this updated resource explores the demonstrated effects of music education and how it helps students develop the foundational capacities for lifelong success.

Beyond the Core: Advancing Student Success through the Arts

Published in 2017, this article explores research on how the arts bolster the development of deeper learning skills, leading to student success.

The Twelve Core Competencies of an Arts Education Leader

This tool aims to help arts education supporters understand the aptitudes, skills, practices, and commitments that drive professional learning for leaders in the field of arts education.

How to Advocate for Music Education (Even When You Have No Clue How to Do So)

This article, published in the Music Parent's Guide, can be shared with students' parents, enabling you to develop effective parent advocates for your program.

Advocacy Resource Links

[Arts Education is Essential](#) “It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theatre, and visual arts that supports their educational, social, and emotional well-being, taught by certified professional arts educators in partnership with community arts providers.”

The [National Association for Music Education](#) website includes an entire section on advocacy with a bulletin and a full menu of legislative advocacy tools.

The [National Association of Music Parents](#) provides parents with resources to support their child's music education, whether it be information for beginning band parents, the tools to create or improve their booster organizations, or anything in between.

Americans for the Arts

The website includes a section on Arts Education Advocacy with facts and tools that guide educators and parents to actively advocate for learning experiences in the arts.

Arts Education Advocacy Tool Kit

In 2009, the Kennedy Center Alliance for Arts Education Network created an *Arts Education Advocacy Tool Kit* for those interested in sharpening their skills and strategies to support arts education. The easy-to-use tool kit has sample documents, useful lists, and an accompanying video.

U.S. Department of Education Arts in Education

This website provides news and information about arts in education, including relevant resources in the form of events and publications, and related Arts in Education grant program information and stories on successful or innovative grantee practices.

Contact Elected Officials

Making a personal connection with elected officials is an effective way to impact decision makers and influence policy. Being proactive toward these people can produce desirable results over the long haul. Thank them for their public service, offer to bring a group to perform at an event, and correspond with them about matters being considered at the local, state, and national levels. The hyperlink suggests ways to reach out to elected officials.

The [National Association of Music Merchants](#) (NAMM) website offers advocacy resources, including news on music research plus a handy list of cited [facts and quotes](#) to help make a case for supporting music education in schools.

National Performing Arts Convention

In addition to other materials, this resource offers a helpful article titled, “Useful Quotes for Arts Advocates.”

Advocacy Research

The [Arts Education Partnership](#) is a national network of organizations dedicated to advancing the arts in education through research, policy, and practice. AEP’s vision is that every student in America succeeds in school, work, and life as a result of high-quality education in and through the arts.

[ArtsEdSearch](#) This website is the nation’s hub for research on the impact of the arts in education. The research is aligned with four priority areas of the Arts Education Partnership’s Action Agenda:

- Raise student achievement and success.
- Support effective educators and school leaders.
- Transform the teaching and learning environment.
- Build leadership capacity and knowledge.

Awards Programs

There are several opportunities for school groups to participate in music festivals and competitions. Bringing home trophies and honors from these events is a great way to advocate for your program and to celebrate students’ accomplishments.

While participation in festivals and competitions is one way to advocate for your music program, your school, and your district, there are fewer opportunities to celebrate and publicize the good work being done by individual teachers.

Recognizing excellence in teaching can inspire beginning teachers and breathe new life into the careers of experienced educators. Awards programs are one more way to shine a bright light on music and its importance in the education of our K-12 students.

A Teacher of the Year award is given at many schools, leading to a school district winner. District winners are nominated for regional and state levels of this award.

The list below includes awards that are specific to music teachers. Be sure to check the

dates for materials to be submitted and meet the deadline.

- [Ernestine Ferrell Award](#) – granted by MS American Choral Director’s Association (ACDA).
- [Outstanding Music Educator Awards](#) – granted by Mississippi Music Educators’ Association (MMEA). One award is given annually to a veteran teacher, and one is given to a teacher who has taught less than five years.
- [Thad Cochran Distinguished Music Educator Award](#) – granted by the Mississippi Alliance for Arts Education.
- [Arts Institute of Mississippi, A. I. M. Awards](#) – sponsored by Partners for the Arts of the University of Southern Mississippi. Only secondary music teachers are eligible.
- [Governor’s Arts Award](#) – granted by the Mississippi Arts Commission. This award is given to individuals who have pursued careers that have brought recognition to the state of Mississippi. On rare occasions, an individual, group, or school will receive the award.

***“I don’t sing because I’m
happy, I’m happy
because I sing.”
- William James***



The following entries include links to resources that will assist Mississippi’s music educators to promote high-quality, sequential music education for K-12 students. Some of the listed resources are embedded within other sections of the *Mississippi Arts Instructional Resources for Music* document.

Standards

[Mississippi College- and Career-Readiness Arts Learning Standards](#), 2017. These are the music standards to be referenced in lessons taught in Mississippi. They mirror the content of the National Core Arts Standards.

[National Core Arts Standards](#), 2014.

These standards represent the five arts disciplines and are based on the artistic processes of creating, performing/producing/presenting; responding; and connecting.

[A Conceptual Framework for Arts Learning](#)

This narrative document outlines the philosophy, primary goals, dynamic processes, structures, and outcomes that shape student learning and achievement in dance, media arts, music, theatre, and visual arts, as articulated in the National Core Arts Standards.

[Overview of Music Standards](#)

The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student’s ability to carry out the artistic processes of creating, performing, responding, and connecting. Source: NAFME

[Core Music Standards Links](#)

This page is a collection of links to definitions, standards listed by “strands” and additional topics to guide teachers in their implementation of the music standards. Source: NAFME

[Model Cornerstone Assessments](#)

This link includes a table with entries for Model Cornerstone Assessments at various grade levels. Model Cornerstone Assessments (MCAs) provide an instructional and assessment framework into which teachers integrate their curriculum to help measure student learning. Source: NAFME

[National Opportunity to Learn Standards](#)

These standards, created by the National Association for Music Education, identify the resources that need to be in place so that teachers, schools, and school districts can establish the conditions that will allow students to achieve the proficiency levels outlined in the [Mississippi College and Career-Readiness Arts Learning Standards for Music](#).

Published in checklist form, each document addresses the components of a successful music classroom or program. Optimal descriptions are given for the following topics: Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities. Further, each topic includes various subtopics.

- [Opportunity-to-Learn Standards as Needs Assessment Checklist](#) (Pre-K – 8) This document is divided into sections: Pre-K – 2 General Music, Grades 3-5 General Music, Grades 6 – 8 (and all Secondary) General Music
- [Opportunity-to-Learn Standards as Needs Assessment Checklist for Specialized Music Classes and Ensembles](#) (Elementary and Secondary Grades)
- [Opportunity-to Learn Standards as Needs Assessment Checklist for All Grades](#) (K – 12 General Music)

Professional Music Organizations

- National Organizations
 - [National Association for Music Education](#) (NAfME). This national organization for music education addresses all aspects and levels of the field.
 - [American Choral Directors Association](#) (ACDA) promotes excellence in choral music through education, performance, composition, and advocacy. The web site contains a repertoire section that is especially helpful for middle and high school choral programs.
 - [National Band Association](#) promotes the musical and educational significance of bands and is dedicated to the attainment of a high level of excellence for bands and band music.
- Professional Music Organizations/State
 - [MS Music Educators Association](#) (MMEA) – a state affiliate of NAfME
 - [MS Choral Director’s Association](#) – a state affiliate of ACDA
 - [MS Bandmaster’s Association](#) – a state organization for band directors
 - [MS High School Activities Association](#) – an oversight association of secondary (6-12) music education events

Curriculum Resources

[State Adopted Textbook Sources](#)

Curriculum Resources available from the National Association for Music Education (NAfME)

[NAfME Idea Bank](#)

[Categorized List of Selected Books](#) – published and sold by NAfME

[Resources for Teachers](#) – quick links to classroom resources, news, books, publications, and networking opportunities

[K-5 Lesson Plan Ideas](#) – for K-5 music classes

Resources for Lesson Plans, Elementary Music

[Lesson Plan Ideas and Resources for K-5 General Music Classes](#)

Plans included at this site are examples from music educators of practical, effective, and fun activities for grades K-5 to help teach the basics of music.

Funding for Music/Arts Education

[Mapping Opportunities for the Arts](#). This publication highlights elements of Federal funding through the *Every Student Succeeds Act* (ESSA) and Title I, Part A.

[Mississippi Arts Commission](#). This state agency provides funds for Mini-grants and project grants. A proposal requires a project budget and cash match.

Resources for Arts Integration

[What Is Arts Integration?](#) This source offers a comprehensive definition and approach to arts integration.

[Preparing Educators and School Leaders for Effective Arts Integration](#)

This article, published in 2018, explores successful practices for arts integration, with a focus on educators and school leader professional development.

APPENDIX A

Administrator Walk-Through Checklist

Date _____

K-5 / General Music Administrator _____

Time _____

Students

- are listening or actively participating in the lesson
- are following the classroom rules
- are following the teacher's directions, responding to questions or tasks assigned
- demonstrate understanding of the teacher's expectations
- respond to feedback from the teacher, making changes or adjustments
- show respect for each other and for the teacher during the lesson
- properly manage classroom instruments, textbooks, music, and other materials

Notes _____

Teacher

- is working from an instructional plan
- demonstrates the ability to introduce and implement music standards
- challenges students to apply higher-order thinking skills (Bloom's Taxonomy)
- expresses short-term and long-term learning or performance goals
- gives clear directions for student participation as needed during the lesson
- actively engages *all* students in the learning experience
- actively manages large group and small group learning experiences
- frequently checks for understanding, giving students feedback about their work

Notes _____

Learning Experiences Observed

- large group instruction: all students are participating in the same task
- small group instruction: students undertake a particular task to be shared
- learning or singing a song
- playing instruments
- listening and responding to music
- practice related to music elements: rhythm, melody, harmony, etc.
- music/arts integrated lesson
- watching and responding to a video performance
- rehearsal for an upcoming performance

Notes _____

Classroom Climate

- students are at ease; they know what is expected of them in the music classroom
- teacher and students work together toward learning and performance goals
- interactions between the students and the teacher are polite and respectful
- inclusion students and students with disabilities participate in large and small group experiences with accommodations, if necessary
- classroom atmosphere is pleasant, students are engaged and productive

Notes _____

APPENDIX B

Administrator Walk-Through Checklist

Date _____

Music Ensembles 6-12

Administrator _____

Time _____

Students

- are listening or actively participating in the rehearsal
- are following the teacher’s directions, responding to questions or tasks assigned
- demonstrate understanding of the teacher’s expectations
- respond to feedback from the teacher, making changes or adjustments
- are managing their role within the group
- show respect for each other and for the teacher during the rehearsal
- properly manage their music, instruments, materials, or equipment

Notes _____

Teacher

- is working from an instructional plan
- demonstrates the ability to introduce and implement music standards
- challenges students to apply higher-order thinking skills (Bloom’s Taxonomy)
- expresses short-term and long-term learning or performance goals
- gives clear directions for student participation as needed during rehearsal
- frequently checks for understanding, giving students feedback about their work
- actively manages large group and small group work during rehearsals or events
- monitors and guides student leaders who assist in rehearsals or events

Notes _____

Learning Experiences Observed

- large group instruction: all students are participating in the same task
- small group instruction: to rehearse a particular selection or passage
- warm-up exercises at start of rehearsal
- sight-reading practice
- playing or singing a music selection
- rehearsal related to an upcoming performance or event
- listening to an exemplary performance
- watching and responding to a video performance
- integrating technology into rehearsal

Notes _____

Rehearsal Environment

- students are at ease; they know what is expected of them in the ensemble
- teacher(s) and students work together toward learning and performance goals
- interactions between the students and the teacher(s) are polite and respectful
- students assist in the care and maintenance of the rehearsal space
- inclusion students and students with disabilities participate in rehearsals with accommodations, if necessary
- the learning environment is pleasant; students are engaged and productive

Notes _____



GLOSSARY

The following terms are found in the *Mississippi College- and Career-Readiness Arts Learning Standards for Music* document.

AB

Musical form consisting of two sections, A and B, which contrast with each other (binary form).

ABA

Musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form).

ABILITY

Natural aptitude in specific skills and processes; what the student is apt to do without formal instruction.

ACADEMIC VOCABULARY

Words that traditionally are used in academic dialogue and text.

ANALOG TOOLS

Category of musical instruments and tools that are non-digital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

ANALYSIS

(See **ANALYZE**).

ANALYZE

Examine in detail the structure and context of the music.

ARRANGEMENT

Setting or adaptation of an existing musical composition.

ARRANGER

Person who creates alternative settings or adaptations of existing music.

ARTICULATION

Characteristic way in which musical tones are connected, separated, or accented; types of articulation include legato (smooth, connected tones) and staccato (short, detached tones).

ARTISTIC LITERACY

Knowledge and understanding required to participate authentically in the Arts.

ATONALITY

Music in which no tonic or key center is apparent.

AUDIATE

Hear and comprehend sounds in one's head (inner hearing), even when no sound is present.

AUDIENCE ETIQUETTE

Social behavior observed by those attending musical performances and which can vary depending upon the type of music performed.

BEAT

Underlying steady pulse present in most music.

BENCHMARK

Pre-established definition of an achievement level, designed to help measure student progress toward a goal or standard, expressed either in writing or as an example of core student work (aka, anchor set).

BINARY FORM

(See **AB**).

BODY PERCUSSION

Use of the human body as an instrument to create percussive/rhythmic sounds such as stomping, patsching (patting thighs), clapping, clicking, snapping.

BORDUN

Accompaniment created by sounding two tones, five notes apart, continuously throughout a composition; can be performed in varying ways, such as simultaneously or alternating.

CHANT

Most commonly, the rhythmic recitation of rhymes, or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

CHART

Jazz or popular music score, often abbreviated, with a melody (including key and time signature) and a set of chord changes.

CHORD PROGRESSION

Series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

COLLABORATIVELY

Working together on a common (musical) task or goal.

COLLABORATIVELY-DEVELOPED CRITERIA

Qualities or traits for assessing achievement level that have been through a process of collective decision-making.

COMPLEX FORMAL STRUCTURE

Musical form in which rhythmic, melodic, harmonic, and/or other musical materials undergo significant expansion and development and may be more distantly related across sections while remaining coherent in some way, such as sonata or other novel design with three or more sections.

COMPOSER

One who creates music compositions.

COMPOSITION

Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.

COMPOSITIONAL DEVICES

Tools used by a composer or arranger to create or organize a composition or arrangement, such as tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form.

COMPOSITIONAL PROCEDURES

Techniques that a composer initiates and continues in pieces to develop musical ideas, such as fragmentation, imitation, sequencing, variation, aggregate completion, registral saturation, contour inversion of gestures, and rhythmic phrasing.

COMPOSITIONAL TECHNIQUES

Approaches a composer uses to manipulate and refine the elements to convey meaning and intent in a composition, such as tension-release, augmentation-diminution, sound-silence, motion-stasis, in addition to compositional devices.

CONCEPTS, MUSIC

Understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas.

CONNECTION

Relationship among artistic ideas, personal meaning, and/or external context.

CONTEXT

Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

CONTEXT, CULTURAL

Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

CONTEXT, HISTORICAL

Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.

CONTEXT, PERSONAL

Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

CONTEXT, SOCIAL ENVIRONMENT

Surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

CRAFTSMANSHIP

Degree of skill and ability exhibited by a creator or performer to manipulate the elements of music in a composition or performance.

CREATE

Conceive and develop new artistic ideas, such as improvisation, composition, or arrangement, into a work.

CREATIVE INTENT

Shaping of the elements of music to express and convey emotions, thoughts, and ideas.

CREATOR

One who originates a music composition, arrangement, or improvisation.

CRITERIA

Guidelines used to judge the quality of a student's performance (See **RUBRIC**).

CULTURAL CONTEXT

Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

CULTURALLY AUTHENTIC PERFORMANCE

Presentation that reflects practices and interpretation representative of the style and traditions of a culture.

CULTURE

Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.

CYCLICAL STRUCTURE

Musical form characterized by the return or "cycling around" of significantly recognizable themes, motives, and/or patterns across movements.

DEMONSTRATE

Show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

DIATONIC

Seven-tone scale consisting of five whole steps and two half steps.

DIGITAL ENVIRONMENT

Simulated place made or created through the use of one or more computers, sensors, or equipment.

DIGITAL NOTATION

A visual image of musical sound created by using computer software applications, intended either as a record of sound heard or imagined, or as a set of visual instructions for performers.

DIGITAL RESOURCES

Anything published in a format capable of being read by a computer, a web-enabled device, a digital tablet, or smartphone.

DIGITAL SYSTEMS

Platforms that allow interaction and the conversion between and through the audio and digital domains.

DIGITAL TOOLS

Category of musical instruments and tools that manipulate sound using binary code, such as electronic keyboards, digital audio interfaces, MIDI, and computer software.

DYNAMICS

Level or range of loudness of a sound or sounds.

ELEMENTS OF MUSIC

Basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music.

ENDURING UNDERSTANDING

Overarching (aka, “big”) ideas that are central to the core of the music discipline and may be transferred to new situations.

ENSEMBLE

Group of individuals organized to perform artistic work: traditional, large groups such as bands, orchestras, and choirs; chamber, smaller groups, such as duets, trios, and quartets; emerging, such as guitar, iPad, mariachi, steel drum or pan, and Taiko drumming.

ESSENTIAL QUESTION

Question that is central to the core of a discipline – in this case, music – and promotes investigation to uncover corresponding enduring understanding(s).

ESTABLISHED CRITERIA

Traits or dimensions for making quality judgments in music of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time.

EXPANDED FORM

Basic form (such as AB, ABA, rondo or theme and variation) expanded by the addition of an introduction, transition, and/or coda.

EXPLORE

Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

EXPRESSION

Feeling conveyed through music.

EXPRESSIVE ASPECTS

Characteristics that convey feeling in the presentation of musical ideas.

EXPRESSIVE INTENT

The emotions, thoughts, and ideas that a performer or composer seeks to convey by manipulating the elements of music.

EXPRESSIVE QUALITIES

Qualities such as dynamics, tempo, articulation which when combined with other elements of music give a composition its musical identity.

FORM

Element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

FORMAL DESIGN

Large-scale framework for a piece of music in which the constituent parts cohere into a meaningful whole; encompasses both structural and tonal aspects of the piece.

FRET

Thin strip of material placed across the fingerboard of some stringed Instruments, such as guitar, banjo, and mandolin; the fingers press the strings against the frets to determine pitch.

FUNCTION

Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, and advertising.

FUNDAMENTALS OF MUSIC THEORY

Basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords.

FUSION

Type of music created by combining contrasting styles into a new style.

GENRE

Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country.

GUIDANCE

Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently.

HARMONIC SEQUENCES

Series of two or more chords commonly used to support melody(ies).

HARMONIZING INSTRUMENTS

Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies, often used to provide chordal accompaniments for melodies and songs.

HARMONIZATION

Process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material.

HARMONY

Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords, and their successive use produces chord progressions.

HETEROPHONIC

Musical texture in which slightly different versions of the same melody sound simultaneously.

HISTORICAL CONTEXT

Conditions of the time and place in which music was created or performed and that provide meaning and influence the musical experience.

HISTORICAL PERIODS

Period of years during which music that was created and/or performed shared common characteristics; historians of Western art music typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classic (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and Contemporary (ca. 1900-).

HOMOPHONIC

Musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.

ICONIC NOTATION

Representation of sound and its treatment using lines, drawings, pictures.

IMAGINE

Generate musical ideas for various purposes and contexts.

IMAGINATION

Ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (See **AUDIATE**).

IMPROVISATION

Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

IMPROVISER

One who creates music spontaneously or “in-the-moment”.

INDEPENDENTLY

Working with virtually no assistance, initiating appropriate requests for consultation, performing in a self-directed ensemble offering ideas/solutions that make such consulting collaborative rather than teacher directed.

INTENT

Meaning or feeling of the music planned and conveyed by a creator or performer.

INTERPRET

Determine and demonstrate music’s expressive intent and meaning when responding and performing.

INTERPRETATION

Intent and meaning that a performer realizes in studying and performing a piece of music.

INTERVALS

Distance between two tones, named by counting all pitch names involved; harmonic interval occurs when two pitches are sounded simultaneously, and melodic interval when two pitches are sounded successively.

INTONATION

Singing or playing the correct pitch in tune.

KEY SIGNATURE

Set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provides clues to the resting tone and mode.

LEAD-SHEET NOTATION

System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.

LYRICS

Words of a song.

MAJOR SCALE

Scale in which the ascending pattern of whole and half steps is whole, whole, half, whole, whole, whole, half.

MELODIC CONTOUR

Shape of a melody created by the way its pitches repeat and move up and down in steps and skips.

MELODIC PASSAGE

Short section or series of notes within a larger work that constitutes a single coherent melodic idea.

MELODIC PATTERN

Grouping, generally brief, of tones or pitches.

MELODY

Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.

METER

Grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter).

MINOR SCALE

Scale in which one characteristic feature is a half-step between the second and third tones; the three forms of the minor scale are natural, harmonic, and melodic.

MODAL

Music based on a mode other than major or minor.

MODES

Seven-tone scales that include five whole steps and two half steps; the seven possible modes — Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian — were used in the Medieval and Renaissance periods and served as the basis from which major (Ionian) and minor (Aeolian) scales emerged.

MODEL CORNERSTONE ASSESSMENT

Suggested assessment process, embedded within a unit of study, that includes a series of focused tasks to measure student achievement within multiple process components.

MODERATELY COMPLEX FORMAL STRUCTURE

Musical form with three or more sections (such as rounded binary, rondo, or other novel design), in which section closure is somewhat nuanced or ambiguous, and the rhythmic, melodic, harmonic, and/or other musical materials across sections may be more distantly related while remaining coherent in some way.

MOOD

Overall feeling that a section or piece of music conveys.

MONOPHONIC

Musical texture consisting of a single, unaccompanied melodic line.

MOTIF/MOTIVE

Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

MOVEMENT

Act of moving in non-locomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

MUSIC LITERACY

Knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding.

MUSIC THEORY

Study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works.

MUSIC VOCABULARY

Domain-specific words traditionally used in performing, studying, or describing music. (See **ACADEMIC VOCABULARY**).

MUSICAL CRITERIA

Traits relevant to assessing music attributes of a work or performance.

MUSICAL IDEA

Idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.

MUSICAL RANGE

Span between the highest and lowest pitches of a melody, instrument, or voice.

MUSICAL WORK

Piece of music preserved as a notated copy or sound recording or passed through oral tradition.

NON-PITCHED INSTRUMENTS

Instruments, such as woodblocks, whistles, electronic sounds, that do not have definite pitches or tones.

NOTATION

Visual representation of musical sounds.

ONE-PART FORMAL STRUCTURE

Continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece; also known as through-composed.

OPEN-ENDED ASSESSMENT

Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting.

PENTATONIC SCALE

Five-tone scale often identified with the pattern of the black keys of a keyboard, although other five-tone arrangements are possible.

PERFORM

Process of realizing artistic ideas and work through interpretation and presentation.

PERFORMING, PERFORMANCE

Experience of engaging in the act of presenting music in a classroom or private or public venue.

PERFORMANCE DECORUM

Aspects of contextually appropriate propriety and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire.

PERFORMANCE PRACTICE

Performance and presentation of a work that reflect established norms for the style and social, cultural, and historical contexts of that work.

PERFORMANCE TECHNIQUE

Personal technical skills developed and used by a performer.

PERSONAL CONTEXT

Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

PERSONALLY-DEVELOPED CRITERIA

Qualities or traits for assessing achievement level developed by students individually.

PHRASE

Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

PHRASING

Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.

PIECE

General, non-technical term referring to a composition or musical work.

PITCH

Identification of a tone or note with respect to highness or lowness (i.e., frequency).

PLAN

Select and develop musical ideas for creating a musical work.

POLYPHONIC

Musical texture in which two or more melodies sound simultaneously.

POLYTONAL

Music in which two or more tonalities (keys) sound simultaneously.

PRESENT

Share artistic work (e.g., a composition) with others.

PROGRAM

Presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.

PURPOSE

Reason for which music is created, such as, ceremonial, recreational/social, commercial, or generalized artistic expression.

REFINE

Make changes in musical works or performances to more effectively realize intent through technical quality or expression.

REPERTOIRE

Body or set of musical works that can be performed.

RESPOND

Understand and evaluate how the arts convey meaning.

RHYTHM

Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

RHYTHMIC PASSAGE

Short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.

RHYTHMIC PATTERN

Grouping, generally brief, of long and short sounds and silences.

RONDO

Musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA.

RUBRIC

Established, ordered set of criteria for judging student performance; includes descriptors of student work at various levels of achievement.

SCALE

Pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps.

SCORE

Written notation of an entire music composition.

SECTION

One of a number of distinct segments that together comprise a composition; a section consists of several phrases.

SELECT

Choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.

SENSITIVITY

Skill of a creator, performer, or listener in responding to and conveying the nuances of sound or expression.

SET

Sequence of songs or pieces performed together by a singer, band, or disc jockey and constituting or forming part of a live show or recording.

SETTING

Specified or implied instrumentation, voicing, or orchestration of a musical work.

SETTING OF THE TEXT

Musical treatment of text as presented in the music.

SHARE

Present artistic work (e.g., a composition) to others.

SIGHT-READING

First attempt to perform a notated musical work.

SIMPLE FORMAL STRUCTURE

Musical form with a small number of distinct or clearly delineated sections, (such as simple binary, ternary, or other novel design), using closely related rhythmic, melodic, and harmonic materials across the sections.

SOCIAL CONTEXT

Environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

SONIC EVENTS

Individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.

SONIC EXPERIENCE

Perception and understanding of the sounds and silences of a musical work and their inter-relationship.

STAGE PRESENCE

Performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact and facial expression.

STAGING

Environmental considerations, such as lighting, sound, seating arrangement, and visual enhancements, that contribute to the impact of a musical performance.

STANDARD NOTATION

System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.

STORYLINE

Extra-musical narrative that inspires or explains the structure of a piece of music.

STROPHIC FORM

Vocal music in which the music repeats with a new set of text each time.

STRUCTURAL

(See **STRUCTURE**)

STRUCTURE

Totality of a musical work.

STYLE

Label for a type of music possessing distinguishing characteristics and often performance practices associated with its historical period, cultural context, and/or genre.

STYLISTIC EXPRESSION

Interpretation of expressive qualities in a manner that is authentic and appropriate to the genre, historical period, and cultural context of origin.

TABLATURE

System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.

TEACHER-PROVIDED CRITERIA

Qualities or traits for assessing achievement level that are provided to students by the teacher.

TECHNICAL ASPECTS

Characteristics enabling the accurate representation/presentation of musical ideas.

TECHNICAL CHALLENGES

Requirements of a particular piece of music that stretch or exceed a performer's current level of proficiency in technical areas such as timbre, intonation, diction, range, or speed of execution.

TECHNICAL ACCURACY, TECHNICAL SKILL

Ability to perform with appropriate timbre, intonation, and diction as well as to play or sing the correct pitches and rhythms at a tempo appropriate to the musical work.

TEMPO

Rate or speed of the beat in a musical work or performance.

TENSION/RELEASE

Musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling.

TERNARY FORM

(See **ABA**).

TEXTURE

Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.

THEME AND VARIATIONS

Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody.

THEORETICAL

(See **FUNDAMENTALS OF MUSIC THEORY**).

TIMBRE

Tone color or tone quality that distinguishes one sound source, instrument, or voice from another.

TONAL PATTERN

Grouping, generally brief, of tones or pitches.

TONALITY

Tonic or key tone around which a piece of music is centered.

TRANSFER

Use music knowledge and skills appropriately in a new context.

UNITY

Presence of structural coherence within a work, generally achieved through the repetition of various elements of music (See **VARIETY**).

VARIETY

Presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (See **UNITY**).

VENUE

Physical setting in which a musical event takes place.

VOCABLES

Audible sounds and/or nonsense syllables used by vocalists to convey musical ideas or intent.

VOCALIZATIONS

Vocal exercises that include no text and are sung to one or more vowels.