

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 8

ACRONYM KEY

AWL: Academic Word List

CCGPS: Common Core Georgia Performance Standards

CCRAS -R: College and Career Readiness Anchor Standards for Reading

CCRAS -W: College and Career Readiness Anchor Standards for Writing

CCRAS -SL: College and Career Readiness Anchor Standards for Speaking and Listening

CIM: Creativity Instructional Matrix

GPS: Georgia Performance Standards

CTM: Critical Thinking in Music

Example: CCRAS - R. 5 = College and Career Readiness Anchor Standards for Reading #5 (Craft and Structure): Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Example: CCRAS - W. 2 = College and Career Readiness Anchor Standards for Writing #2 (Text Type and Purposes): Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Example: CCRAS - W. 7 = College and Career Readiness Anchor Standards for Writing #7 (Research to Build and Present Knowledge): Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Example: CCRAS - SL. 1 = College and Career Readiness Anchor Standards for Speaking and Listening #1 (Comprehension and Collaboration): Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Example: CIM: S2.5 = Creativity Instructional Matrix, Stage 2, Cognitive Skill #5: Questions hierarchies of value and logic by critiquing and producing artworks.

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1 and ongoing	multiple	<p>General Music GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate,</p> <p>CIM: multiple</p>	Pre-Assessment	Pre-Assessment: Composition and CTM (Critical Thinking in Music)

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Week 2 and ongoing	IA	<p>General Music GPS:</p> <p>M8GM.1 a. Sing accurately, with good breath control, and attention to tone quality throughout their ranges.</p> <p>M8GM.3 a. Apply standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>M8GM.6 a. Accurately describe specific music events in a given aural example, using appropriate terminology.</p> <p>CCGPS: CCRAS - SL.6 AWL: function, structure, tone</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Sound Patterns	<p>Concepts/Skills: Rhythms</p> <p>Activities and Suggested Lesson: Review basics of posture, breathing and attention to tone quality. Review theory basics: note values and rests (whole, half, quarter, eighths), time signatures, dotted notes. Score writing and reading activities. Sight reading activities: rhythm patterns, class score, melodic patterns. Score reading activities including repeat signs, first/second endings, Da Capo, Dal Segno, Fine. Listening activities: identifying, writing, categorizing, features of music. Use sight reading and listening activities in combination to generate/arrange/improvise multiple representations Continue with tone production in singing activities.</p> <p>Resources:</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week 3 and ongoing	IA,B	<p>General Music GPS: M8GM.1 b.Sing with expression and technical accuracy in unison and simple harmonic settings. M8GM.3 b.Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in simple, compound, and complex meters.</p> <p>CCGPS: CCRAS - R.4 AWL: correspond, categorize, analyze</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Melody - Intervals</p> <p>Activities and Suggested Lesson: Review standard patterns and basic intervals in sight reading, listening, repertoire e.g. triads, cadence patterns, stepwise/skips/repeated note movement. Apply standard patterns to singing, playing, aural, compositional activities.</p> <p>CTM (Critical Thinking in Music #1)</p> <p>Resources:</p>
Week 4 and ongoing	IA	<p>General Music GPS: M8GM.3 b. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in simple, compound, and complex meters. d. Use standard notation to record their musical ideas and the musical ideas of others.</p> <p>CCGPS: CCRAS - R.4 AWL: interact, segment, relevance</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Motifs</p> <p>Activities and Suggested Lesson: Listening, reading and playing whole, half, quarter, eighth, sixteenth and dotted notes and rests. Write rhythmic and melodic phrases on staff notation. Sing sections from staff notation. Identify motifs and phrases using these note values in repertoire.</p> <p>Resources:</p>

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Week 5 and ongoing	IA	<p>General Music GPS: M8GM.6 b. Demonstrate knowledge of elements of music through analysis of music which represent diverse genres and cultures.</p> <p>CCGPS: CCRAS - R.4 AWL: dynamic, categorize, correspond</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p>Concepts/Skills: Melody and Rhythm</p> <p>Activities and Suggested Lesson: Explore melody and rhythm Review basic music vocabulary related to melody and rhythm Listening, playing, reading, composing and improvisation activities in melody and rhythm CTM #2</p> <p>Resources:</p>
Week 6 and ongoing	IA	<p>General Music GPS: M8GM.1 b. Sing with expression and technical accuracy in unison and simple harmonic settings. M8GM.6 b. Demonstrate knowledge of elements of music through analysis of music which represent diverse genres and cultures.</p> <p>CCGPS: CCRAS - R.4 AWL: intonation, diction</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Harmony</p> <p>Activities and Suggested Lesson: Sight reading, playing, identifying and composing using intervals: 2nds, 3rds, 5ths, 6ths, etc. Basic harmony: building chords utilizing 3rds. Improvise, compose and/or sing harmony parts to melodies. CTM #3</p> <p>Resources:</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week 7	IC	<p>General Music GPS: M8GM.2 a. Perform on at least one instrument accurately and independently, alone and/or in small and large ensembles, with appropriate posture, playing position, technique, and expression.</p> <p>CCGPS: CCRAS - W.4 AWL: categorize, analyze, interpretation, style</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Elements of Music	<p>Concepts/Skills: Texture and Timbre Activities and Suggested Lesson: Instrumental activities: Layering multiple instruments. Solo, duet, trio, etc. Orchestration including voice and body percussion. Composing, reading, playing, improvising using instruments. Contrasting rich and sparse textures in compositions.</p> <p>Resources:</p>
Week 8 and ongoing	IA,B,C	<p>General Music GPS: M8GM.2 a. Perform on at least one instrument accurately and independently, alone and/or in small and large ensembles, with appropriate posture, playing position, technique, and expression. b. Play by ear simple melodies and harmonic accompaniments.</p> <p>CCGPS: CCRAS - W.6 AWL: composition, theme, tone</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials</p>	Elements of Music	<p>Concepts/Skills: Form Activities and Suggested Lesson: Review theory and elements of music basics, including music software. Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace. Reading, playing and composing activities focus on Formal structure. CTM #4</p> <p>Resources</p>

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Week 9	IA,B,C	<p>General Music GPS: M8GM.1 c.Sing music of diverse genres and cultures, with appropriate representation of culture and style. M8GM.2 c.Perform music of diverse genres and cultures, with appropriate representation of culture and style.</p> <p>CCGPS: CCRAS - W.6 AWL: connotation, coherence, clarity</p> <p>CIM: S1.2 Follows prompts inherent in the character of music.</p>	Skill Building	<p>Concepts/Skills: Vocal and Instrumental Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment: Practical: individual/small group performance of 4 measure sight reading examples utilizing melodies within the range of an octave. 4 measure rhythmic sight reading through clapping or chanting. Singing demonstrating correct posture, breathing and vowel formation. Instruments playing demonstrating reading, writing and knowledge of Elements of Music.</p> <p>Written: Basic theory quiz Sight reading quiz Aural examples matching tone, note reading examples or listening critiques Dictation (rhythmic and/or melodic) Online or software programs</p> <p>Resources:</p>

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Quarter 2 Week 10 and ongoing	ID	<p>General Music GPS: M8GM.7 a. Critique musical performances and compositions using specific criteria. M8GM.9 d. Demonstrate appropriate performance etiquette as a performer and a listener in a variety of performance settings.</p> <p>CCGPS: CCRAS - W.1 AWL: clarity, manipulation, diction, dynamic</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Analysis	<p>Concepts/Skills: Analysis; multiple interpretations; phrase manipulation.</p> <p>Activities and Suggested Lesson: Listening: critical listening for discussion and paragraph writing to recordings for genre, music elements, style, interpretation, tone, dynamics, etc. Analyze/Evaluate a composition for applicable indicators. Analyze a composition for phrases: phrase lengths, motives, question/answer, echo, etc. CTM #5</p> <p>Resources (QUARTER 2):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 11 and ongoing	I,A,B	<p>CHORUS GPS: M8GM.3 c.Read at sight simple melodies in both the treble and bass clefs. M8GM.4 a.Improvise simple harmonic accompaniments. M8GM.5 a.Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Creative Thinking	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance; space; effects.</p> <p>Activities and Suggested Lesson: Dictation: rhythmic and melodic. Vocal and instrumental improvisation using chord patterns. Composition: completing 4 measure rhythms (question/answer or echo statements). Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire. CTM #6</p> <p>Resources: <i>Listening to Music History Recordings of music from medieval times to the twentieth century with activities for listening, performing and composing</i> by Helen MacGregor</p> <p>Questioning Strategies: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 12 and ongoing	IA,B,D II#1	<p>General Music GPS: M8GM.4 b.Improvise melodic embellishments and simple rhythmic and melodic variations. M8GM.5 b.Arrange simple pieces of music within specified guidelines.</p> <p>CCGPS: CCRAS - W.2a AWL: contour, repetition, symbolism, tension, release</p> <p>CIM: S1.4 Mentally manipulates sound and meaning.</p>	Creative Thinking	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; tension/release</p> <p>Activities and Suggested Lesson: Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions. Vocal and/or instrumental improvisation using stepwise or chord patterns. Composition: completing 4 measure melodies (question/answer or echo statements using mainly repetition and sequence) noticing melodic contour (shape). Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire. CTM #7</p> <p>Resources: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 13 and ongoing	IA II#1	<p>General Music GPS: M8GM.4 b.Improvise melodic embellishments and simple rhythmic and melodic variations. M8GM.5 b.Arrange simple pieces of music within specified guidelines.</p> <p>CCGPS: CCRAS - W. 2 AWL: style, dynamic, improvisation</p> <p>CIM: S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning.</p>	Structure	<p>Concepts/Skills: Harmonic Structure; Chord base; standard progressions Activities and Suggested Lesson: Listening: comparing and contrasting recordings of own performances. Improvisation in 2 or more parts (chord base). Composition in 2 or more parts (chord base). Record class performances. Analyze, evaluate and discuss performances. Select chord patterns from repertoire for improvisation activities. CTM #8</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 14 and ongoing	A,B,C,D	<p>General Music GPS: M8GM.5 a. Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. b. Arrange simple pieces of music within specified guidelines. c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging music.</p> <p>CCGPS: CCRAS - R.3 AWL: composition, collaborate, improvise</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials.</p>	Structure	<p>Concepts/Skills: Sound and Silence Activities and Suggested Lesson: Compose and improvise vocal soundscapes. Design a score in four parts. Identify each part e.g. high pitched voice, body percussion, drone bass tone, etc. Select a title for your composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and four measures compose a soundscape that will communicate the title and showcase each part adequately. Perform repertoire as a soundscape. Develop improvisatory activities from selected repertoire. Develop voice building and warm up activities from selected repertoire. CTM #9</p> <p>Resources: <i>New Sounds in Class</i> by George Self <i>Sound and Silence- Classroom Projects in Creative Music</i> by John Paynter and Peter Aston</p> <p>Questioning Strategies: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 15 and ongoing	IA,B,C,D II #1	<p>General Music GPS: M8GM.4 c.Improvise short melodies, unaccompanied and with existing accompaniments depicting given styles, meters, and tonalities.</p> <p>CCGPS: CCRAS - R.3 AWL: repetition, sequence, augmentation, diminution</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Structure	<p>Concepts/Skills: Motive; repetition, sequence, augmentation, diminution, imitation, echo.</p> <p>Activities and Suggested Lesson: Composing nonsense syllable scores using compositional devices such as repetition, sequence, augmentation and diminution. Set 4 line poems or texts to music (rhythmic and/or melodic). Design a score based on a selected melodic motive or four line text from performance repertoire. Demonstrate repetition, sequence, augmentation and diminution of this motive or text setting over eight measures. Evaluate the structure of melodic motives most successful for composition. Perform repertoire utilizing nonsense syllables, scat singing or open vowels. Develop improvisatory activities from selected repertoire. Develop performance activities from selected repertoire. CTM #10</p> <p>Resources:</p> <p>Questioning Strategies:</p> <p>Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 16 and ongoing	IA,B,C,D II #2	<p>General Music GPS: M8GM.5 a. Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. b. Arrange simple pieces of music within specified guidelines.</p> <p>CCGPS: CCRAS - W.2a AWL: composition, point of view</p> <p>CIM: S1.9 Uses strategies to alter/ generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Structure	<p>Concepts/Skills: Compositional devices; ostinato, pedal point.</p> <p>Activities and Suggested Lesson: Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, etc. Design a group composition using selected phrases to demonstrate techniques including ostinato, pedal point, body percussion, etc. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style, and justify those creative decisions. CTM #11</p> <p>Resources:</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week 17 and ongoing	IA,B,C,D II #1,2	<p>General Music GPS: M8GM.5 a. Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. b. Arrange simple pieces of music within specified guidelines. c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging music.</p> <p>CCGPS: CCRAS - W.4 AWL: imagery, sensory, analogy</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	Structure	<p>Concepts/Skills: Formal Structure; AB; ABA; through-composed; verse and refrain</p> <p>Activities and Suggested Lesson: Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, etc. Design a group composition using selected phrases to demonstrate techniques including ostinato, pedal point, body percussion, etc. Set a 4 line poem to a rhythm. Set a 4 line poem to a melody. Guided composition: creating melodies for sight reading. Compose a 4 measure rhythm and as a class compile a rhythmic composition in score layout.</p> <p>Resources:</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week 18	I A,B,C,D II 1,2	<p>General Music GPS: M8GM.5 a. Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. b. Arrange simple pieces of music within specified guidelines. c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging music.</p> <p>CCGPS: CCRAS - W.4 AWL: motive, descant, format</p> <p>CIM: S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Structure	<p>Concepts/Skills: Composition; pattern; formal structure (motive, measures, phrase lengths, AB/ABA) Activities and Suggested Lesson: Summative Assessment Practical (singing individually or small group): Improvising short melodic phrases based on triads, pentachord, stepwise movement. Composing or improvising ostinati, descants. Composing/improvising 4 measure rhythmic patterns. Written: Write a 4 line poem and set to a rhythm. Write a 4 line poem and set to a melody. Guided composition: creating melodies from a given motive. Compose a 4 measure rhythm and as a small group compile a rhythmic composition in score layout to an AB formal structure. Music notation software project.</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Quarter 3 Week 19 and ongoing	A,B	<p>General Music GPS: M8GM.6 a. Accurately describe specific music events in a given aural example, using appropriate terminology. b. Demonstrate knowledge of elements of music through analysis of music which represent diverse genres and cultures.</p> <p>CCGPS: CCRAS - W.2d AWL: accompaniment, concept, contrast</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p>Concepts/Skills: Contrast through high/low; loud/soft; fast/slow; etc. Activities and Suggested Lesson: Score analysis, visually and through listening: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc. CTM #12</p> <p>Resources (QUARTER 3):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	I D II #2	<p>General Music GPS: M8GM.7 a.Critique musical performances and compositions using specific criteria. b.Evaluate the quality and effectiveness of their own and other’s performances, compositions, and arrangements, implementing constructive suggestions for improvement.</p> <p>CCGPS: CCRAS - W.2d AWL: critique, tone, balance, blend</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Stylistic Interpretation through tone, dynamics, articulations.</p> <p>Activities and Suggested Lesson: Critical listening: listening guides, listening maps, scores, critique, Q&A utilizing professional recordings or classroom recordings. Performance and listening: solo, ensemble and large group. Apply listening skills. Oral or written evaluations of performances. CTM #13</p> <p>Resources :</p>

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Week 21 and ongoing	I D II #2	<p>General Music GPS: M8GM.8 b. Assess the interrelated principles and subject matter between music and other core curriculum.</p> <p>CCGPS: CCRAS - W.3e AWL: analyze, describe, function, arrange</p> <p>CIM: S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Elements of Music	<p>Concepts/Skills: Program Music; music and narratives; absolute music</p> <p>Activities and Suggested Lesson: Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities. Apply aural skills e.g. tonal memory, rhythmic memory, interval singing, tonality, etc. visually and aurally. Explore Program Music, music and narrative assessing the interrelated principles between music and language. CTM #14</p> <p>Resources: Can You Hear It? by William Lach (Metropolitan Museum of Art)</p>
Week 22 and ongoing	I A	<p>General Music GPS: M8GM.9 b. Classify exemplary musical works by genre and style and recognize their identifying characteristics.</p> <p>CCGPS: CCRAS - W.1c AWL: complexity, adjust</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Genre	<p>Concepts/Skills: Symphony, Chamber Music, Opera, Concerto</p> <p>Activities and Suggested Lesson: Listening and analysis activities exploring various genres. Apply sight reading skills to selections from repertoire, e.g. identifying larger intervals, more complex rhythms, triplets, etc. CTM #15</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	I D	<p>General Music GPS: M8GM.8 a. Compare two or more art forms and their characteristics to describe the transformation of related subject matter into art.</p> <p>CCGPS: CCRAS - SL.6 AWL: connotation, evaluate, transformation</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Communication	<p>Concepts/Skills: Communication</p> <p>Activities and Suggested Lesson: Explore various art forms through listening, analysis, observation, discussion. CTM #16</p> <p>Resources:</p>
Week 24 and ongoing	IA,B,C,D II #1,2	<p>General Music GPS: M8GM.2 c. Perform music of diverse genres and cultures, with appropriate representation of culture and style.</p> <p>CCGPS: CCRAS - W. 2a AWL: concise, expository</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p>Concepts/Skills: rhythm, tempo, meter, simple and compound time</p> <p>Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support stylistic playing techniques representing a variety of cultures and genre. CTM #17</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 25 and ongoing	IA,B,C,D II #1,2	<p>General Music GPS: M8GM.2 a.Perform on at least one instrument accurately and independently, alone and/or in small and large ensembles, with appropriate posture, playing position, technique, and expression. b.Play by ear simple melodies and harmonic accompaniments.</p> <p>CCGPS: CCRAS - W.2a AWL: imagery, figurative</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, style. Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support imagery, figurative or symbolic performances. CTM #18</p> <p>Resources:</p>
Week 26 and ongoing	IA,B,C,D II #1,2	<p>General Music GPS: M8GM.2 a.Perform on at least one instrument accurately and independently, alone and/or in small and large ensembles, with appropriate posture, playing position, technique, and expression. b.Play by ear simple melodies and harmonic accompaniments.</p> <p>CCGPS: CCRAS - R.4 AWL: evidence, evaluate</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p>Concepts/Skills: rhythm, melody, tempo, dynamics, style. Activities and Suggested Lesson: Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire. CTM #19</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	IA,B,C,D II #1,2	<p>General Music GPS: M8GM.1a-c M8GM.2a-c M8GM.3a-d M8GM.4a-c M8GM.5a-c M8GM.6a-b M8GM.7a-b</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate, evidence, explanatory</p> <p>CIM: S1.4 Mentally manipulates sound and meaning</p>	Assessment	<p>Concepts/Skills: Notation Activities and Suggested Lesson: Summative Assessment Practical: Perform selections Sight reading Vocal and instrumental improvisation Performing on instruments Written: Dictation Theory quiz Listening activity Score analysis Composition on a given motive</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	II #3	<p>General Music GPS: M8GM.9 a. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>CCGPS: CCRAS - SL.5 AWL: characterization, generalize</p> <p>CIM: S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Genre	<p>Concepts/Skills: Genre</p> <p>Activities and Suggested Lesson: Introduce focus genre. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc. CTM #20</p> <p>Resources (QUARTER 4):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	II #3	<p>General Music GPS: M8GM.9 a. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. b. Classify exemplary musical works by genre and style and recognize their identifying characteristics. c. Compare music of several world cultures identifying the function and role of music, their musicians and their respective performance conditions.</p> <p>CCGPS: CCRAS - SL.5 AWL: point of view, inference</p> <p>CIM: S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Genre	<p>Concepts/Skills: Genre Activities and Suggested Lesson: Listening selections based on focus genre: analyze, describe through discussion and writing regarding relationships between arts, personal meaning, relating selections to theory, vocabulary and music reading and writing skills. Develop a set of criteria to analyze the selected genre. Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts. Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition. Composition/improvisation and performance activities within the focus genre.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	IB II#2,3	<p>General Music GPS: M8GM.9 a. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures. b. Classify exemplary musical works by genre and style and recognize their identifying characteristics. c. Compare music of several world cultures identifying the function and role of music, their musicians and their respective performance conditions. M8GM.7 c. Investigate various uses of music in daily experiences.</p> <p>CCGPS: CCRAS - SL.6 AWL: stereotype, style CIM: S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Genre	<p>Concepts/Skills: Genre Activities and Suggested Lesson: Listening selections based on focus genre, discuss, describe, research composer, historical/social context, lyrics, world events, etc. Develop a timeline to explain this genre's place in history/world events. Develop a discography of this genre.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	IA,B,C,D II #1,2,3	<p>General Music GPS: M8GM.5</p> <p>a. Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.</p> <p>b. Arrange simple pieces of music within specified guidelines.</p> <p>c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging music.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the assignment communicates, and how it contributes to personal development and enjoyment of life. Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre. Evaluate each category by explaining how this communicates dramatic or emotional qualities. Outline initial melodic/rhythmic motive.</p> <p>Resources: Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	IA,B,C,D II #1,2,3	<p>General Music GPS: M8GM.5</p> <p>a. Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance.</p> <p>b. Arrange simple pieces of music within specified guidelines.</p> <p>c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging music.</p> <p>CCGPS: CCRAS - R.2 AWL: theme</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Groups compose 16 measures based on motive utilizing repetition, sequence, and AB formal structure.</p> <p>Resources: Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	I A,B,C,D II 1,2	<p>General Music GPS: M8GM.5 a. Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. b. Arrange simple pieces of music within specified guidelines. c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging music.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating them artistically</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment) Activities and Suggested Lesson: Groups edit and revise composition. Groups write reflective essays.</p> <p>Resources: Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	IA,B,C,D II#1,2,3	<p>General Music GPS: M8GM.5 a.Compose short pieces of music within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance. b.Arrange simple pieces of music within specified guidelines. c.Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging music. es.</p> <p>CCGPS: CCRAS-SL.6 AWL: elaborate, evidence, relevant/ irrelevant</p> <p>CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment) Activities and Suggested Lesson: Groups edit and revise compositions as needed. Groups continue completing reflective essays.</p> <p>Resources: Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 35	IA,B,C,d D II #1,2,3	<p>General Music GPS: M8GM.1a-c M8GM.2a-c M8GM.3a-d M8GM.4a-c M8GM.5a-c</p> <p>CCGPS: CCRAS - W.2 AWL: interact, conceptual</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Composition	<p>POST-ASSESSMENT: COMPOSITION AND CTM (CRITICAL THINKING IN MUSIC)</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment in Composition Critical Thinking in Music Post-Assessment (Track #20, written)</p>
Week 36	IA,B,C,D II #1,2,3	<p>General Music GPS: M8GM.1a-c M8GM.2a-c M8GM.3a-d M8GM.4a-c M8GM.5a-c M8GM.6a-b M8GM.7a-c M8GM.8a-c M8GM.9a-d</p> <p>CCGPS: CCRAS - SL.6 AWL: elaborate, evaluate, evidence</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>		<p>Concepts/Skills: The Language of Music</p> <p>Activities and Suggested Lesson: Summative assessment Practical: Vocal and Instrumental repertoire performance Sight reading Listening responses Improvisation activities Written: Score analysis Quiz Listening critique Socio/historic projects or research reports</p>