Developing competence in music education
Music is an essential part of human life irreplaceable by any other form of communication and, as an art form, is a vital manifestation of aesthetically expressive rationality for a fulfilled life. The goal of a sustained musical education is to empower students to actively and consciously perform and engage with music, to teach them musical practice as a part of a meaningful life and to enable a more conscious and individual participation in music culture through an introduction to the wide variety of music in our society.

Learning skills include methodological, personal and social skills that are characterized by specific technical knowledge in each subject area and are therefore inseparable from expertise. Students generally acquire expertise in music education by action. Methodological, personal and social skills are taught in the following learning areas:
- Making and experiencing music
- Listening to and understanding music
- Visualizing music

Based on the Thuringian Music Curriculum for 2010 (and 1999)

1st/2nd Grade (2 hours per week per semester)

<table>
<thead>
<tr>
<th>Content</th>
<th>Skills The student is able to ...</th>
<th>Forms of social interaction, methodologies and media aspects</th>
<th>Cross-disciplinary aspects/Relationship to the school program</th>
<th>Relationship to the school program</th>
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<tbody>
<tr>
<td>Learning area: Making and experiencing music</td>
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<tr>
<td>Voice and song</td>
<td>Instrumental music</td>
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<tr>
<td>- Mimic and create sounds</td>
<td>- Learn basic fundamentals and simple ways to play instruments in terms of intonation and rhythm</td>
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<tr>
<td>- Develop and maintain a healthy voice</td>
<td>- Rhythmic accompaniment of singing and music</td>
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<td>- Learn an age-appropriate repertoire of songs, including from the region</td>
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<tr>
<td>• Create sounds with the help of noises, voices and instruments, e.g., mimic loud/medium/quiet, whispering, threatening, excited, high/low and sounds.</td>
<td>• Move to the intonation and simple rhythms with the entire body as well as parts of the body.</td>
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<td>• Do warm-up and voice training exercises as well as breathing exercises.</td>
<td>• Properly keep the stress and rhythm of a song.</td>
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<td>• Improvise with the voice.</td>
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<td>• Sing at different tempos, pitches, dynamics, also by heart.</td>
<td>• Listening to music</td>
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<tr>
<td>• Present oneself musically.</td>
<td>• Creativity</td>
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<td>• Enact music through physical movement</td>
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<td>• Thinking about music</td>
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<td>• Describing music</td>
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<td>• Speaking and singing</td>
<td>• Art</td>
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<tr>
<td>- Implementing non-musical programs</td>
<td>• NuG</td>
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<td>• Songs (cf. canon songs)</td>
<td>• German</td>
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<td>• Singing</td>
<td>• Ethics</td>
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<td>• Singing as a classroom and individually</td>
<td>• NuG</td>
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<td>• Improvising with the voice.</td>
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<td>• Together</td>
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<td>• Differentiated</td>
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<td></td>
<td>• Open to the world</td>
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<tr>
<td><strong>Music Culture – Musical environment</strong></td>
<td>- Prepare for, visit and reflect on musical performances</td>
<td>- Prepare for and be involved in musical performances</td>
<td>- Behave appropriately during musical performances and events.</td>
<td>- Be tolerant towards the music of other cultures, eras and styles.</td>
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<tr>
<td><strong>Music and media</strong></td>
<td>- Experience music</td>
<td>- Use different media technology for the</td>
<td>- Listening to music and watching</td>
<td>- Ethics</td>
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<tr>
<td>Learning area: Listening to and understanding music</td>
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**Listening to music**
- Sounds and the representation of them in songs
- Listening to music in a differentiated manner
- Instruments

- Perceive sounds (morning listening scenarios, sounds of nature, traffic noise).
- Imitate sounds.
- Imitate environmental noises with voice and instruments.
- Name and explain music pieces in which sounds are imitated.
- Describe music in a differentiated manner, e.g., slow/moderately fast/fast, low/high, quiet/medium/loud, solo/chorus, men’s, women’s, children’s

- Listening to sound and music
- Describing sound and music
- Individual sound creations and implementing non-musical programs
- Listening to music (music program)
- Describing music
- Solo concerts

| • German  
| • NuG  |

- Together
- Differentiated
- Open to the world
<table>
<thead>
<tr>
<th>Voices, solo instruments/orchestra.</th>
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<tbody>
<tr>
<td>Identify classic instruments (and describe?) e.g., accordion, guitar, piano, flute, violin, double bass, trumpet</td>
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</table>

**Learning area: Visualizing music**

<table>
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<th>Music and movement</th>
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<tbody>
<tr>
<td>- Features of music through movement of the entire body as well as parts of the body</td>
</tr>
<tr>
<td>- Movement games with rhythmic, acoustic and improvisational elements</td>
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<tr>
<td>- Dance games, dance songs and dancing</td>
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</tbody>
</table>

| Detect and represent volume, tempo, pitch, and rhythm of music. |
| Imitate animal movements, “Foley artist,” e.g., represent railroad, snake, violin. |
| Improvise with objects. |
| Play movement games. |
| Perform dance games, dance songs and dancing. |
| Move freely to the music and create choreography. |

| Listening to music |
| Creativity |
| Enact music through physical movement |
| Dancing |
| Step types |
| Improvising |
| Choreography |

| German |
| NuG |
| Art |
| Sports |

| Together |
| Differentiated |
| Open to the world |
### Improvisation - Simple choreographic tools

- Improvise musical content and invent actions.
- Perform different types of steps: walking, running, stepping, hopping, follow step.
- Use various forms of dance and ways of going through the room: row, passage, circle; diagonal

### Music and signs

- Free signs and graphic notation for musical sequences
- Selected signs of traditional notation

- Invent and apply signs for accompaniment of image sequences, for music, and for stories.
- Develop images and sign sequences for the notation of processes.
- Implement agreed upon signs for singing.

### Music and image

- Noting signs
- Singing
- Performing as a class
- Moving to music
- Work on the musical text

### Art

- Together
- Differentiated
3rd/4th Grade (2 hours per week per semester)

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<th>Content</th>
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<td><strong>Learning area: Making and experiencing music</strong></td>
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<tr>
<td><strong>Voice and song</strong></td>
<td>Make up stories or actions with the voice.</td>
<td>Talking and singing</td>
<td>German</td>
<td>• Together</td>
</tr>
<tr>
<td>- Mimic and create sounds</td>
<td>Do breathing exercises.</td>
<td>Using non-musical methods/items</td>
<td>NuG</td>
<td>• Differentiated</td>
</tr>
<tr>
<td>- Develop and maintain a healthy voice</td>
<td>Improvise with the voice going even further.</td>
<td>Songs (cf. canon songs)</td>
<td>Ethics</td>
<td>• Open to the world</td>
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<tr>
<td>- Learn an age-appropriate</td>
<td>Sing simple song movements in two parts</td>
<td>Singing</td>
<td>Art</td>
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<td>Singing as a</td>
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</tbody>
</table>
| repertoire of songs, including from the region | after an extended period of development and practice, e.g., canon, quodlibets.  
- Expressively sing solo, two voices, and gradually more voices.  
- Sing at different tempos and dynamics and with appropriate intonation and phrasing.  
- Sing assuredly and expressively, adopting tempo and pitch. | classroom, as a duet and individually |

| **Instrumental music**  
Techniques on handling instruments:  
- Percussion and melodic instruments  
  Accompanying elements: |  
- Find and use striking techniques and objects made of different materials and their effect on the sound of the instruments.  
- Find preludes and interludes and – according |  
- Instruments  
- Sounding materials whose sound students can experiment with  
- Listening to music  
- Thinking about music  
- Describing music |  
- Art  
- NuG  
- German  
- Art  
- Together  
- Differentiated |
- Instruments for text accompaniment
- Sound stories and musical tapestries
- Notated rhythm and melody elements

**Uses of instruments and sounding materials**

- to the character of the music – possibilities for forming ostinato.
  - Accompany music pieces and songs, accompany texts musically.
  - Play music on instruments and sounding materials, alone and in groups.

- Playing music
  - Texts that are suitable for musical accompaniment, e.g., J.W. v. Goethe: “Die Frösche (The Frogs),” “An der Kreuzung,” “Im Zirkus,” “Im Uhrengeschäft,” “Regenwald”
  - Playing music with instruments and sounding materials

**Music Culture - Musical environment**

- Composers and their music
- Regional music
- Prepare for, visit and reflect on musical performances
- Prepare for and be

- Assign certain composers to their sphere of influence.
- Assign music to cultural and functional contexts.
- Name specific features of the regional

- Listening to music
  - Thinking about music
  - Describing music
  - Media for information retrieval
  - Actively participate in musical performances and their planning

- NuG
- Art
- German

- Together
- Differentiated
- Open to the world
| involved in musical performances | music scene.  
• Use various media for information retrieval.  
• Behave appropriately during musical performances and events.  
• Be tolerant towards the music of other cultures, eras and styles.  
• Critically formulate and explain one’s opinion on music and musical performances. |

| Music and media  
- Experience music with the help of different media  
- Use different media in the creative process | • Respond critically and creatively to audio and music video media.  
• Acquire knowledge about media.  
• Use music media in connection with one’s own music-making, scenic representation and dance.  
• Use different media technology in connection with one’s own musical activity | • Listening to music and watching filmed music performances  
• Describing and reflecting on music and recordings  
• Different media | • Ethics  
• Art  
• NuG |

• Differentiated
and do so in a way that makes sense.
• Use different media technology to record musical performances.
• Use different media technology for one's own experience of music and do so responsibly to ensure personal health.
• Critically evaluate media productions.

Learning area: Listening to and understanding music

<table>
<thead>
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<tbody>
<tr>
<td>- Sounds and representation of them in songs</td>
<td>- Differentiated listening to music and form of music pieces</td>
</tr>
<tr>
<td>- Music that represents experiences and perceptions</td>
<td>- Pieces of music, for example:</td>
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<td></td>
<td>- J. Haydn: “The Surprise Symphony”</td>
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<td>- J. Haydn “Emperor Quartet”</td>
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<td>- G. Kochan: “Versteck”</td>
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<td>- M. Ravel: “Bolero”</td>
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<tr>
<td>- Work with sounds and recognize, identify and explain sounds in songs.</td>
<td>- Recognize and identify the important structural principles such as repetition, variation, contrast, and building intensity.</td>
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<td>- Pieces of music, for example:</td>
<td>- German</td>
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<td>- German (ff)</td>
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<tr>
<td>- Together</td>
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<td>- Differentiated</td>
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<td>- Open to the world</td>
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</table>
- Instruments and instrument families

- music with clearly distinguishable sections (AB, ABA, rondo).
  - Identify and explain the musical theater pieces (opera, ballet, musical).
  - Recognize how music develops and narrate plots.
  - Formulate and justify individual thoughts on music pieces.

- Detect, implement and describe musical sound properties (volume, play styles, tempos, major/minor), and use differentiated designations (piano/forte, legato/staccato, very slow – slow – moderate – fast – very fast).
- Learn that one can present music picturesquely.

- Identify string, woodwind, brass, percussion

- example:
  - W.A. Mozart: Minuet from “A Little Night Music”
  - L. Mozart: “Toy Symphony”
  - M.A. Charpentier melody from “Te Deum” (eurovision melody)

- Pieces of music, for example:
  - E. Humperdinck: “Hansel and Gretel”
  - P. Tchaikovsky: “The Nutcracker”

- Pieces of music, for example:
  - S. Prokofiev: “Peter and the Wolf”
  - C. Saint-Saens “Carnival of the Animals”
  - G.Ph. Telemann: “The Schoolmaster”
  - A. Vivaldi: “The Four Seasons”

- Pieces of music, for
and electronic instruments, classify them into groups and explain them.

example:
- B. Britten: “Simple Symphony”
- M. Mussorgsky/Tomita: “Pictures at an Exhibition”
- Pieces of music, for example:
  - J. Haydn: “Sunrise” from “The Seasons”
  - G.A. Rossini: “Storm Music” from “The Barber of Seville”
- B. Bartók: “An Evening in the Country”
- Pieces of music, for example:
  - B. Britten: “The Young Person’s Guide to the Orchestra”
  - P. Hindemith: “Chamber Music for Winds op 24 2nd movement”
  - J. Haydn: “Trumpet Concerto”
in E flat major”  
- K.H. Stockhausen: “Cycle for a drummer”

<table>
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<tr>
<th>Learning area: Visualizing music</th>
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### Music and movement
- Properties of music through partial and full body movement  
- Making music through movement:  
  - Dances of various styles and cultures  
  - Improvisation  
  - Combination of dance forms and music  
- Choreographic tools

- Recognize, identify and explain the parts of music and the rondo form, the \( \frac{3}{4} \) time, the dynamics and the melody sequence.  
- Perform simple step combinations and dance forms.  
- Describe dances and include these descriptions in brainstorming and specifications.  
- Perform prepared dances from different traditions in the field of ballroom dancing (also current dance forms).

- Listening to music  
- Creativity  
- Enact music through physical movement  
- Dancing  
- Step types  
- Improvising  
- Choreography  
- Examples of music, e.g., rock and roll, polka, rap

- Listening to music: e.g., W.A. Mozart: Papageno – Papagena in “The

- Sports  
- Art  
- NuG  
- Ethics

- Together  
- Differentiated  
- Open to the world
Music example, e.g., S. Prokofiev: “Peter and the Wolf”  
Music example, e.g., “If you’re happy,” “Sur le pont d’Avignon,” “Es führt über den Main” |
|----------------|----------------------------------------------------------------------------------------------------------------------------------|
| - Free signs and graphic notation for the representation of sound images and musical sequences  
- Traditional notation | - Read and produce tone scores and sound stories.  
- Tone scores  
- Sound stories  
- Work on the musical text  
- Simple pieces of music  
- German  
- Art |
| - Include dance elements and objects.  
- Perform shadow plays.  
- Perform dance forms to which one also sings and makes music.  
- Perform different step types: two step, Polka step, alternating hop step.  
- Implement different versions: cross version in threes/troika version. |
• Recognize, read, execute and notate pitches in treble clef within their tune range through listening.
• Recognize, identify and explain rhythm (different meters: 3/4 time, 4/4 time, 2/4 time, upbeat/pickup, full measure, note values: full, half, quarter, dotted eighth notes and corresponding rests, key signatures).
• Identify each key, the key signature, the upper and lower fundamental note, the note names for a piece of music.
• Can recognize and identify the perfect fourth at the start of a piece of music.
• Recognize and notate the C major scale and other commonly used scales.
Suggestions for the song canon:

• Recognize and explain means of expression and structure: dynamics (piano, forte, crescendo, decrescendo, fermata), phrasing (legato, staccato) and tempo (slow-medium-fast).

Performance assessment

Principles
The performance assessment in music education is meant to boost confidence in the performance of the individual student, to determine ways for individual advancement and to recognize and promote talent. The performance assessment and evaluation covers all skills. These include rhythmic work, work with voice and instruments, the classifying, describing and evaluating of music, putting music into motion, imagery and scene as well as quality and assurance in the performance of music, the degree of autonomy with which the tasks are solved alone or in a group, and a tolerant attitude towards the musical achievements of others and their tastes in music.

Criteria
In music class with its variety of musical fields of activity, the results (products), the process and the presentation are often closely linked. The evaluation criteria vary according to the task and can relate to oral, written and practical work. In order to create transparency, they must be known to the students and the students will be involved in the development of the criteria and their application to an increasing degree.
The following subject-specific criteria are to be considered in a performance assessment.

**Learning area: Making and experiencing music**
- Rhythmic and melodic confidence while singing and playing
- Physiologically correct singing posture
- Proper breathing
- Proper playing technique
- Expression given to the performance
- Adherence to agreed signs
- Confident, creative use of rhythm and melody elements
- The level of application of knowledge from general music theory
- Critical approach to media
- Appropriate behavior during musical performances
- Sensible and responsible use of media technology

**Learning area: Listening to and understanding music**
- Task-based listening
- Recognition of musical progressions and pieces of music
- The degree of application of technical terms
- The ability to reflect and judge
- Tolerance of music from different eras and cultures as well as different forms, genres and styles

**Learning area: Visualizing music**
- Connection of music with graphic sequences and images
- Creative application of choreographic means and movement elements
- Use of various forms of notation in the context of practical musical activity
- Consistency of movement and music
- Synchronization of the dancers

In addition to the subject-specific criteria, product, process and presentation-related criteria are to be given adequate consideration during the performance assessment, such as:
- Attention and concentration
- Effort and commitment
- Independence
- Persistence in problem solving
- The extent to which assigned tasks are completed
- Ability to cooperate
- Consideration of one’s own approach in solving tasks and the performance of the individual within the group
- Dealing with success and failure
- Creativity
- Personal responsibility
- Tolerance towards the ideas and achievements of others