“Why do we teach music? Not because we expect you to major in music. Not because we expect you to play and sing all your life. Not so you can relax.

But, . . . so you will be human. So you will recognize beauty. So you will be sensitive. So you will have something to cling to. So you will have more love, more compassion, more gentleness, more good; in short, more life.

Of what value will it be to make a prosperous living unless you know how to live?

That is why we teach.”

— Unknown
East Grand Rapids Public Schools

K-12 Music Curriculum Committee

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Rationale

The East Grand Rapids Public Schools’ K-12 Music Curriculum is integral to the overall success of our students. Dr. Lorna Heyge, creator of the Foundation for Music-Based Learning and Kindermusik states:

“Music:
• optimizes brain development;
• enhances multiple intelligences;
• facilitates genuine bonding between adult and child;
• builds social and emotional skills;
• promotes attention to task and inner speech;
• develops impulse control and motor development; and
• communicates creativity and joy.”

East Grand Rapids 7th/8th grade students’ comments on the benefits of their music education:
• “I am more disciplined now from learning songs and singing them correctly, and learning from my mistakes as well as improving them.”
• “A lot of confidence”
• “It helps me in other classes by way of thinking patterns and tones.”
• “A lot of new vocabulary”
• “By becoming a true member of the choir this year, I learned how to trust the other members of the choir, to rely on them to know what they’re doing, and to support me when I made a mistake.”

“Where words fail, music speaks.”
— Hans Christian Andersen
Philosophy

Music is a basic form of human expression. As a universal language, it enriches the understanding of all cultures. Therefore, every student must experience a balanced, sequential program of music education that develops and embraces musical expression and literacy.

Mission

The Music Department of East Grand Rapids Public Schools is committed to enriching students’ lives through comprehensive and required music education. We will nurture in each student the development of musical talents, skills, and knowledge by offering choral, instrumental, and appreciation curricula. Through a variety of performance and learning opportunities, we will foster team work, growth in self-esteem, community responsibility, respect for all cultures, and a life-long recognition of the intrinsic worth of music in the human experience.
Introduction

This K-12 Music Curriculum is reflective of the trend, both nationally and statewide, to recognize the responsibility of school districts to develop the skills, knowledge, attitudes, and behaviors that lead to an appreciation of music, as well as a lifetime of regular and enjoyable music participation.

This is accomplished through the National Standards for Arts Education Association’s content standards which are designed to specify what students should know and be able to do. They are as follows:

1. Sing, alone and with others, a varied repertoire of music.
2. Perform on instruments, alone and with others, a varied repertoire of music.
3. Improvise melodies, variations, and accompaniments.
5. Read and notate music.
6. Listen to, analyze, and describe music.
7. Evaluate music and music performances.
8. Understand relationships between music, the other arts, and disciplines outside the arts.
9. Understand music in relation to history and culture.
10. Integrate technology. (Added standard)

Within the above listed content standards is the establishment of benchmarks, activities, and assessments.

Benchmarks are used to describe behavior and indicate progress toward and accomplishment of content standards.

Activities are listed to specify lessons necessary to achieve content standards.

Assessments list the methods by which achievement of content standards is measured.
CAREER EDUCATION PROGRAM — CAREER PATHWAYS

-Opening a World of Opportunities

East Grand Rapids Public Schools, in partnership with employees and community members, will provide career education for K–12 students in order to establish an understanding of the relevance of classroom learning to the world of work. The Music Curriculum connects learning to the following Career Pathway:

**Arts and Communications**

Careers related to the humanities, the performing, visual, literary, and media arts

**Some careers include:**
- Advertising Agent
- Architect
- Art Therapist
- Author
- Fashion Designer
- Graphic Designer
- Interior Designer
- Journalist
- Translator

**Some technical careers include:**
- Advertising Sales Agent
- Digital Artist
- Drafting Technician
- Floral Designer
- Make-Up Artist
- Paralegal
- Photographer
- Public Relations
- Radio Announcer
- Sound Engineer
- Stage Production
- Technical Writer

**Some background in music is required for the following jobs:**
- Disc/Video Jockey
- Musical Publication Editor
- Manager/Booking Agent
- Music Importer
- Music License Administrator
- Music Manufacturer
- Music Software Programmer
- Music Wholesaler
- Post-Production Scoring
- Publisher
- Ticket Window Sales

**Extensive background in music is required for the following jobs:**
- Arts Administrator
- Copyright Administrator
- Instrument Sales
- Music Critic/Journalist
- Music Management/Sales
- Music Librarian
- Music Synthesis
- Music Promotions/Marketing
- Sound Mixer
- Studio/Individual Teaching
- Tuner, Technician, Repairperson

**Advanced background in music is required for the following jobs:**
- Choir/Music Director
- Composer
- Conductor
- Music Teacher
- Music Editor/Producer
- Music Engineer
- Musician
- Music Researcher
- Music Therapist
- Performer
- Program Director
- Song Writer
- Studio Musician
EAST GRAND RAPIDS PUBLIC SCHOOLS
Music Curriculum

ELEMENTARY LEVEL
Grades Y5–5

“Let the children be their own composers.”

— Carl Orff
Composer and Music Educator
## Young 5s/Kindergarten

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate beat awareness  
• Demonstrate beginning pitch matching  
• Demonstrate an awareness of higher/lower sounds  
• Demonstrate an awareness of upward and downward melodic contour  
• Experience sol-mi  
• Experience the concept of the tonal center  
• Be introduced to proper vocal production  
• Experience vocal timbre (tone colors) | • Listening exercises  
• Echo-singing  
• Pitch-matching  
• Solo/Group  
• Sing high/low  
• Movement  
• Chanting  
• Singing games  
• Question/Answer  
• Puppet play  
• Visual melodic line  
• Speaking/singing  
• Hand signals | • Verbal  
• Observation  
• Drawn/written |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Respond to a beat using a single motion per beat  
• Demonstrate beat awareness  
• Experience instrumental timbre (tone colors)  
• Demonstrate one level of body percussion  
• Demonstrate performance of locomotor/nonlocomotor movement to a pulse  
• Demonstrate mirror movement  
• Experience a variety of unpitched percussion and keyboard instruments  
• Play various unpitched percussion instruments  
• Experience a steady pulse  
• Perform a simple chord bordun on the barred instruments  
• Perform hi/low and up/down | • Choose instruments for sound story  
• Instrument/beat  
• Chord bordun  
• Play unpitched percussion/mallet instruments  
• Instrument high/low  
• Movement activities  
• Body percussion | • Verbal  
• Observation  
• Drawn/written |
<table>
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<tr>
<th>Content Standard</th>
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</table>
| 3. Improvise melodies, variations, and accompaniments | • Experience unpulsed movement in space  
• Use creative movement to accompany stories, rhymes, poetry, and song | • Song accompaniment  
• Sound stories  
• Vocal response  
• Chanting  
• Creative movement | • Verbal  
• Observation  
• Written/drawn |
| 4. Compose and arrange music within specified guidelines | • Use unpitched percussion instruments and barred instruments to add tone colors to song, chants, movement, and sound stories | • Choose an instrument  
• Improvise movement to a song  
• Partner activities  
• Body percussion  
• Singing games | • Verbal  
• Observation  
• Written/drawn |
| 5. Read and notate music | • Perform one-measure patterns  
• Read and perform from a simple rebus | • Rebus song  
• Rebus chant  
• Counting/tally beats  
• Big Book activities  
• Body percussion | • Verbal  
• Observation  
• Written/drawn |
| 6. Listen to, analyze, and describe music | • Experience sound/silence patterns  
• Demonstrate pulse maintenance  
• Experience the difference between the beat and rhythm of the words  
• Demonstrate an awareness of the *echo* concept  
• Demonstrate differences between loud and soft  
• Experience fast and slow tempo  
• Experience AB form through verse/chorus songs  
• Listen to and identify various unpitched percussion instruments | • Songs with sound/silence  
• Movement  
• Play instruments  
• Partner activities  
• Listening exercises  
• Songs/chants  
• Big Book activities  
• Body percussion  
• Speaking/singing  
• Use of a visual chart  
• Perform duple/triple meter | • Verbal  
• Observation  
• Written/drawn |
<table>
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</thead>
</table>
| 7. Evaluate music and music performances | • Evaluate various recorded performances | • Performances in class and community  
  • Individual/group discussions | • Verbal  
  • Observation  
  • Written/drawn |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Develop a repertoire of songs  
  • Experience nursery rhymes  
  • Perform sound stories and sequences  
  • Develop a movement vocabulary | • Singing games  
  • Seasonal songs  
  • Cumulative songs  
  • Songs from diverse cultures  
  • Rhythmic Unit/Marching Band  
  • Vocal inflections/sound words  
  • Locomotor/nonlocomotor movement | • Verbal  
  • Observation  
  • Written/drawn |
| 9. Understand music in relation to history and culture | • Develop a repertoire of folk songs, nursery rhymes, and songs from a variety of cultures  
  • Study and experience a unit on rhythms in conjunction with an American composer such as John Phillip Sousa | • Songs  
  • Nursery rhymes  
  • American composer study | • Verbal  
  • Observation  
  • Written/drawn |
| 10. Integrate technology | • Participate in the recording of rehearsals/performances  
  • Use digital keyboard (clavinova) to experience style, sound effects, timbre, and improvisation | • Technology links/music textbook  
  • Record rehearsals/performances  
  • Digital keyboard | • Verbal  
  • Observation  
  • Written/drawn |

*If you can walk, you can dance. If you can talk, you can sing.*

— Zimbabwe Proverb
### First Grade

<table>
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<tr>
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<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | - Demonstrate long and short beat/rhythm patterns  
- Differentiate between higher and lower sounds  
- Demonstrate upward and downward melodic contour  
- Perform sol-mi intervals  
- Demonstrate proper vocal tone production and pitch matching  
- Demonstrate a variety of dynamic differences  
- Demonstrate internalization of speech | - Listening exercises  
- Echo-singing  
- Pitch-matching  
- Solo/Group  
- Hand signals  
- Movement  
- Chanting  
- Singing games  
- Question/Answer  
- Puppet play  
- Visual props (slinky, slide whistle)  
- Speaking/singing  
- Visual melodic line | - Verbal  
- Observation  
- Drawn/written |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | - Respond to a beat using a single/alternating single motion per beat  
- Demonstrate long and short beat/rhythm patterns  
- Demonstrate upward and downward melodic contour  
- Perform a rhyme and an accompanying ostinato in a speech ensemble  
- Demonstrate one level of body percussion  
- Demonstrate pulse/beat  
- Experience sol-mi and up/down patterns | - Speaking/singing  
- Song accompaniment  
- Sound stories  
- Vocal response  
- Creative movement  
- Body percussion  
- Play unpitched percussion/mallet instruments  
- Simple chord bordun | - Verbal  
- Observation  
- Drawn/written |
<table>
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</table>
| **3. Improvise melodies, variations, and accompaniments** | • Create dramatization and movement improvisations for stories, rhymes, and poetry  
• Improvise a simple melody/accompaniment for chants, songs, and stories | • Song accompaniment  
• Sound stories  
• Vocal response  
• Creative movement to music  
• Chanting | • Verbal  
• Observation  
• Drawn/written |
| **4. Compose and arrange music within specified guidelines** | • Create sound accompaniments for songs, chants, movement, and stories | • Choose an instrument  
• Improvise movement to a song  
• Partner activities  
• Body percussion  
• Singing games | • Verbal  
• Observation  
• Drawn/written |
| **5. Read and notate music** | • Perform two measure patterns: quarter note and quarter rest *(see page 32)*  
• Demonstrate knowledge of the repeat, coda, introduction, verse, and chorus | • Rebus song  
• Rebus chant  
• Counting/tally beats  
• Visual chart  
• Body percussion | • Verbal  
• Observation  
• Drawn/written |
| **6. Listen to, analyze, and describe music** | • Demonstrate difference between faster and slower tempo  
• Demonstrate the difference between high and low pitch  
• Symbolize same and different phrases in nursery rhymes and songs  
• Recognize the tonal center in a song  
• Demonstrate the difference between the A and B sections within AB form  
• Utilize contrasting movement of AB form  
• Demonstrate the feeling of phrase | • Songs with sound/silence  
• Movement  
• Instruments  
• Partner activities  
• Listening exercises  
• Movement  
• Songs  
• Big Book activities  
• Speaking/singing  
• Visual chart | • Verbal  
• Observation  
• Drawn/written |
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</thead>
</table>
| **7. Evaluate music and music performances** | • Evaluate various recorded performances | • Performances in class and in community | • Verbal  
• Observation  
• Drawn/written |
| **8. Understand relationships between music, the other arts, and disciplines outside the arts** | • Develop a repertoire of folk songs  
• Experience folk dances  
• Perform sound stories and sequences | • Singing games  
• Seasonal/cumulative/folk songs  
• Songs from diverse cultures  
• Big Book activities  
• Sound stories and sequences | • Verbal  
• Observation  
• Drawn/written |
| **9. Understand music in relation to history and culture** | • Develop a repertoire of songs/literature from diverse cultures  
• Study and experience a unit on instrumental timbre in conjunction with a classical composer such as Saint-Saens | • Songs/singing games  
• Songs from diverse cultures  
• Nursery rhymes  
• Patriotic/seasonal/folk songs  
• Classical composer study  
• Big Book activities | • Verbal  
• Observation  
• Drawn/written |
| **10. Integrate technology** | • Participate in the recording of rehearsals/performances  
• Use digital keyboard (clavinova) to experience style, sound effects, timbre, and improvisation | • Technology links/music textbook  
• Record rehearsals/performances  
• Digital keyboard | • Verbal  
• Observation  
• Drawn/written |

*The voice is the first and most important instrument. Vocal activities in a musical environment enrich and support language development. Singing also provides an opportunity for self-expression and helps to develop the sense of self.*
## Second Grade

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Perform in 2/4, 4/4, and 6/8 meters  
• Demonstrate upward and downward melodic contour  
• Identify pitches that skip, step, or repeat in a melody  
• Perform sol-mi-la-do-do’ intervals  
• Demonstrate proper vocal tone production and pitch matching  
• Experience the tonal center  
• Experience forte/piano (f), (p)  
• Demonstrate knowledge of tempo and dynamic changes  
• Perform two-part canons and rounds | • Listening exercises  
• Speaking/singing  
• Solo/Group  
• Echo-singing  
• Hand signals  
• Pitch matching  
• Question/answer  
• Movement  
• Puppet play  
• Visual props  
• Two-part canon  
• Vocal timbre  
• Singing games  
• Visual melodic line | • Verbal  
• Observation  
• Drawn/written |
<table>
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<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Respond to a beat  
• Demonstrate difference between a steady beat/rhythm of the words  
• Perform in 2/4, 4/4, and 6/8 meters  
• Demonstrate upward and downward melodic contour  
• Identify pitches that skip, step, or repeat in a melody  
• Experience forte/piano \( f \), \( p \)  
• Demonstrate knowledge of tempo and dynamic changes  
• Perform two-part canons and rounds  
• Use speech/body percussion patterns as accompaniments  
• Perform a rhyme and accompanying ostinati  
• Demonstrate correct mallet technique with an emphasis on the bortun (simple chord and broken) on the barred instruments  
• Experience a multi-part accompaniment  
• Demonstrate and create sol, mi, la, do melodies on barred instruments | • Speaking/singing  
• Choose instrument for sound story  
• Chord bordun  
• Broken chord/bordun  
• Level bordun  
• Play unpitched percussion/mallet instruments  
• Instrument high/low  
• Movement activities  
• Two-level body percussion  
• Visual melodic line  
• Multi-part instrumental accompaniment | • Verbal  
• Observation  
• Drawn/written |
| 3. Improvise melodies, variations, and accompaniments | • Continue to create dramatization, sound accompaniments, and movement improvisations for stories, rhymes, and poetry  
• Improvise a simple melody/accompaniment for chants, songs, and stories | • Song accompaniment  
• Sound stories  
• Vocal response  
• Creative movement to music  
• Chanting | • Verbal  
• Observation  
• Drawn/written |
| 4. Compose and arrange music within specified guidelines | • Create two-measure patterns in duple meter using these note values: quarter, eighth, half (see page 32) | • Choose an instrument  
• Visual chart  
• Pitched/unpitched percussion instruments  
• Story orchestration | • Verbal  
• Observation  
• Drawn/written |
<table>
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</tr>
</thead>
</table>
| 5. Read and notate music | • Perform two-measure patterns in duple meter using these note values: quarter, eighth, half (see page 32)  
• Identify pitches that skip, step, or repeat in a melody  
• Identify sol-mi-la-do-do’ intervals  
• Experience the concept of the scale: major, minor, and pentatonic  
• Experience beat groups (measures) | • Use of music text book  
• Score construction using a variety of materials  
• Elemental/rhythmic dictation  
• Visual chart  
• Body percussion | • Verbal  
• Observation  
• Drawn/written |
| 6. Listen to, analyze, and describe music | • Distinguish between accented and unaccented beats  
• Demonstrate the feeling of phrase  
• Differentiate same and different phrases  
• Demonstrate the difference between the A and B sections within AB and ABA form  
• Experience final point (cadence)  
• Differentiate between duple/triple meters  
• Differentiate between major/minor tonalities | • Speaking/singing  
• Body percussion  
• Instruments  
• Movement  
• Partner activities  
• Listening exercises  
• Songs  
• Use of music textbook  
• Visual Chart  
• Score construction using a variety of materials | • Verbal  
• Observation  
• Drawn/written |
| 7. Evaluate music and music performances | • Evaluate various recorded performances | • Performances in class and in community  
• Individual/group discussions  
• Use of music textbook | • Verbal  
• Observation  
• Drawn/written |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Develop a repertoire of songs/literature  
• Perform sound stories and sequences  
• Experience folk dances | • Use of musical textbook  
• Songs/singing games  
• Seasonal/cumulative/folk/patriotic songs  
• Songs from diverse cultures | • Verbal  
• Observation  
• Drawn/written |
<table>
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<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 9. Understand music in relation to history and culture | • Develop a repertoire of songs/literature  
• Study and experience a unit on the families of instruments in conjunction with a classical composer such as Joseph Haydn | • Songs/singing games  
• Patriotic/seasonal songs  
• Classical composer study  
• Use of musical textbook  
• Songs from diverse cultures  
• Song types: call-response, singing games, patriotic, cumulative, seasonal, rounds, and folk songs | • Verbal  
• Observation  
• Drawn/written |
| 10. Integrate technology | • Participate in the recording of rehearsals/performances  
• Use digital keyboard (clavinova) to experience style, sound effects, timbre, and improvisation | • Technology links/music textbook  
• Record rehearsals/performances  
• Digital keyboard | • Verbal  
• Observation  
• Drawn/written |

_We are the music makers; we are the dreamers of dreams._

— Arthur O'Shaughnessy
## Third Grade

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Perform in 2/4, 3/4, and 6/8 meters  
• Perform do-mi-sol-la-do’ intervals  
• Experience re  
• Perform songs using a proper attack (anticipation) and cut-off (release)  
• Demonstrate proper vocal tone production and pitch matching | • Listening exercises  
• Speaking/singing  
• Solo/group  
• Echo-singing  
• Pitch matching  
• Sing high/low  
• Hand signals  
• Question/answer  
• Movement  
• Visual props  
• Three-part canon  
• Singing games  
• Ostinati  
• Body percussion  
• Visual melodic line  
• Vocal timbre | • Verbal  
• Observation  
• Drawn/written  
• Rubric |


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<th>Activities</th>
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</thead>
</table>
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Respond to a beat  
• Perform patterns in duple and triple meters using these note values: quarter, eighth, half, whole, triplet (*see page 32*)  
• Perform in 2/4, 3/4, and 6/8 meters  
• Perform rhythmic rounds and canons  
• Experience re  
• Demonstrate correct mallet technique with an emphasis on the bordun (simple chord, broken, and crossover)  
• Create and play melodic ostinati  
• Play questions/answers | • Speaking/singing  
• Beat awareness games  
• Choose instrument for sound story  
• Instrument/beat/rhythm on instruments  
• Chord/broken bordun  
• Cross-over pattern  
• Level bordun  
• Play unpitched percussion/mallet instruments  
• Instrument high/low  
• Movement activities  
• Visual melodic score  
• Ostinati  
• Question/answer  
• Three level body percussion | • Verbal  
• Observation  
• Drawn/written  
• Rubric |
| 3. Improvise melodies, variations, and accompaniments | • Experience creative movement in question/answer  
• Create and perform a canon on barred instruments  
• Demonstrate locomotor and nonlocomotor movements to a strong and weak beat within a given form  
• Improvise a simple melody/accompaniment for chants, songs, and stories | • Question/answer  
• Canon/round  
• Song accompaniment  
• Sound stories  
• Vocal response  
• Creative movement to music | • Verbal  
• Observation  
• Drawn/written  
• Rubric |
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<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 4. Compose and arrange music within specified guidelines | • Create patterns in duple and triple meters using these note values: quarter, eighth, half, whole, triplet *(see page 32)* | • Choose an instrument  
• Visual chart  
• Pitched/unpitched percussion instruments | • Verbal  
• Observation  
• Drawn/written  
• Rubric |
|                                                      | • Choose an instrument  
• Visual chart  
• Pitched/unpitched percussion instruments |                                                      |                                    |
| 5. Read and notate music                             | • Perform patterns in duple and triple meters using these note values: quarter, eighth, half, whole, triplet *(see page 32)*  
• Identify visual melodic patterns  
• Experience the five-line staff with the treble clef  
• Experience time signatures (beat groups) through score reading  
• Notate simple speech patterns  
• Identify the following symbols and syllables:  
  piano  = p  
  forte  = f  
  fermata  =  
  accent  =  
  1st and 2nd endings  =  
  repeat signs =  | • Use of music textbook  
• Score reading using a variety of materials  
• Rhythmic dictation  
• Body percussion  
• Visual chart | • Verbal  
• Observation  
• Drawn/written  
• Rubric |
|                                                      | • Use of music textbook  
• Score reading using a variety of materials  
• Rhythmic dictation  
• Body percussion  
• Visual chart |                                                      |                                    |
| 6. Listen to, analyze, and describe music           | • Identify aural melodic patterns  
• Discriminate among the introduction, coda, and interlude  
• Name the music alphabet | • Use of music textbook  
• Listening exercises  
• Songs  
• Instruments  
• Movement  
• Partner activities  
• Visual chart  
• Score construction | • Verbal  
• Observation  
• Drawn/written  
• Rubric |
|                                                      | • Use of music textbook  
• Listening exercises  
• Songs  
• Instruments  
• Movement  
• Partner activities  
• Visual chart  
• Score construction |                                                      |                                    |
<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
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</thead>
<tbody>
<tr>
<td>7. Evaluate music and music performances</td>
<td>• Evaluate various recorded performances</td>
<td>• Performances in class and in community&lt;br&gt;• Cultural arts activities&lt;br&gt;• Individual/group discussions</td>
<td>• Verbal&lt;br&gt;• Observation&lt;br&gt;• Drawn/written&lt;br&gt;• Rubric</td>
</tr>
<tr>
<td>8. Understand relationships between music, the other arts, and disciplines outside the arts</td>
<td>• Develop a repertoire of songs/literature&lt;br&gt;• Perform round dances, line dances, and simple square dances</td>
<td>• Use of music textbook&lt;br&gt;• Singing games&lt;br&gt;• Seasonal songs&lt;br&gt;• Songs/dances from diverse cultures</td>
<td>• Verbal&lt;br&gt;• Observation&lt;br&gt;• Drawn/written&lt;br&gt;• Rubric</td>
</tr>
<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Develop a repertoire of songs/literature, perform folk dances&lt;br&gt;• Study and experience a unit on instrumental style in conjunction with a baroque composer such as J. S. Bach</td>
<td>• Use of music textbook&lt;br&gt;• Songs/dances from diverse cultures&lt;br&gt;• Baroque composer study&lt;br&gt;• Song types: spirituals, singing games, cumulative, patriotic, seasonal, canons/rounds, and ballads&lt;br&gt;• Songs from diverse cultures</td>
<td>• Verbal&lt;br&gt;• Observation&lt;br&gt;• Drawn/written&lt;br&gt;• Rubric</td>
</tr>
<tr>
<td>10. Integrate technology</td>
<td>• Participate in the recording of rehearsals/performances&lt;br&gt;• Use digital keyboard (clavinova) to experience style, sound effects, timbre, and improvisation</td>
<td>• Technology links/music textbook&lt;br&gt;• Record rehearsals/performances&lt;br&gt;• Digital keyboard</td>
<td>• Verbal&lt;br&gt;• Observation&lt;br&gt;• Drawn/written&lt;br&gt;• Rubric</td>
</tr>
</tbody>
</table>

*Musical training is a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace.*

— Plato
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<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Perform patterns in 2/4, 4/4, 6/8, and 3/4  
• Perform do, re, mi, sol, la, and do’  
• Experience fa and ti  
• Perform songs with ostinati, countermelodies, and descants  
• Demonstrate proper vocal tone production  
• Differentiate between major/minor tonality  
• Develop a repertoire of songs  
• Demonstrate the difference between the A and B sections within AB, ABA, and ABAC | • Speaking and singing  
• Listening exercises  
• Pitch-matching games  
• Echo-singing  
• Call-response  
• Solo/group  
• 2-3-part round/canons  
• Partner songs  
• Vowel formation  
• Breathing exercises  
• Vocal warm-ups  
• Conductor cues/attack, cut-off, and various dynamic levels  
• Use of music textbooks  
• Hand signals  
• Record a musical score  
• Body percussion  
• Vocal Timbre  
• Song types: patriotic, seasonal, contemporary, partner songs, rounds/canons  
• Songs from diverse cultures | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
- Written  
- Performance  
- Peer |
## Fourth Grade (continued)

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<tr>
<th>Content Standard</th>
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<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Develop pulse maintenance  
• Perform patterns in duple/triple meter using these note values: quarter, eighth, half, whole, triplet *(see page 32)*  
• Experience syncopation (dotted eighth note patterns) and sixteenth notes *(see page 32)*  
• Demonstrate knowledge of an anacrusis (upbeat/pick-up)  
• Perform rhythmic rounds/canons  
• Perform in 2/4, 4/4, 6/8, 3/4 meters  
• Experience fa and ti  
• Perform rhythm patterns  
• Perform all forms of the bordun (simple chord, broken, crossover, level, and moving) on the barred instruments  
• Perform multi-part (3-5) orchestrations for barred and small percussion instruments  
• Perform B, A, and G on soprano recorders | • Speaking/singing  
• Beat awareness games  
• Story orchestrations  
• Chord bordun and variations  
• Perform cross-rhythms  
• Multi-part orchestrations  
• Recorder playing  
• Movement  
• Four-level body percussion  
• Play instruments  
• Music textbooks  
• Play unpitched, percussion/mallet instruments | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  - Written  
  - Performance  
  - Peer |

| 3. Improvise melodies, variations, and accompaniments | • Experience creative movement to accompanying composed music or text  
• Improvise a simple melody/accompaniment to demonstrate theme and variations | • Creative movement  
• Sound orchestrations  
• Vocal response  
• Song accompaniment | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  - Written  
  - Performance  
  - Peer |

| 4. Compose and arrange music within specified guidelines | • Create patterns using these note values: quarter, eighth, half, whole, triplet *(see page 32)*  
• Create rhythm patterns using four-level body percussion  
• Orchestrate more complex songs, chants, and sound stories | • Create a visual score using a variety of materials  
• Story orchestrations  
• Partner activities  
• Musical question/answer  
• Four-level body percussion  
• Use of music textbook | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  - Written  
  - Performance  
  - Peer |
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<th>Content Standard</th>
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<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 5. Read and notate music | • Perform patterns in duple and triple meters using these note values: quarter, eighth, half, whole, triplet *(see page 32)*  
• Perform do, re, mi, sol, la, and do’  
• Experience re on a five-line staff  
• Identify and follow the symbols DA, CAPO, and FINE  
• Identify the line and space notes on the treble clef  
• Identify the following symbols:  
  - pianissimo = *pp*  
  - fortissimo = *ff*  
  - crescendo =  
  - decrescendo =  
  - 1st and 2nd endings =  
  - accent =  
  - phrase =  
  - slur =  | • Use of music textbook  
• Rhythmic dictation  
• Theory worksheets  
• Song detectives  
• Group activities using terms, notes, and rhythms  
• Visual chart | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  - Written  
  - Performance  
  - Peer |
| 6. Listen to, analyze, and describe music | • Identify the instruments and instrument families of the symphony orchestra  
• Experience rondo (ABACA)  
• Differentiate between unison/harmony and solo/chorus | • Listening exercises  
• Use of music textbook  
• Instrument identification games  
• Form maps of master works  
• Rondo form and contrasting sections  
• Visual chart | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  - Written  
  - Performance  
  - Peer |
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<tr>
<td>7. Evaluate music and music performances</td>
<td>• Evaluate various recorded performances</td>
<td>• Performances in class and community</td>
<td>• Verbal</td>
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<td></td>
<td></td>
<td>• Cultural arts presentations</td>
<td>• Observation</td>
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<td></td>
<td></td>
<td>• Use of music textbook</td>
<td>• Drawn/written</td>
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<td>• Individual/group discussions</td>
<td>• Rubric</td>
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<td>• Student Journal</td>
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<td>- Performance</td>
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<td>- Peer</td>
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<tr>
<td>8. Understand relationships between music, the other arts, and disciplines outside the arts</td>
<td>• Dramatize speech and song material from diverse cultures</td>
<td>• Speaking/singing</td>
<td>• Verbal</td>
</tr>
<tr>
<td></td>
<td>• Develop a repertoire of folk songs and songs and literature</td>
<td>• Use of music textbook</td>
<td>• Observation</td>
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<tr>
<td></td>
<td>• Perform organized dances from diverse cultures and develop a language vocabulary for them</td>
<td>• Diverse songs/folk dances</td>
<td>• Drawn/written</td>
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<td>• Literature connection</td>
<td>• Rubric</td>
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<td>• Student Journal</td>
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<td>- Performance</td>
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<td>- Peer</td>
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<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Develop a repertoire of songs</td>
<td>• Use of music textbook</td>
<td>• Verbal</td>
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<tr>
<td></td>
<td>• Study, experience, and perform in depth the music of a classical composer such as Mozart</td>
<td>• Songs from diverse cultures</td>
<td>• Observation</td>
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<td></td>
<td>• Classical composer study</td>
<td>• Drawn/written</td>
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<td>• Cultural arts activities</td>
<td>• Rubric</td>
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<td>• Song types: spirituals, singing games, cumulative, patriotic, seasonal, canons/rounds, and ballads</td>
<td>• Student Journal</td>
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<td>- Performance</td>
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<td>- Peer</td>
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<tr>
<td>10. Integrate technology</td>
<td>• Participate in the recording of rehearsals/performances</td>
<td>• Technology links from music textbook</td>
<td>• Verbal</td>
</tr>
<tr>
<td></td>
<td>• Use digital keyboard (clavinova) to experience style, sound effects, timbre, and improvisation</td>
<td>• Record rehearsals/performances</td>
<td>• Observation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Use of digital keyboard (clavinova)</td>
<td>• Drawn/written</td>
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<td></td>
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<td>• Rubric</td>
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<td>• Student Journal</td>
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<td>- Peer</td>
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</tbody>
</table>

“Our woods would be very silent if no birds sang there except those that sing the best.”

— Thoreau
<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sing, alone and with others, a varied repertoire of music</td>
<td>• Experience the patterns: dotted quarter, dotted half, syncopation, tie <em>(see page 32)</em>&lt;br&gt;• Perform in 2/4, 4/4, 6/8, and 3/4&lt;br&gt;• Sing and perform pentatonic melodies&lt;br&gt;• Demonstrate proper vocal tone production&lt;br&gt;• Develop a repertoire of songs&lt;br&gt;• Demonstrate the ability to perform a two-part score&lt;br&gt;• Differentiate between major/minor tonality&lt;br&gt;• Demonstrate the difference between the A and B sections within AB, ABA, ABAC&lt;br&gt;• Perform music using legato, staccato, and marcato phrasing&lt;br&gt;• Perform rounds and canons&lt;br&gt;• Perform do, re, mi, fa, sol, la, ti, do’</td>
<td>• Pitch-matching in a variety of keys and modes&lt;br&gt;• Echo-singing&lt;br&gt;• Call-response&lt;br&gt;• Solo/duet&lt;br&gt;• Listening exercises&lt;br&gt;• 3-4 part canon&lt;br&gt;• Partner songs&lt;br&gt;• Sing descants, harmonize&lt;br&gt;• Vowel formation&lt;br&gt;• Breathing exercises&lt;br&gt;• Vocal warm-ups&lt;br&gt;• Conductor cues&lt;br&gt;• Speaking/singing&lt;br&gt;• Use of music textbook&lt;br&gt;• Song types: patriotic, seasonal, contemporary, partner songs, rounds, and canons&lt;br&gt;• Songs from diverse cultures&lt;br&gt;• Music solfege</td>
<td>• Verbal&lt;br&gt;• Observation&lt;br&gt;• Drawn/written&lt;br&gt;• Rubric&lt;br&gt;• Student Journal -Written - Performance - Peer</td>
</tr>
</tbody>
</table>
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<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Perform four-measure patterns using these note values: quarter, dotted quarter, eighth, half, dotted half, whole, sixteenth, triplet *(see page 32)*  
• Experience the patterns: dotted quarter, dotted half, syncopation, tie *(see page 32)*  
• Perform a two-part rhythmic score  
• Perform in 2/4, 4/4, 6/8, 3/4  
• Demonstrate the ability to perform a 3-6 part score  
• Differentiate between major/minor tonality  
• Demonstrate the difference between the A and B sections within AB, ABA, ABAC  
• Construct a pentatonic scale using barred instruments  
• Utilize speech with four-level body percussion  
• Play simple two measure melodies on the barred instruments  
• Experience the I-V chord on the barred instruments  
• Perform cross rhythm patterns on small percussion instruments  
• Review recorder techniques | • Speaking/singing  
• Beat awareness games  
• Story orchestrations  
• Play chord bordun and variations  
• Play multi-part orchestrations  
• Chord changes  
• Cross-rhythms/percussion review  
• Recorder playing  
• Questions/answers using barred instruments  
• Moving and body percussion  
• Speech  
• Use of music textbook | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  - Written  
  - Performance  
  - Peer |
| 3. Improvise melodies, variations, and accompaniments | • Create a contrasting theme for a rondo  
• Perform simple vocal improvisations  
• Experience creative movement to demonstrate theme and variations | • Creative movement utilizing rondo  
• Sound orchestrations  
• Vocal response  
• Song accompaniment  
• Play small percussion and barred instruments | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  - Written  
  - Performance  
  - Peer |
### Fifth Grade (continued)

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<thead>
<tr>
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<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 4. Compose and arrange music within specified guidelines | • Utilize and create rhythm patterns using the following note values: quarter, eighth, half, whole, triplet *(see page 32)*  
• Orchestrate more complex songs, chants, and sound stories | • Create a visual score using a variety of materials  
• Story orchestrations using a variety of small percussion and barred instruments  
• Partner activities  
• Musical question/answer  
• Use four level body percussion | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal -Written - Performance - Peer |
| 5. Read and notate music | • Perform four-measure patterns using these note values: quarter, dotted quarter, eighth, half, dotted half, whole, sixteenth, triplet *(see page 32)*  
• Read a two-part rhythmic or melodic score  
• Review solfege, adding fa and ti staff placement  
• Review note value names, musical terms, and symbols  
• Demonstrate the difference between the A and B sections within AB, ABA, ABAC  
• Review and reinforce music symbols | • Use of music textbook  
• Rhythmic dictation  
• Theory worksheets  
• Group activities using terms, notes, and rhythms  
• Read a visual melodic line  
• Sing and play instruments  
• Visual chart | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal -Written - Performance - Peer |
| 6. Listen to, analyze, and describe music | • Identify traditional and non-traditional instruments and instrument families  
• Differentiate between major/minor tonality  
• Demonstrate the difference between the A and B sections within AB, ABA, ABAC  
• Identify rondo and AB, ABC, forms  
• Differentiate among Intro, Coda, Interlude, Unison/harmony, solo/chorus | • Use of music textbook  
• Listening exercises  
• Instrument identification games  
• Form maps of masterworks  
• Rondo form  
• Major/minor tonality  
• Movement activities  
• Sing and play instruments  
• Visual chart | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal -Written - Performance - Peer |
# Fifth Grade (continued)

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<th>Activities</th>
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</thead>
</table>
| 7. Evaluate music and music performances | • Evaluate various recorded performances | • Perform in class and in community  
• Cultural arts presentations  
• Use of music textbook  
• Use of recording equipment  
• Individual/group discussions  
• Written journal entries | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  -Written  
  - Performance  
  - Peer |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Dramatize speech and song material from diverse cultures  
• Perform a dance repertoire from diverse cultures  
• Perform a repertoire of folk songs and songs/literature from diverse cultures | • Use of music textbook  
• Diverse songs/folk dances  
• Literature connection  
• Creative movement  
• Popular dance movement  
• Speaking/singing | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  -Written  
  - Performance  
  - Peer |
| 9. Understand music in relation to history and culture | • Develop and identify a repertoire of songs from diverse cultures/styles  
• Study, experience, and perform in depth the music of a bridge composer such as Beethoven | • Songs from diverse cultures  
• Use of music textbook  
• Song types: folk, spirituals, singing games, cumulative, jazz, popular, patriotic, seasonal, canons/rounds, and ballads  
• Classical composer study  
• Cultural arts activities | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  -Written  
  - Performance  
  - Peer |
| 10. Integrate technology | • Participate in the recording of rehearsals/performances  
• Use digital keyboard (clavinova) to experience style, sound effects, timbre, and improvisation  
• Perform with the use of CDs and other technology | • Technology links from music textbook  
• Record rehearsals/performances  
• Use of digital keyboard (clavinova) | • Verbal  
• Observation  
• Drawn/written  
• Rubric  
• Student Journal  
  -Written  
  - Performance  
  - Peer |

“When we play the instruments, it’s like we have the whole orchestra in the classroom.”  
— EGR Fifth Grade Student
The Totality of Orff-Schulwerk

FORMS OF EXPRESSION
- verbal expression
- musical expression
- corporeal expression

ORFF TECHNIQUES
- rhythmic and free speech
- singing and playing of instruments
- free and set movement

ELEMENTS OF MUSIC
- rhythm
- melody
- harmony
- timbre
- form

GOALS OF THE PROGRAM
- reading music
- writing music
- performing music
- analyzing music
- creating music
Range and Classification of Orff Instruments

Classification

Metals
Bass Metallophone ......................... BM
Alto Metallophone .......................... AM
Soprano Metallophone .................... SM
Alto Glockenspiel ......................... AG
Soprano Glockenspiel ..................... SG

Woods
Bass Xylophone .......................... BX
Alto Xylophone ........................... AX
Soprano Xylophone ........................ SX
Bass Bars ................................. BB

Membranes
Timpani .................................... Timp.
# Classification of Unpitched Instruments

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<th>Shakers/Scrapers</th>
<th>Membrane</th>
<th>Miscellaneous</th>
</tr>
</thead>
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<tr>
<td>Agogo bells</td>
<td>Castanets</td>
<td>Cabasa/Shakere</td>
<td>Bongo Drum</td>
<td>Flex-a-Tone</td>
</tr>
<tr>
<td>Bell Tree</td>
<td>Claves</td>
<td>Guiro</td>
<td>Conga Drum</td>
<td>Kalimba</td>
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<td>Cowbell</td>
<td>Log Drum</td>
<td>Maracas</td>
<td>Djembe</td>
<td>Slapstick</td>
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<td>Suspended Cymbal</td>
<td>Lummi Sticks</td>
<td>Sandblocks</td>
<td>Hand Drum</td>
<td>Slide Whistle</td>
</tr>
<tr>
<td>Finger Cymbals</td>
<td>Piccolo Blocks</td>
<td>Tambourine</td>
<td>Hoop Drum</td>
<td>Spring Drum</td>
</tr>
<tr>
<td>Gong</td>
<td>Temple Blocks</td>
<td>Rainstick</td>
<td>Keg Drum</td>
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<td>Jingle Bells</td>
<td>Tick-Tock Block</td>
<td>Ratchet</td>
<td>Ocean Drum</td>
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<tr>
<td>Tambourine</td>
<td>Wood Block</td>
<td>Vibra-slap</td>
<td>Roto-Toms</td>
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<tr>
<td>Triangle</td>
<td>Horses’ Hooves</td>
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<td>Snare Drum</td>
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<td>Sleighbells</td>
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<td>Wind Chimes</td>
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</tbody>
</table>
Kodaly Hand Signs for Solfege

do' = D' (arm's length above head)
ti = T
la = L
sol = S (even with eyes)
fa = F (shoulder level)
mi = M (even with chest)
re = R
do = D (waist level)

NOTE: Pitches from high do and above are indicated with a "'" above each syllable; pitches below do are indicated with a "'" below the syllable, to indicate the lower octave.
## Rhythm Syllable Names

<table>
<thead>
<tr>
<th>Stick Notation</th>
<th>Rhythm Syllables</th>
<th>Traditional Notation</th>
<th>Note Value Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ta</td>
<td>(\frac{1}{4})</td>
<td>quarter note</td>
</tr>
<tr>
<td>王</td>
<td>ti-ti</td>
<td>(\frac{2}{8})</td>
<td>two eighth notes</td>
</tr>
<tr>
<td>王</td>
<td>rest</td>
<td>(\frac{1}{2})</td>
<td>quarter rest</td>
</tr>
<tr>
<td>王</td>
<td>ta-a</td>
<td>(\frac{1}{2})</td>
<td>half note</td>
</tr>
<tr>
<td>王</td>
<td>ti-ta-ti</td>
<td>(\frac{1}{8})</td>
<td>eighth note, quarter note, eighth note</td>
</tr>
<tr>
<td>王</td>
<td>ta-a-a</td>
<td>(\frac{3}{8})</td>
<td>dotted half note</td>
</tr>
<tr>
<td>王</td>
<td>ti-fi-ti-fi</td>
<td>(\frac{3}{16})</td>
<td>four sixteenth notes</td>
</tr>
<tr>
<td>王</td>
<td>ta-a-a-a</td>
<td>(\frac{1}{16})</td>
<td>whole note</td>
</tr>
<tr>
<td>王</td>
<td>ta-a</td>
<td>(\frac{1}{16})</td>
<td>whole rest</td>
</tr>
<tr>
<td>王</td>
<td>ti-ti-fi</td>
<td>(\frac{3}{16})</td>
<td>eighth note, two sixteenth notes</td>
</tr>
<tr>
<td>王</td>
<td>ti-fi-ti</td>
<td>(\frac{3}{16})</td>
<td>two sixteenth notes, eighth note</td>
</tr>
<tr>
<td>王</td>
<td>teem-da</td>
<td>(\frac{4}{16})</td>
<td>dotted eighth note, sixteenth note</td>
</tr>
<tr>
<td>王</td>
<td>ta-ti</td>
<td>(\frac{4}{16})</td>
<td>dotted quarter note, eighth note</td>
</tr>
<tr>
<td>王</td>
<td>triple-ti</td>
<td>(\frac{3}{16})</td>
<td>eighth rest</td>
</tr>
<tr>
<td>王</td>
<td></td>
<td></td>
<td>sixteenth rest</td>
</tr>
</tbody>
</table>
Glossary of Musical Terms – Elementary Level

A capella .................. without instrumental accompaniment
Accompaniment .... a musical background to a melody
Alto .......................... the second highest of the adult vocal ranges
Bass .......................... lowest musical part, often played by low-
pitched instruments
Beat .......................... a steady silent pulse that often underlines most
music
Body percussion .... using body sounds as percussion, ex: clap,
nap, patschen, stamp
Bordun ................... a “drone” accompaniment using open fifths
Canon ....................... a musical form in which a melody is imitated
in one or more parts
Contra-bass bars .... single-pitched wooden bar, the lowest pitched
instrument in the Orff instrumentarium
Crescendo .......... gradually louder
Decrescendo .......... gradually softer
Dynamics............... changes in intensity and loudness of sound
Elemental ............. “basic,” Carl Orff defines elemental as music
connected with speech, movement, and sound
Forte ...................... loud (f)
Glockenspiel .......... bell-like keyboard used in the Orff
instrumentarium
Improvise ............... to create or make-up music while performing
Melody ................... a pattern of pitches that moves up, down, or
stays the same
Metallophone .......... metal timbre keyboard used in the Orff
instrumentarium
Orff-Schulwerk ...... Carl Orff (1895-1982), Schoolwork: a child-
centered approach to music education
Ostinato ............... a short repeated pattern, sung or played on
instruments
Pentatonic scale ..... a scale of five pitches
Percussion .............. instruments played by striking, scraping, or
shaking
Phrase ................ a short segment of music that is one complete
thought or idea
Piano ................... soft (p)
Scale ..................... an ordered series of pitches
Soprano .................. the highest of the adult vocal ranges
Sound carpet ........... an accompaniment using an improvised,
continuously playing group of sounds
Tonal center .......... the focus or home tone of a scale
Timbre ................. tone color or the special sound of each
instrument or voice
Tone poem .............. a work for orchestra that tells a story through
music
Unison .................. all voices/instruments perform the same part
Variations .......... a changed version of a theme or melody
Xylophone ............. wood timbre keyboard used in the Orff
instrumentarium
“A mental discipline alone that is learned in musical training . . . has shown to be at least as important a component in the success of a student who studies music as is his ability to do arithmetic.”

— Charles Hutchins
## Sixth Grade Choral Music

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate proper vocal technique and posture  
• Demonstrate proper choral technique  
• Demonstrate proper part singing  
• Demonstrate proper unison singing | • Vocal warm-ups  
• Proper sitting/standing positions  
• Perform literature including patriotic, seasonal, canons/rounds, partner songs, folk songs, pop songs, and literature equivalent to the MSVMA Jr. High Unison Primary Level | • Teacher observation  
• Verbal critique  
• Concert performance of large and small ensembles  
• Willingness to volunteer individual/group performances in class |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Use instruments to accompany | • Songs with instrumental accompaniment  
• Games | • Teacher and student observation  
• Performance |
| 3. Improvise melodies, variations, and accompaniments | • Demonstrate/identify improvisations of melody  
• Demonstrate/identify variation | • Listen  
• Perform  
• Create improvisations and variations | • Teacher and student observation  
• Written  
• Verbal  
• Perform for teacher, peers, and self-assessment |
| 4. Compose and arrange music within specified guidelines | • Understand exercises in 2/4, 3/4, 4/4  
• Recognize form in literature | • Write on staff paper/white board  
• Sight-sing  
• Verbalize for notation  
• Identify music form  
• Games | • Teacher and student observation  
• Written  
• Verbal  
• Performance |
### Sixth Grade Choral Music (continued)

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 5. Read and notate music | • Identify key signatures of F, C, G  
• Identify lines and spaces of treble clef  
• Perform melodic and harmonic passages on sight equivalent to MSVMA Jr. High Unison Primary Level  
• Identify meters, rhythms, and pitches equivalent to MSVMA Jr. High Primary Level | • Work sheets  
• Games  
• Sight-singing exercises  
• Discussion  
• District/State Choral Festivals | • Observation  
• Written  
• Verbal  
• Performance  
• Adjudicator critique |
| 6. Listen to, analyze, and describe music | • Discern appropriate sounds and styles  
• Demonstrate knowledge of basic music terminology  
• Become aware of music from diverse cultures and historical periods | • Articulate a critique of a performance  
• Listening sessions  
• Group discussions  
• Written reports | • Observation  
• Written  
• Verbal |
| 7. Evaluate music and music performance | • Understand appropriate criteria for personal and group performance according to MSVMA standards | • Record  
• Listen | • Teacher observation  
• Written  
• Verbal  
• Evaluate individual/group performance |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Integrate choreography with music  
• Articulate and identify standards of behavior for various forms of performance | • Dance  
• Movement  
• Demonstrate standards of behavior  
• Discussion | • Teacher observation  
• Written  
• Verbal |
| 9. Understand music in relation to history and culture | • Interpret and experience music from diverse cultures and historical periods  
• Classify music into various historical periods  
• Experience music in foreign languages | • Sing music in foreign languages  
• Perform music from diverse cultures and historical periods  
• Listening sessions  
• Video | • Teacher/student evaluation  
• Performances |
| 10. Integrate technology | • Understand use of technology to enhance performance | • Participate in the recording of rehearsal/performances | • Performance tape  
• Discussion |
## Sixth Grade Like-Instrument Classes

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sing, alone and with others, a varied repertoire of music</td>
<td>• Demonstrate learning techniques through vocalization</td>
<td>• Sing and finger the notes and rhythms on the instruments in unison</td>
<td>• Teacher and student observation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Sing correct articulations</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Sing through identification of note names</td>
<td></td>
</tr>
<tr>
<td>2. Perform on instruments, alone and with others, a varied repertoire of music</td>
<td>• Play music from diverse cultures and genres with style appropriate to the work being performed</td>
<td>• Perform with like instruments</td>
<td>• Willingness to volunteer for individual/group performances in class</td>
</tr>
<tr>
<td></td>
<td>• Demonstrate correct posture for chosen instrument</td>
<td>• Perform as soloist</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Perform in small ensembles</td>
<td>• Perform in full ensembles</td>
<td>• Concert performance of large and small ensembles</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• React appropriately to conductor’s directions</td>
<td></td>
</tr>
<tr>
<td>3. Improvise melodies, variations, and accompaniments</td>
<td>• Create and demonstrate improvised music from simple melodies</td>
<td>• Improvise original melodies</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Reproduce melodies by ear</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Perform improvised melodies in class for teacher, peer, and self-assessment</td>
</tr>
<tr>
<td>4. Compose and arrange music within specified guidelines</td>
<td>• Demonstrate proper written notation techniques</td>
<td>• Take opportunities for independent study/extensions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Compose simple melodies for instrument</td>
<td></td>
<td>• Perform written pieces and do self-assessments as to accuracy</td>
</tr>
<tr>
<td>Content Standard</td>
<td>Benchmarks</td>
<td>Activities</td>
<td>Assessments</td>
</tr>
<tr>
<td>------------------</td>
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<td>------------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
| 5. Read and notate music | • Demonstrate basic levels of note reading, rhythm reading, and music terminology in appropriate clef for instrument  
• Read whole note, 1/2 note, 1/4 note, 1/8 note, 1/16 note, dotted notes, and rests, simple, compound, and alla breve  
• Sight read simple melodies in appropriate clef  
• Identify note names on the appropriate clef | • Tap to feel the regular beats in each note  
• Count rhythms using appropriate counting system for beats and all subdivisions  
• Clap rhythms  
• Echo note names on simple melodies  
• Identify and place notes on appropriate clef on the board  
• Finger and recite note names from written melodies | • Teacher and student observation  
• Demonstrate proper counting of rhythms on the board, in written quizzes, and in method books for teacher and individual assessment  
• Monitor rhythmic activities  
• Teacher and self-assessment  
• Written quizzes and activities  
• Monitor verbal activities |
| 6. Listen to, analyze, and describe music | • Become aware of music from differing cultures and time periods  
• Discern the appropriate sounds and styles | • Listen to live and recorded music  
• Listen to music from diverse cultures and historical periods | • Class participation  
• Outside performances and clinicians |
| 7. Evaluate music and music performance | • Understand the concepts of proper tone, intonation, rhythm, technique, and interpretation | • Demonstrate and discuss the MSBOA Solo/Ensemble adjudication sheet  
• Articulate individual preferences of musical styles | • Class and individual discussion  
• Student self-evaluation of their preferences  
• 6th grade Solo Festival |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Relate rhythm reading to mathematical concepts  
• Relate compositions to historical periods  
• Vocalize basic music reading | • Take opportunities for independent study/extensions  
• Partake in basic discussion of historical significance of music and composers  
• Know, understand, and demonstrate the physical directions of the conductor | • Teacher monitor classroom activities |
<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Follow guidelines given in beginning method books for relationships between history and culture as it relates to music</td>
<td>• Perform examples of music from various cultures and historical periods demonstrated in beginning method books</td>
<td>• Teacher/student evaluation of independent study/extensions, historical periods, and cultural events</td>
</tr>
<tr>
<td>10. Integrate technology</td>
<td>• Use Vivace/SmartMusic programs</td>
<td>• Perform with the use of computers</td>
<td>• Concert and individual performances with technology</td>
</tr>
<tr>
<td></td>
<td>• Learn basic music concepts with use of computers</td>
<td>• Record and listen to performances</td>
<td>• Software evaluation</td>
</tr>
<tr>
<td></td>
<td>• Use live recordings</td>
<td>• Perform along with technology ex. CDs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Use CD accompaniment of tunes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Sixth Grade Music Appreciation

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate proper unison singing with and without accompaniment  
• Continue to develop a repertoire of songs including patriotic, seasonal, canons/rounds, partner songs, folk, and pop | • Call/response songs  
• Sing with piano and/or CD | • Observation  
• Written  
• Verbal |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Recognize rhythmic patterns of varying complexities  
• Develop ensemble skills  
• React appropriately to conductor’s directions | • Perform with: percussion instruments, choir chimes, MIDI | • Observation  
• Written  
• Verbal |
| 3. Improvise melodies, variations, and accompaniments | • Improvise original melodies  
• Reproduce a melody by ear  
• Improvise a rhythmic accompaniment | • MIDI  
• Piano | • Observation  
• Written  
• Verbal |
| 4. Compose and arrange music within specified guidelines | • Compose original melodies  
• Create musical accompaniment and background for videos | • MIDI  
• Piano | • Observation  
• Written  
• Verbal |
| 5. Read and notate music | • Demonstrate basic levels of note reading in bass and treble clef  
• Understand time signatures and key signatures  
• Understand music terminology | • Work sheets  
• Games | • Observation  
• Written  
• Verbal |
| 6. Listen to, analyze, and describe music | • Become aware of music from diverse cultures and historical periods  
• Discern appropriate sounds and styles | • Articulate a critique of a performance  
• Listen to live and recorded music  
• Concerts/assemblies  
• CD’s/tapes  
• Listening sessions | • Observation  
• Written  
• Verbal |
| 7. Evaluate music and music performances | • Establish criteria for evaluation  
• Articulate evaluation using appropriate terminology  
• Articulate individual preferences | • Discussion  
• Reports | • Observation  
• Written  
• Verbal |
<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Develop visual representations of musical selections  
• Experience basic folk dances from various cultures | • Drawings  
• Dance  
• Performance (self and others) | • Observation  
• Written  
• Verbal |
| 9. Understand music in relation to history and culture                           | • Study music from various cultures  
• Partake in basic discussion of historical significance of music and composers  
• Classify music into various historical periods | • Discussion  
• Reports  
• PowerPoint presentations  
• Posters  
• Timelines | • Observation  
• Written  
• Verbal |
| 10. Integrate technology                                                        | • Develop familiarity with current music technology | • MIDI  
• Record  
• Perform with the use of the computer, MIDI software, CDs, and other technology  
• Record and listen to performances  
• Create a music video  
• Video software | • Observation  
• Written  
• Verbal |
## Seventh Grade Choral Music

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| **1. Sing, alone and with others, a varied repertoire of music** | • Demonstrate proper vocal technique and posture  
• Demonstrate proper choral technique  
• Demonstrate proper part singing  
• Demonstrate proper unison singing | • Vocal warm-ups  
• Proper sitting/standing positions  
• Perform literature including patriotic, seasonal, canons/rounds, partner songs, folk songs, pop songs, and literature equivalent to the MSVMA Jr. High 2-Part Primary Level | • Teacher observation  
• Verbal critique  
• Concert performance of large and small ensembles  
• Willingness to volunteer for individual/group performances in class |
| **2. Perform on instruments, alone and with others, a varied repertoire of music** | • Use instruments to accompany | • Songs with instrumental accompaniment  
• Games | • Teacher and student observation  
• Performance |
| **3. Improvise melodies, variations, and accompaniments** | • Demonstrate/identify improvisations of melody  
• Demonstrate/identify variation | • Listen  
• Perform  
• Create improvisations and variations | • Teacher and student observation  
• Written  
• Verbal  
• Perform for teacher, peers, and self-assessment |
| **4. Compose and arrange music within specified guidelines** | • Understand 2/4, 3/4, 4/4  
• Recognize form in literature | • Write on staff paper/white board  
• Sight-sing  
• Verbalize for notation  
• Identify music form  
• Games | • Teacher and student observation  
• Written  
• Verbal  
• Performance |
<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Read and notate music</td>
<td>• Identify key signatures of F, C, G&lt;br&gt;• Identify lines and spaces of treble clef&lt;br&gt;• Perform melodic and harmonic passages on sight equivalent to MSVMA Jr. High 2-Part Primary Level&lt;br&gt;• Identify meters, rhythms, and pitches equivalent to MSVMA Jr. High Primary Level</td>
<td>• Work sheets&lt;br&gt;• Games&lt;br&gt;• Sight-singing exercises&lt;br&gt;• Discussion&lt;br&gt;• District/State Choral Festivals</td>
<td>• Observation&lt;br&gt;• Written&lt;br&gt;• Verbal&lt;br&gt;• Performance&lt;br&gt;• Adjudicator critique</td>
</tr>
<tr>
<td>6. Listen to, analyze, and describe music</td>
<td>• Discern appropriate sounds and styles&lt;br&gt;• Demonstrate knowledge of basic music terminology&lt;br&gt;• Become aware of music from diverse cultures and historical periods</td>
<td>• Articulate a critique of a performance&lt;br&gt;• Listening sessions&lt;br&gt;• Group discussions&lt;br&gt;• Written reports</td>
<td>• Observation&lt;br&gt;• Written&lt;br&gt;• Verbal</td>
</tr>
<tr>
<td>7. Evaluate music and music performance</td>
<td>• Understand appropriate criteria for personal and group performance according to MSVMA standards</td>
<td>• Record&lt;br&gt;• Listen</td>
<td>• Teacher observation&lt;br&gt;• Written&lt;br&gt;• Verbal&lt;br&gt;• Evaluate individual/group performance</td>
</tr>
<tr>
<td>8. Understand relationships between music, the other arts, and disciplines outside the arts</td>
<td>• Integrate choreography with music&lt;br&gt;• Articulate and identify standards of behavior for various forms of performance</td>
<td>• Dance&lt;br&gt;• Movement&lt;br&gt;• Demonstrate standards of behavior&lt;br&gt;• Discussion</td>
<td>• Teacher observation&lt;br&gt;• Written&lt;br&gt;• Verbal</td>
</tr>
<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Interpret and perform music from diverse cultures and historical periods&lt;br&gt;• Classify music into various historical periods&lt;br&gt;• Experience music in foreign languages</td>
<td>• Sing music in foreign languages&lt;br&gt;• Perform music from diverse cultures and historical periods&lt;br&gt;• Listening sessions&lt;br&gt;• Videos</td>
<td>• Teacher/student evaluation&lt;br&gt;• Performances</td>
</tr>
<tr>
<td>10. Integrate technology</td>
<td>• Understand use of technology to enhance performance</td>
<td>• Participate in the recording of rehearsals/performances</td>
<td>• Performance tape&lt;br&gt;• Discussion</td>
</tr>
</tbody>
</table>
# Seventh Grade Band and Orchestra

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate learning techniques through vocalization | • Sing and finger the notes and rhythms on the instruments in unison  
• Sing correct articulations  
• Sing through identification of note names | • Teacher and student observation |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Have a membership in MSBOA  
• Develop the musical skills of tone, intonation, rhythm, technique, and interpretation per MSBOA guidelines | • Perform as soloist in MSBOA festivals  
• Perform in small ensembles at MSBOA festivals  
• Perform in full ensemble at MSBOA festivals  
• Concert performances as soloist, small and large ensembles | • MSBOA Solo/Ensemble festival evaluations  
• Individual and group performances in class  
• Teacher and individual evaluation |
| 3. Improvise melodies, variations, and accompaniments | • Recognize and alter written melodies to conform with the original composition | • Reproduce a melody by ear | • Teacher and individual evaluation |
| 4. Compose and arrange music within specified guidelines | • Demonstrate proper music notation techniques  
• Create and play original and new compositions for chosen instrument | • Take opportunities for independent study/extensions | • Self-assess performances  
• Teacher assessment of student composition and performance |
| 5. Read and notate music | • Demonstrate intermediate levels of note reading, rhythm reading, and music terminology in appropriate clef for chosen instrument  
• Sight read intermediate melodies/harmonies in appropriate clef  
• Demonstrate proper voicing within the performing ensemble | • Perform intermediate levels of note reading in appropriate clef for instrument  
• Understand time and key signatures for music being played | • Teacher and student evaluation of performances  
• Judge’s evaluation of performances  
• Record and evaluate performances |
| 6. Listen to, analyze, and describe music | • Demonstrate at an intermediate level the ability to discern varying styles and time periods | • Listen to live and recorded music  
• Listen to music from diverse cultures and historical periods  
• Discern the appropriate sounds and styles | • Evaluate different listening examples  
• Compare and contrast different recordings |
<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Evaluate music and music performance</td>
<td>• Understand intermediate levels of tone, intonation, rhythm, technique, and interpretation according to MSBOA standards</td>
<td>• Establish criteria for evaluation</td>
<td>• Teacher tests, auditions, and quizzes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Articulate evaluation using appropriate terminology</td>
<td>• Student evaluation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Articulate individual preferences</td>
<td>• Adjudicator’s assessment of musical performance</td>
</tr>
<tr>
<td>8. Understand relationships between music, the other arts, and disciplines outside the arts</td>
<td>• Know, understand, and demonstrate the physical directions of the conductor</td>
<td>• Perform with various conductors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Relate compositions to various historical periods</td>
<td>• Interdisciplinary units</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Coordinate with appropriate subject areas/units of study</td>
<td>• Take opportunities for independent study/extensions/private lessons</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Integrate choreography with music</td>
<td>• Partake in basic discussions of historical significance of music and composers</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Attend local cultural events</td>
<td></td>
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<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Perform music from various cultures and historical periods</td>
<td>• Interpret and perform music from various cultures and historical periods</td>
<td>• Teacher and student evaluations of independent study/extensions, historical periods, and cultural events</td>
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<td></td>
<td></td>
<td>• Classify music into various historical periods</td>
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<td></td>
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<td>• Take opportunities for independent study/extensions</td>
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<tr>
<td>10. Integrate technology</td>
<td>• Perform individually with the use of technology</td>
<td>• Perform with the use of computers</td>
<td>• Teacher and student evaluation</td>
</tr>
<tr>
<td></td>
<td>• Perform with the use of technology to enhance individual performance and understanding</td>
<td>• Record and listen to rehearsals/performances</td>
<td>• Adjudicator’s evaluation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Videotape to view posture/embouchre, etc.</td>
<td>• Evaluate audience’s assessment of performance</td>
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<td></td>
<td>• Perform along with technology</td>
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<td></td>
<td></td>
<td>• Compose music with the use of computers</td>
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<td>• Use technology to enhance student performance and music understanding</td>
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</tbody>
</table>
### Eighth Grade Choral Music

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate proper vocal technique and posture  
• Demonstrate proper choral technique  
• Demonstrate proper part singing  
• Demonstrate proper unison singing | • Vocal warm-ups  
• Proper sitting/standing positions  
• Perform literature including patriotic, seasonal, canons/rounds, partner songs, folk songs, pop songs, and literature equivalent to the MSVMA Jr. High SAB Primary Level | • Teacher observation  
• Verbal critique  
• Concert performance and small ensembles  
• Willingness to volunteer individual and group performances in class |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Use instruments to accompany | • Songs with instrumental accompaniment  
• Games | Teacher and student observation  
Performance |
| 3. Improvise melodies, variations, and accompaniments | • Demonstrate/identify improvisations of melody  
• Demonstrate/identify variation | • Listen  
• Perform  
• Create improvisations and variations | Teacher and student Observation  
Written  
Verbal  
Perform for teacher, peers, and self assessment |
| 4. Compose and arrange music within specified guidelines | • Understand exercises in 2/4, 3/4, 4/4  
• Recognize form in literature | • Write on staff paper/white board  
• Sight-sing  
• Verbalize for notation  
• Identify music form  
• Games | Teacher and student observation  
Written  
Verbal  
Perform for assessment |
| 5. Read and notate music | • Identify key signatures of F, C, G  
• Identify lines and spaces of treble clef  
• Perform melodic and harmonic passages on sight equivalent to MSVMA Jr. High SAB Primary Level  
• Identify meters, rhythms, and pitches equivalent to MSVMA Jr. High Primary Level | • Work sheets  
• Games  
• Sight-singing exercises  
• Discussion  
• District/State Choral Festivals | Observation  
Written  
Verbal  
Performance  
Adjudicator critique |
### Eighth Grade Choral Music (continued)

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
</table>
| 6. Listen to, analyze, and describe music | • Demonstrate knowledge of basic music terminology  
• Become aware of music from diverse cultures and historical periods | • Articulate a critique of a performance  
• Listening sessions  
• Group discussions  
• Written reports | • Observation  
• Written  
• Verbal |
| 7. Evaluate music and music performance | • Understand appropriate criteria for personal and group performance according to MSVMA standards | • Record  
• Listen | • Teacher observation  
• Written  
• Verbal  
• Evaluate individual/group performance |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Integrate choreography with music  
• Articulate and identify standards of behavior for various forms of performance | • Dance  
• Movement  
• Demonstrate standards of behavior  
• Discussion | • Teacher observation  
• Written  
• Verbal |
| 9. Understand music in relation to history and culture | • Interpret and perform music from diverse cultures and historical periods  
• Classify music into various historical periods  
• Experience music in foreign languages | • Discussion  
• Reports  
• PowerPoint presentations  
• Posters  
• Timelines | • Teacher/student evaluation  
• Performances |
| 10. Integrate technology | • Understand use of technology to enhance performance | • Participate in recording of rehearsals/performances | • Performance tape  
• Discussion  
• Choral festivals |
## Eighth Grade Band and Orchestra

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sing, alone and with others, a varied repertoire of music</td>
<td>• Demonstrate learning techniques through vocalization</td>
<td>• Sing and finger the notes and rhythms on the instruments in unison</td>
<td>• Teacher and student observation</td>
</tr>
<tr>
<td></td>
<td>• Sing correct articulations</td>
<td>• Sing through identification of note names</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Sing and finger the notes and rhythms on the instruments in unison</td>
<td>• Teacher and student observation</td>
<td></td>
</tr>
<tr>
<td>2. Perform on instruments, alone and with others, a varied repertoire of music</td>
<td>• Have a membership in MSBOA</td>
<td>• Perform as soloist in MSBOA festivals</td>
<td>• MSBOA Solo/Ensemble festival evaluations</td>
</tr>
<tr>
<td></td>
<td>• Develop the musical skills of tone, intonation, rhythm, technique, and</td>
<td>• Perform in small ensembles at MSBOA festivals</td>
<td>• Individual and group performances in class</td>
</tr>
<tr>
<td></td>
<td>interpretation per MSBOA guidelines</td>
<td>• Perform in full ensemble at MSBOA festivals</td>
<td>• Teacher and individual evaluation</td>
</tr>
<tr>
<td></td>
<td>• Concert performances as soloist, small and large ensembles</td>
<td>• Concert performances as soloist, small and large ensembles</td>
<td></td>
</tr>
<tr>
<td>3. Improvise melodies, variations, and accompaniments</td>
<td>• Recognize and alter written melodies to conform with the original</td>
<td>• Reproduce a melody by ear</td>
<td>• Teacher and individual evaluation</td>
</tr>
<tr>
<td></td>
<td>composition</td>
<td>• Teacher and individual evaluation</td>
<td></td>
</tr>
<tr>
<td>4. Compose and arrange music within specified guidelines</td>
<td>• Demonstrate proper music notation techniques</td>
<td>• Take opportunities for independent study/extensions</td>
<td>• Self-assess performances</td>
</tr>
<tr>
<td></td>
<td>• Create and play original and new compositions for chosen instrument</td>
<td>• Teacher assessment of student composition and performance</td>
<td>• Teacher assessment of student composition and performance</td>
</tr>
<tr>
<td>5. Read and notate music</td>
<td>• Demonstrate intermediate levels of note reading, rhythm reading, and</td>
<td>• Perform intermediate levels of note reading in appropriate clef for</td>
<td>• Teacher and student evaluation of performances</td>
</tr>
<tr>
<td></td>
<td>music terminology in appropriate clef for chosen instrument</td>
<td>instrument</td>
<td>• Judge’s evaluation of performances</td>
</tr>
<tr>
<td></td>
<td>• Sight read intermediate melodies/harmonies in appropriate clef</td>
<td>• Understand time and key signatures for music being played</td>
<td>• Record and evaluate performances</td>
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<td>• Demonstrate proper voicing within the performing ensemble</td>
<td>• Teacher and student evaluation of performances</td>
<td></td>
</tr>
<tr>
<td>Content Standard</td>
<td>Benchmarks</td>
<td>Activities</td>
<td>Assessments</td>
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<tr>
<td>6. Listen to, analyze, and describe music</td>
<td>• Demonstrate at an intermediate level the ability to discern varying styles and time periods</td>
<td>• Listen to live and recorded music</td>
<td>• Evaluate different listening examples</td>
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<tr>
<td></td>
<td></td>
<td>• Listen to music from diverse cultures and historical periods</td>
<td>• Compare and contrast different recordings</td>
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<td></td>
<td>• Discern the appropriate sounds and styles</td>
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<tr>
<td>7. Evaluate music and music performance</td>
<td>• Understand intermediate levels of tone, intonation, rhythm, technique, and interpretation according to MSBOA standards</td>
<td>• Establish criteria for evaluation</td>
<td>• Teacher tests, auditions, and quizzes</td>
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<td></td>
<td></td>
<td>• Articulate evaluation using appropriate terminology</td>
<td>• Student evaluation</td>
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<td></td>
<td>• Articulate individual preferences</td>
<td>• Adjudicator’s assessment of musical performance</td>
</tr>
<tr>
<td>8. Understand relationships between music, the other arts, and disciplines outside the arts</td>
<td>• Know, understand, and demonstrate the physical directions of the conductor</td>
<td>• Perform with various conductors</td>
<td>• Evaluate cultural events attended</td>
</tr>
<tr>
<td></td>
<td>• Relate compositions to various historical periods</td>
<td>• Interdisciplinary units</td>
<td>• Teacher and self-evaluation of interdisciplinary units</td>
</tr>
<tr>
<td></td>
<td>• Coordinate with appropriate subject areas/units of study</td>
<td>• Take opportunities for independent study/extensions/private lessons</td>
<td>• Evaluation of performances</td>
</tr>
<tr>
<td></td>
<td>• Integrate choreography with music</td>
<td>• Partake in basic discussions of historical significance of music and composers</td>
<td></td>
</tr>
<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Perform music from various cultures and historical periods</td>
<td>• Interpret and perform music from various cultures and historical periods</td>
<td>• Teacher and student evaluations of independent study/extensions, historical periods, and cultural events</td>
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<tr>
<td></td>
<td></td>
<td>• Classify music into various historical periods</td>
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<td></td>
<td></td>
<td>• Take opportunities for independent study/extensions</td>
<td></td>
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<tr>
<td>10. Integrate technology</td>
<td>• Perform individually with the use of technology</td>
<td>• Perform with the use of computers</td>
<td>• Teacher and student evaluation</td>
</tr>
<tr>
<td></td>
<td>• Perform with the use of technology to enhance individual performance and understanding</td>
<td>• Record and listen to rehearsals/performances</td>
<td>• Adjudicator’s evaluation</td>
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<tr>
<td></td>
<td></td>
<td>• Videotape to view posture/embouchre, etc.</td>
<td>• Evaluate audience’s assessment of performance</td>
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<td>• Perform along with technology</td>
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<td>• Compose music with the use of computers</td>
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<td></td>
<td>• Use technology to enhance student performance and music understanding</td>
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</table>
## Seventh/Eighth Grades MIDI Lab

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sing, alone and with others, a varied repertoire of music</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>2. Perform on instruments, alone and with others, a varied repertoire of music</td>
<td>• Develop simple melodies on keyboard</td>
<td>• Keyboard/MIDI exploration</td>
<td>• Written portfolio</td>
</tr>
<tr>
<td></td>
<td>• Develop variations of a melody on keyboard</td>
<td>• Puzzles</td>
<td>• Aural</td>
</tr>
<tr>
<td></td>
<td>• Create accompaniments of percussion sounds, triads, and/or bass lines</td>
<td>• Peer coaching</td>
<td>• Teacher observation</td>
</tr>
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<td></td>
<td></td>
<td>• Call/response activities</td>
<td>• Teacher and peer critique</td>
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<td></td>
<td></td>
<td>• Verbal</td>
</tr>
<tr>
<td>3. Improvise melodies, variations, and accompaniments</td>
<td>• Create simple melodies on keyboard</td>
<td>• Keyboard/MIDI exploration</td>
<td>• Written</td>
</tr>
<tr>
<td></td>
<td>• Create variations of a melody on keyboard</td>
<td>• Puzzles</td>
<td>• Aural</td>
</tr>
<tr>
<td></td>
<td>• Create accompaniments of percussion sounds, triads, and/or bass lines</td>
<td>• Peer coaching</td>
<td>• Observation</td>
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<td></td>
<td></td>
<td>• Call/response activities</td>
<td>• Verbal</td>
</tr>
<tr>
<td>4. Compose and arrange music within specified guidelines</td>
<td>• Create melody with contrasting section and/or variations</td>
<td>• Keyboard/MIDI activities</td>
<td>• Written</td>
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<td></td>
<td>• Create accompaniment consisting of rhythm track and harmonial track</td>
<td>• Puzzles</td>
<td>• Aural</td>
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<td>for composed melody</td>
<td>• Peer coaching</td>
<td>• Observation</td>
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<td></td>
<td></td>
<td>• Call/response activities</td>
<td>• Verbal</td>
</tr>
<tr>
<td>5. Read and notate music</td>
<td>• Recognize and describe basic music notation symbols</td>
<td>• MIDI puzzles</td>
<td>• Written</td>
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<td></td>
<td>• Use music notation to create a simple melody</td>
<td>• Recognition activities</td>
<td>• Aural</td>
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<td></td>
<td>• Observation</td>
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<td>• Verbal</td>
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<tr>
<td>6. Listen to, analyze, and describe music</td>
<td>• Describe form (i.e., AB, ABA, etc) and use in composing</td>
<td>• Listen to CD’s and MIDI tracks</td>
<td>• Written</td>
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<td></td>
<td>• Experience music from various historical periods and of various styles</td>
<td>• Discussion</td>
<td>• Aural</td>
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<td>• Develop an understanding of various components of music such as melody,</td>
<td>• Portfolio</td>
<td>• Observation</td>
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<td>harmony, rhythm, phrase</td>
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<td>• Verbal</td>
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</table>
### Seventh/Eighth Grades MIDI Lab (continued)

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
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</thead>
<tbody>
<tr>
<td>7. Evaluate music and music performance</td>
<td>• Articulate criteria for making informal critical evaluations of performances</td>
<td>• CD’s&lt;br&gt;• MIDI tracks&lt;br&gt;• Discussion&lt;br&gt;• Portfolio</td>
<td>• Written&lt;br&gt;• Aural&lt;br&gt;• Observation&lt;br&gt;• Verbal</td>
</tr>
<tr>
<td>8. Understand relationships between music, the other arts, and disciplines outside the arts</td>
<td>• Relate music to cadences in poetry/language&lt;br&gt;• Use rhythmic patterns appropriate to various dance forms&lt;br&gt;• Relate texture and tone color in music to art</td>
<td>• Poetry&lt;br&gt;• Language activities&lt;br&gt;• MIDI puzzles&lt;br&gt;• Discussion</td>
<td>• Written&lt;br&gt;• Aural&lt;br&gt;• Observation&lt;br&gt;• Verbal</td>
</tr>
<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Experience music of different historical periods/cultures</td>
<td>• CD’s&lt;br&gt;• MIDI activities</td>
<td>• Written&lt;br&gt;• Aural&lt;br&gt;• Observation&lt;br&gt;• Verbal</td>
</tr>
<tr>
<td>10. Integrate technology</td>
<td>• Demonstrate knowledge of sequencing software for music writing</td>
<td>• MIDI activities&lt;br&gt;• Compose and arrange music with computer and sequencing software</td>
<td>• Written&lt;br&gt;• Aural&lt;br&gt;• Observation&lt;br&gt;• Verbal</td>
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</table>
“Without music, life is a journey through a desert.”

—Pat Conroy
## Ninth Grade Concert Choir

<table>
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<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
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</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate proper vocal techniques and posture  
• Demonstrate proper choral technique  
• Demonstrate proper part singing | • Vocal warm-ups including humming, scales and arpeggios, vowel production, breathing and articulation from proper sitting or standing position  
• Choral warm-ups including rounds, harmonic progressions  
• Rehearsal of appropriate choral literature  
• Unison, three part, and four part from a variety of repertoire at a minimum equivalent to the MSVMA High School Primary level, with and without accompaniment | • Observation, oral, participation at MSVMA Choral Festivals for adjudication, performances at school choral concerts, graded and non-graded small ensemble performances in class (1-3 students per part) |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Use of instruments, as appropriate, to enhance performance repertoire | • Guest instrumentalists  
• Ethnic instrumental accompaniment  
• Addition of strings, winds, brass, and percussion as appropriate to the music | • Public performance |
| 3. Improvise melodies, variations, and accompaniments | • Demonstrate/identify improvisation of melody and variation  
• Create appropriate choreography to accompany choral styles | • Listen to examples of improvisation: pop, classical, jazz  
• Perform short examples of improvisation as they appear in repertoire  
• Listen to and perform variations of familiar melodies  
• Choreography appropriate to musical style: cultural, pop, novelty | • Discussion, observation, aural, individual and group performances  
• Public performance including music with choreography |
| 4. Compose and arrange music within specified guidelines | • Create a minimum of one song per semester  
• Identify parts of song: introduction, themes, ending  
• Use appropriate harmonic progressions | • Use MIDI lab software to create an original composition or arrangement for solo instrument with accompaniment, or combination of voices with or without accompaniment | • Written, aural, possible public performance |
### Ninth Grade Concert Choir (continued)

<table>
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<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
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</thead>
</table>
| **5. Read and notate music** | • Identify all major key signatures  
• Demonstrate appropriate unison and part sight-reading skills  
• Recognize and identify musical notations in repertoire  
• Demonstrate the ability to notate simple melodies dictated from the piano | • Unison and part sight-reading examples equivalent to MSVMA primary and intermediate levels  
• Discuss notation in repertoire including pitch, rhythm, dynamics, tempo, key, meter, articulation, and expression  
• Dictation examples in simple meters | • Written, non-graded worksheets, graded tests and exams  
• Aural/oral graded and non-graded auditions for ensemble placement  
• Adjudication at District Choral Festival |
| **6. Listen to, analyze, and describe music** | • Analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices  
• Demonstrate knowledge of the technical vocabulary of music  
• Identify and explain compositional devices and techniques in musical works | • Listen to amateur and professional recordings of choral music  
• Lecture/discussion | • Observation  
• Oral/aural  
• Written |
| **7. Evaluate music and music performance** | • Articulate criteria for making informed, critical evaluations of the quality and effectiveness of live and recorded performances  
• Evaluate performances by comparing them to similar or exemplary models | • Listen to and evaluate recordings of amateur and professional choral groups  
• Observe and evaluate live choral performances in school, community, professional choirs  
• Observe and evaluate video/cassette recordings of rehearsals and performances of self and other choirs  
• Evaluations based on criteria used for MSVMA adjudication | • Observation  
• Oral/aural  
• Written |
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<th>Content Standard</th>
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<th>Assessments</th>
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</table>
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Explain how elements, artistic process, and organizational principles are used in similar and distinctive ways in various arts  
• Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music | • Relate the following to other art forms: elements of music; use of imagination and craftsmanship; unity, variety, repetition, and contrast  
• Discuss teamwork, respect, encouragement, personal ownership, commitment, and discipline of rehearsing to create highest possible standard of performance | • Observation  
• Oral |
| 9. Understand music in relation to history and culture                            | • Identify a variety of repertoire by genre or style, and by historical period or culture                                                                                                                                 | • Listen to, rehearse, and perform music from a variety of musical styles, historical periods, and cultures using original languages when possible  
• Discuss characteristics which are common to all styles, historical periods, and cultures, and those which are distinctive to each | • Oral  
• Aural  
• Observation  
• Performance |
| 10. Integrate technology                                                         | • Students without piano keyboard skills will demonstrate the ability to create a song in its proper form with cohesive and creative harmonic progressions  
• Students with piano keyboard skills will demonstrate the ability to compose and/or arrange a choral composition with or without accompaniment  
• Demonstrate proficiency of notational skills | • Assigned time (during class) in the MIDI lab  
• Server assigned proficiency levels | • Written  
• Recorded  
• Printed  
• Possible public performance |
### Women's Chorus

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<thead>
<tr>
<th>Content Standard</th>
<th>Benchmarks</th>
<th>Activities</th>
<th>Assessments</th>
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</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate proper vocal and choral technique and posture  
• Demonstrate proper part singing | • Vocal and choral warm-ups designed for the high school female voice  
• Rehearsal of appropriate treble choir literature  
• Unison, two-part, three-part, and four-part choral literature with and without accompaniment, equitable with the MSVMA High School Intermediate Level | • Observation, oral, participation in MSVMA Choral Festivals and other invitational for adjudication  
• Performances at school concerts  
• Graded and non-graded small ensemble performances in class (one person per part) |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Use of instruments, as appropriate, to enhance performance repertoire | • Guest instrumentalists  
• Ethnic instrumental accompaniment  
• Addition of strings, winds, brass, and percussion as appropriate to the music | • Public performance |
| 3. Improvise melodies, variations, and accompaniments | • Demonstrate/identify improvisation of a medley; variation  
• Create appropriate choreography to accompany choral styles | • Listen to examples of improvisation  
• Perform short examples of improvisation as they appear in the repertoire  
• Listen to and perform variations of families of melodies  
• Choreograph appropriate to musical styles: cultural, pop, novelty | • Discussion, observation, aural, individual and group performance  
• Public performance including music with choreography |
| 4. Compose and arrange music within specified guidelines | • Create a minimum of one song per semester  
• Identify parts of a song: introduction, themes, endings, and transition  
• Use appropriate harmonic progressions | • Use MIDI lab software to create an original composition or arrangement for solo instrument with accompaniment, or a combination of voices with or without accompaniment | • Written, aural  
• Possible public performance  
• Use as part of multimedia presentation for other curriculum assignments |
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<th>Content Standard</th>
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<tr>
<td>5. Read and notate music</td>
<td>• Identify all major key signatures</td>
<td>• Lecture and work sheets</td>
<td>• Written: non-graded worksheets; graded tests and exams</td>
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<td></td>
<td>• Identify ascending and descending intervals</td>
<td>• Unison and part sight-reading examples equivalent to MSVMA Intermediate and Advanced Levels</td>
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<td></td>
<td>• Identify triads and their inversions</td>
<td>• Discuss notations in repertoire including: pitch, rhythm, dynamics, tempo, key, meters, articulation, and expression</td>
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<td></td>
<td>• Demonstrate appropriate unison and part sight reading skills</td>
<td>• Notate dictation examples in simple meters</td>
<td>• Aural/oral: graded and non-graded; auditions for ensemble placement</td>
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<td></td>
<td>• Recognize and identify musical notations in repertoire</td>
<td>• Observation</td>
<td>• Observation</td>
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<td></td>
<td>• Demonstrate the ability to notate simple melodies dictated from the piano</td>
<td>• Adjudication at District Festivals</td>
<td>• Adjudication at District Festivals</td>
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<tr>
<td>6. Listen to, analyze, and describe music</td>
<td>• Analyze choral examples of a varied repertoire, representing diverse genres and cultures, by describing the elements of music and expressive devices</td>
<td>• Listen to amateur and professional recordings of choral music</td>
<td>• Observation, aural/oral, written</td>
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<td>• Demonstrate knowledge of the technical vocabulary of music</td>
<td>• Lecture/discussion</td>
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<td>• Identify and explain compositional devices and techniques in musical works</td>
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<td>7. Evaluate music and music performance</td>
<td>• Articulate criteria for making informed, critical evaluation of the quality and effectiveness of live and recorded performances</td>
<td>• Listen to and evaluate recordings of amateur and professional choral songs</td>
<td>• Written, oral, observation</td>
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<td></td>
<td>• Evaluate performances by comparing them to similar or exemplary models</td>
<td>• Observe and evaluate live school performances of school, community, and professional choirs</td>
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<td>• Observe and evaluate video/cassette recordings of rehearsals and performances of self and other choirs</td>
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<td>• Evaluations based on criteria used for MSVMA adjudications</td>
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### Women's Chorus (continued)

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<th>Content Standard</th>
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</table>
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Explain how elements, artistic process, and organizational principles are used in similar and distinctive ways in various arts  
• Explain ways in which the principles and subject matter of various disciplines outside the class are interrelated with those of music | • Relate the following to other art forms: elements of music; use of imagination and craftsmanship; unity, variety, repetition, and contrast  
• Discussions of teamwork, respect, encouragement, personal commitment, and discipline of rehearsing to create highest possible standard at performance | • Observation, oral |
| 9. Understand music in relation to history and culture | • Identify a variety of repertoire by genre or style, and by historical period or culture | • Listen to, rehearse and perform music from a variety of musical styles and historical periods and cultures using original languages when possible  
• Discuss characteristics which are common to all styles, historical periods, and cultures, and those which are distinctive to each | • Oral, aural, observation, and performance |
| 10. Integrate technology | • Students without piano skills will demonstrate the ability to create a song in its proper form with cohesive and creative harmonic progressions  
• Students with piano skills will demonstrate the ability to compose and/or arrange a choral composition with or without accompaniment  
• Demonstrate proficiency of notational skills | • Assigned time (during class) in the MIDI lab  
• Server assigned proficiency levels | • Written, recorded, printed  
• Possible performance |

*The history of a people is found in its songs.*  
— George Jellinek
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<tr>
<th>Content Standard</th>
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</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate proper vocal and choral technique and posture  
• Demonstrate proper part singing | • Vocal and choral warm-ups  
• Rehearsal of appropriate literature  
• Varied repertoire with divisions of four or more parts equitable with the MSVMA guidelines for intermediate and advanced level | • Observation, oral, participation in MSVMA Choral Festivals for adjudication  
• Performances at school concerts and invitationals  
• Graded and non-graded small ensemble performances in class (one person per part) |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Use of instruments, as appropriate, to enhance performance repertoire | • Guest instrumentalists  
• Ethnic instrumental accompaniment  
• Addition of strings, winds, brass, and percussion as appropriate to the music | • Public performance |
| 3. Improvise melodies, variations, and accompaniments | • Demonstrate/identify improvisation of a melody; variation  
• Create appropriate choreography to accompany choral styles | • Listen to examples of improvisation  
• Perform short examples of improvisation as they appear in the repertoire  
• Listen to and perform variations of familiar melodies  
• Choreograph appropriate to musical styles: cultural, pop, novelty | • Discussion, observation, oral  
• Individual and group performance  
• Public performance including music with choreography |
| 4. Compose and arrange music within specified guidelines | • Create a minimum of one song per semester  
• Identify parts of a song: introduction, themes, ending, and transitions  
• Use appropriate harmonic progressions | • Use MIDI lab software to create an original composition for solo instrument with accompaniment, or a combination of voices, with or without accompaniment | • Written, aural  
• Possible public performance  
• Use a part of a multimedia presentation for other curriculum assignments |
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</table>
| 5. Read and notate music | • Identify all major and minor key signatures  
• Identify ascending and descending intervals  
• Identify triads and their inversions  
• Demonstrate appropriate unison and part sight reading skills  
• Recognize and identify musical notations in the repertoire  
• Demonstrate the ability to notate melodies dictated from the piano | • Lecture and work sheets  
• Unison and part sight reading examples equivalent to MSVMA Intermediate and Advanced levels  
• Discuss notations in repertoire including: pitch, rhythm, dynamics, tempo, key, meter, articulation, phrasing, and expression  
• Notate dictation examples | • Written: non-graded worksheets and graded test and exams  
• Aural/oral: graded and non graded; auditions for ensemble placement  
• Observation  
• Adjudication at District Choral Festival |
| 7. Evaluate music and music performance | • Articulate criteria for making informed, critical evaluations of the quality and effectiveness of live and recorded performances  
• Evaluate performances by comparing them to similar and/or exemplary models | • Listen to and evaluate recordings of amateur and professional choral groups  
• Observe and evaluate live choral performances of school, community, and professional choirs  
• Observe and evaluate video/cassette recordings of rehearsals and performances of self and other choirs  
• Evaluations based on criteria used for MSVMA adjudications | • Written, oral, observation |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Explain how elements, artistic process, and organizational principles are used in similar and distinctive ways in various arts  
• Explain ways in which the principles and subject matter of various disciplines outside the class are interrelated with those of music | • Relate the following to other art forms: elements of music; use of imagination and craftsmanship; unity, variety, repetition, and contrast  
• Discussions of teamwork, respect, encouragement, personal commitment, and discipline of rehearsing to create highest possible standard at performance | • Observation, oral |
### Chorale (continued)

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<tr>
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<th>Assessments</th>
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</table>
| 9. Understand music in relation to history and culture | • Identify a variety of repertoire by genre or style, and by historical period or culture | • Listen to, rehearse and perform music from a variety of musical styles and historical periods and cultures using original languages when possible  
• Discuss characteristics which are common to all styles and historical periods and cultures, and those which are distinctive to each | • Oral, aural, observation, and performance |

| 10. Integrate technology                              | • Students without piano skills will demonstrate the ability to create a song in its proper form with cohesive and creative harmonic progressions  
• Students with piano skills will demonstrate the ability to compose and/or arrange a choral composition with or without accompaniment  
• Demonstrate proficiency of notational skills | • Assigned time (during class) in the MIDI lab  
• Server assigned proficiency levels | • Written, recorded, printed  
• Possible performance |
## Vocal Jazz

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</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | • Demonstrate proper vocal and choral technique and posture  
• Demonstrate proper part singing | • Vocal and choral warm-ups designed for jazz style singing and harmonies  
• Rehearsal of music related to jazz and popular styles with and without accompaniment | • Observation, oral  
• Participation in vocal jazz invitations  
• School and community performances |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | • Use of instruments, as appropriate, to enhance performance repertoire | • Guest instrumentalists  
• Ethnic instrumental accompaniment  
• Addition of strings, winds, brass, and percussion as appropriate to the music | • Public performance |
| 3. Improvise melodies, variations, and accompaniments | • Demonstrate/identify: improvisation of a medley; variation | • Listen to examples of professional jazz singers and groups  
• Perform examples of improvisation (primarily scat singing) as they appear in much of the repertoire | • Observation, performance |
| 4. Compose and arrange music within specified guidelines | • Identify parts of songs using appropriate jazz vocabulary  
• Identify/recognize jazz harmonic progressions | • MIDI software is available  
• Original compositions and arrangements are encouraged, but not required | • Public performance of student arrangements/compositions |
| 5. Read and notate music | • Identify all elements of musical notation within the repertoire used | • Discussions of the use of music elements in jazz and related styles | • Successfully demonstrate the ability to meet the notational and reading skills required in Chorale prior to selection for this ensemble  
• Sight-reading (individually) at the MSVMA Advanced Level during an audition |
<p>| 6. Listen to, analyze, and describe music | • Analyze performances of music related to the jazz genre using appropriate vocabulary | • Listen to/watch recordings of amateur and professional performers of jazz and related genres | • Oral |</p>
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<tr>
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</table>
| 7. Evaluate music and music performance | • Articulate criteria for making informed, critical evaluations of the quality and effectiveness of live and recorded performances  
• Evaluate performances by comparing them to similar and/or exemplary models | • Listen to and evaluate recordings of amateur and professional choral groups  
• Observe and evaluate live choral performances of school, community, and professional choirs  
• Observe and evaluate video/cassette recordings of rehearsals and performances of self and other choirs  
• Evaluations based on criteria used for MSVMA adjudications | • Written, oral, observation |
| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Explain how elements, artistic process, and organizational principles are used in similar and distinctive ways in various arts  
• Explain ways in which the principles and subject matter of various disciplines outside the class are interrelated with those of music | • Relate the following to other art forms: elements of music; use of imagination and craftsmanship; unity, variety, repetition, and contrast  
• Discussions of teamwork, respect, encouragement, personal commitment, and discipline of rehearsing to create highest possible standard at performance | • Observation, oral |
| 9. Understand music in relation to history and culture | • Identify a variety of repertoire by genre or style, and by historical period or culture | • Listen to, rehearse and perform music from a variety of jazz-related styles and historical periods and cultures using original languages when possible  
• Discuss characteristics which are common to all styles and historical periods and cultures, and those which are distinctive to each | • Oral, aural, observation, and performance |
| 10. Integrate technology | • Demonstrate the ability to compose and/or arrange a choral composition with or without accompaniment | • Time in the MIDI lab | • Written  
• Possible performance |
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</thead>
</table>
| 1. Sing, alone and with others, a varied repertoire of music | - Demonstrate proper vocal and choral technique and posture  
- Demonstrate proper part singing | - Vocal and choral warm-ups  
- Rehearsal of appropriate literature  
- Varied repertoire with divisions of four or more parts equitable with the MSVMA guidelines for intermediate and advanced level  
- All repertoire is a cappella | - Observation, oral, participation in MSVMA Choral Festivals for adjudication  
- Performances at school concerts and invitationals  
- Graded and non-graded small ensemble performances in class (one person per part)  
- All performances are without accompaniment and without conducting |
| 2. Perform on instruments, alone and with others, a varied repertoire of music | N/A | N/A | N/A |
| 3. Improvise melodies, variations, and accompaniments | - Demonstrate/identify improvisation of a melody; variation  
- Create appropriate choreography to accompany several choral styles | - Listen to examples of improvisation  
- Perform short examples of improvisation as they appear in the repertoire  
- Listen to and perform variations of familiar melodies  
- Choreograph appropriate to musical styles: cultural, pop, novelty | - Discussion, observation, oral,  
- Individual and group performance  
- Public performance including music with choreography |
| 4. Compose and arrange music within specified guidelines | - Create a minimum of one song per semester  
- Identify parts of a song: introduction, themes, ending, and transitions  
- Use appropriate harmonic progressions | - Use MIDI lab software to create an original composition for solo instrument with accompaniment, or a combination of voices, with or without accompaniment | - Written, aural  
- Possible public performance  
- Use a part of a multimedia presentation for other curriculum assignments |
**Madrigals (continued)**

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<tbody>
<tr>
<td>5. Read and notate music</td>
<td>- Identify all elements of musical notation within the repertoire used</td>
<td>- Discussions of the use of music elements in jazz and related styles</td>
<td>- Successfully demonstrate the ability to meet the notational and reading skills required in Chorale prior to selection for this ensemble</td>
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<td>- Sight-reading (individually) at the MSVMA Advanced Level during an audition</td>
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<tr>
<td>6. Listen to, analyze, and describe music</td>
<td>- Analyze aural examples of a varied repertoire, representing diverse cultures, by describing the uses of elements of music and expressive devices</td>
<td>- Listen to amateur and professional recordings of choral music</td>
<td>- Observation, aural/oral, written</td>
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<td>- Demonstrate knowledge of the technical vocabulary of music</td>
<td>- Lecture/demonstration</td>
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<td>- Discussions using appropriate vocabulary and imagery</td>
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<tr>
<td>7. Evaluate music and music performance</td>
<td>- Articulate criteria for making informed, critical evaluations of the quality and effectiveness of live and recorded performances</td>
<td>- Listen to and evaluate recordings of amateur and professional choral groups</td>
<td>- Written, oral, observation</td>
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<td>- Evaluate performances by comparing them to similar and/or exemplary models</td>
<td>- Observe and evaluate live choral performances of school, community, and professional choirs</td>
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<td>- Observe and evaluate video/cassette recordings of rehearsals and performances of self and other choirs</td>
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<td>- Evaluations based on criteria used for MSVMA adjudications</td>
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### Madrigals (continued)

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| 8. Understand relationships between music, the other arts, and disciplines outside the arts | • Explain how elements, artistic process, and organizational principles are used in similar and distinctive ways in various arts  
• Explain ways in which the principles and subject matter of various disciplines outside the class are interrelated with those of music | • Relate the following to other art forms: elements of music; use of imagination and craftsmanship; unity, variety, repetition, and contrast  
• Discussions of teamwork, respect, encouragement, personal commitment, and discipline of rehearsing to create highest possible standard at performance | • Observation, oral |
| 9. Understand music in relation to history and culture | • Identify a variety of repertoire by genre or style, and by historical period or culture | • Listen to, rehearse, and perform music from a variety of musical styles, historical periods, and cultures using original languages when possible  
• Discuss characteristics which are common to all styles, historical periods, and cultures, and those which are distinctive to each | • Oral, aural, observation, and performance |
| 10. Integrate technology | • Demonstrate the ability to compose and/or arrange a choral composition with or without accompaniment | • Time in the MIDI lab as available  
• Written  
• Possible performance | |

*After silence, that which comes nearest to expressing the inexpressible is music.*

— Unknown
## High School Band and Orchestra

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<tbody>
<tr>
<td>1. Sing, alone and with others, a varied repertoire of music</td>
<td>• Demonstrate learning techniques through vocalization</td>
<td>• Sing and finger the notes and rhythms on the instruments in unison</td>
<td>• Teacher and student observation</td>
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<td>• Sing correct articulations</td>
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<td>• Sing, through identification of note names</td>
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<td>2. Perform on instruments, alone and with others, a varied repertoire of music</td>
<td>• Play with expression and technical accuracy a large and varied repertoire of instrumental literature</td>
<td>• Perform in full ensemble</td>
<td>• Teacher and student assessment of performances</td>
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<td>• Perform in small ensembles</td>
<td>• Evaluation of video performances</td>
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<td>• Perform as soloist</td>
<td>• Adjudicator’s evaluation of group and individual performances</td>
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<tr>
<td>3. Improvise melodies, variations, and accompaniments</td>
<td>• Create, play, and improvise music from original melodies</td>
<td>• Improvise original melodies</td>
<td>• Teacher and student assessment of performances</td>
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<td>• Reproduce a melody by ear</td>
<td>• Evaluate audience assessment of performances</td>
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<td>• Edit music to reproduce original melodies</td>
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<td>4. Compose and arrange music within specified guidelines</td>
<td>• Demonstrate proper music notation techniques</td>
<td>• Take opportunities for independent study/extensions</td>
<td>• Perform and self-assess performance, both live and recorded</td>
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<td>• Create and play original and new compositions for chosen instrument</td>
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<td>• Teacher assessment of student compositions and performances</td>
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High School Band and Orchestra (continued)

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<th>Assessments</th>
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</table>
| 5. Read and notate music                | • Demonstrate advanced levels of note reading, rhythm reading, and music terminology  
• Sight read advanced melodies/harmonies in appropriate clef  
• Understand time and key signatures for music being performed  
• Understand music terminology for music being performed  
• Demonstrate proper voicings within the performing ensemble (balance, blend, texture, timbre)  
• Demonstrate basic music terminology from basic method book | • Perform advanced levels of note reading in appropriate clef for instrument  
• Strive for accurate sight reading  
• Question/answer and gaming | • Teacher and student evaluation of performance  
• Adjudicator’s evaluation of performances  
• Record and evaluate performance  
• Teacher and classroom assessment  
• Written worksheets, quizzes, and board work |
| 6. Listen to, analyze, and describe music | • Demonstrate the ability to discern varying styles and time periods        | • Listen to live and recorded music  
• Listen to music from diverse cultures and historical periods  
• Discern the appropriate sounds and styles | • Evaluate different listening examples  
• Compare and contrast different recordings |
| 7. Evaluate music and music performance | • Understand advanced levels of tone, intonation, rhythm, technique, and interpretation according to MSBOA standards | • Establish criteria for evaluation  
• Articulate evaluation using appropriate terminology  
• Articulate individual preferences | • Teacher test, auditions, and quizzes  
• Student evaluation  
• Adjudicator’s assessment of musical performance |
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<tr>
<td>8. Understand relationships between music, the other arts, and disciplines outside the arts</td>
<td>• Know, understand, and demonstrate the physical directions of the conductor&lt;br&gt;• Relate compositions to various historical periods&lt;br&gt;• Coordinate with appropriate subject areas/units of study&lt;br&gt;• Integrate choreography with music</td>
<td>• Perform with various conductors&lt;br&gt;• Interdisciplinary units&lt;br&gt;• Take opportunities for independent study/extensions&lt;br&gt;• Partake in basic discussion of historical significance of music and composers&lt;br&gt;• Attend local cultural events</td>
<td>• Evaluate cultural events attended&lt;br&gt;• Teacher and self-evaluation of interdisciplinary units&lt;br&gt;• Evaluation of performances</td>
</tr>
<tr>
<td>9. Understand music in relation to history and culture</td>
<td>• Experience music from various cultures and historical periods</td>
<td>• Interpret and perform music from various cultures and historical periods&lt;br&gt;• Classify music into various historical periods&lt;br&gt;• Take opportunities for independent study/extensions</td>
<td>• Teacher and student evaluation of independent study/extensions, historical periods, and cultural events</td>
</tr>
<tr>
<td>10. Integrate technology</td>
<td>• Perform individually with the use of technology&lt;br&gt;• Perform with the use of technology to enhance individual performance and understanding</td>
<td>• Compare music with the use of computers&lt;br&gt;• Use technology to enhance student performance&lt;br&gt;• Use technology to enhance music understanding&lt;br&gt;• Perform with use of computers&lt;br&gt;• Record and listen to performances&lt;br&gt;• Perform along with technology</td>
<td>• Teacher and student evaluation&lt;br&gt;• Adjudicator’s evaluation&lt;br&gt;• Evaluate audience assessment of performance</td>
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Glossary of Musical Terms
Secondary Level

AB/ABA ................................................. musical forms; letters identify themes/sections of the music

SAB/SATB/SSA/TTBB ......................... choral voice combinations: Soprano, Alto, Tenor, Bass

MIDI ....................................................... Musical Instrument Digital Interface

MSBOA .................................................. Michigan School Band and Orchestra Association

MSVMA ................................................. Michigan School Vocal Music Association

Vivace/SmartMusic ............................ computer assisted accompaniment system
The Power of Music Education

• “. . . SAT takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion than students with no coursework/experience in the arts. Those with coursework in music appreciation were 63 points higher on the verbal and 44 points higher on the math portion.”

Sources: The College Board, Profile of College-Bound Seniors National Reports for 1999, 2000, and 2001
MENC, The National Association for Music Education

• “Schools who produced the highest academic achievement in the United States today are spending 20-30% of the day on the arts, with special emphasis on music.”

Source: *Music and the Mind*, Dee Dickinson, MENC

• “Elementary students who participated in an “enriched, sequential, skill-building music program” dramatically increased their reading and math performance.”

Source: *Journal Nature*, May 1996, Gardner, Fox, Jeffrey, and Knowles

• “Twenty-eight states now require some study of the arts for high school graduation, a dramatic increase since 1980 when only two states included the arts. In some states, study in the arts is a requirement for college entrance and graduation requirements.”

Source: *President’s Commission on Arts and Humanities*
Benefits of Music Education

• Essential to creative development of growing children

• Develops higher order thinking skills

• Enhances spatial and abstract reasoning ability

• Nurtures social/emotional development

• Helps improve:
  » self esteem       » interpersonal relationships
  » responsible behavior » independence
  » collaborative spirit » self-discipline
  » perseverance     » multi-cultural awareness

• Children who participate in music education programs tend to score better on tests, have better communication skills, and are better disciplined students.

— Music Educator’s National Conference
Music Education as an Elective in East Grand Rapids Public Schools

• At the elementary schools, 53% of all fourth and fifth grade students are involved in the before-school choir program.

• At the middle school, 79% of seventh grade students participate in music programs and 59% of 8th graders participate.

• At the high school, 42% of students are taking vocal and/or instrumental music courses.
East Grand Rapids Public Schools
K-12 Music Curriculum

Budget

After thorough research and evaluation, we are requesting materials for our K-6 music program that will provide student and teacher resources as well as an extensive recorded music library needed to complete this new curriculum. In addition, elementary, middle school, and high school have identified the technology necessary for today’s music learning. These funds have been planned for in the current instruction and technology budgets.

Materials, Grades K-6 ................................................. $29,685

Technology ................................................................. $16,371
  Elementary ................................................ $3771
  Middle School ........................................... $6300
  High School .............................................. $6300

GRAND TOTAL ........................................................ $46,056
Budget Detail

MATERIALS FOR GRADES K-6 ........................................................................................................ $29,685
- Kindergarten Big Book (ISBN 0-382-34343-3) ......................... 3 @ $364
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- Grade 1 Compact Disc Pkg (ISBN 0-382-34446-4) .......... 3 @ $440
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- Grade 2 Compact Disc Pkg (ISBN 0-382-34447-2) .......... 3 @ $480
- Grade 3 Pupil Edition (ISBN 0-382-34347-6) .................... 75 @ $ 47
- Grade 3 Compact Disc Pkg (ISBN 0-382-34448-0) .......... 3 @ $496
- Grade 4 Pupil Edition (ISBN 0-382-34348-4) .................... 81 @ $ 47
- Grade 4 Compact Disc Pkg (ISBN 0-382-34449-9) .......... 3 @ $516
- Grade 5 Pupil Edition (ISBN 0-382-34349-2) ................... 81 @ $ 50
- Grade 5 Compact Disc Pkg (ISBN 0-382-34450-2) .......... 3 @ $516
- Grade 6 Pupil Edition (ISBN 0-382-34350-6) ................... 15 @ $ 50
- Grade 6 Compact Disc Pkg (ISBN 0-382-34451-0) .......... 1 @ $550
- Teacher’s Resource Materials (K-6) .................................. Gratis
  - Teacher Support System with binders/tabs
  - Teacher’s Editions
  - Keyboard Accompaniment Books
  - Resource Books
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- Shipping (not to exceed 10%) ........................................ $2,699

TECHNOLOGY FOR GRADES K-12 .......................................................................................... $16,371
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- Stereo Microphones 2 @ $500 .............................................. $1000
- Practice Room Keyboards/Amps 3 @ $800 .............................. $2400
- CD Burner and Printer .............................................................. $1400
High School
- Software ................................................................................. $1500
- Stereo microphones 2 @ $500 .............................................. $1000
- Practice Room Keyboards/Amps 3 @ $800 .............................. $2400
- CD Burner and Printer .............................................................. $1400

TOTAL BUDGET .................................................................................................................. $46,056
Music has always been an important part of my life.

I have listened to it, danced to it, dreamed to it, loved to it, laughed to it, and cried to it . . .

What a tragedy it would be if we lived in a world where music was not taught to children.

— H. Norman Schwarzkopf, General
U. S. Army, Retired