

SHENENDEHOWA CENTRAL SCHOOL  
CLIFTON PARK, NEW YORK

Office of Curriculum, Instruction and Learning

MUSIC

ESSENTIAL CONTENT AND COMPETENCIES

*New York State Standards for the Arts:*

*Standard One - Creating, Performing and Participating in the Arts*

*Standard Two - Knowing and Using Arts Materials and Resources*

*Standard Three - Responding to and Analyzing Works of Art*

*Standard Four - Understanding the Cultural Dimensions and Contributions  
of the Arts*



# National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

## Related Links:

[Summary Statement](#) — Education Reform, Standards, and the Arts — Summary Statement to the National Standards

[National Standards for Arts Education: Introduction](#)

[National Standards for Arts Education: A Brief History](#)

[Standards Reprint Permission Policy](#)

[The School Music Program: A New Vision \(The K-12 National Standards, PreK Standards, and What They Mean to Music Educators\)](#)

[Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12](#)

[Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards, Grades PreK-12](#)

[Publications on the the National Standards and Their Implementation](#)

[State Music Education Standards](#)

## MUSIC CONTENT AND COMPETENCIES

PERFORMANCE - Singing and Playing Instruments	GM 1-3	GM 4-6	Applied 4-6	Ensembles 4-6	GM 7-8	Applied 7-8	Ensembles 7-8	Theory I	AP Theory	Applied 9-12	Ensembles 9-12	M/OL
• Sing and/or play alone and with others, a repertoire of folk and composed songs	I	D	ID	D	D	ID	D			DA	DA	DA
• Study and perform the music of contrasting styles and periods	I	D	D	D	D	D	D	A	A	A	A	DA
• Perform with a clear, supported tone quality, and demonstrate appropriate techniques.	I	D	D	D	D	DA	DA	A	A	A	A	DA
• Apply musical elements to personal and ensemble performance.		I	IDA	DA	DA	DA	DA	A	A	A	A	DA
• Apply an understanding of stylistic interpretation when performing music of contrasting styles and periods.		I	I	I	D	DA	DA	A	A	A	A	DA
• Apply an understanding of individual and ensemble performance preparation and behavior.			I	IDA		DA	DA			A	A	DA

I=Introduce, D=Develop, A=Apply

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## MUSIC CONTENT AND COMPETENCIES

IMPROVISING AND CREATING MUSIC	GM 1-3	GM 4-6	Applied 4-6	Ensem- bles 4-6	GM 7-8	Applied 7-8	Ensem- bles 7-8	Theory I	AP Theory	Applied 9-12	Ensem- bles 9-12	M/OL
<ul style="list-style-type: none"> <li>Improvise rhythmic, tonal, and harmonic accompaniments for songs</li> </ul>	I	D			D			DA		D	D	DA
<ul style="list-style-type: none"> <li>Create compositions expressing variations in tempo, timbre, dynamics, and phrasing</li> </ul>		I			D			DA	A	D	D	D
<ul style="list-style-type: none"> <li>Use available sound sources, including electronic media, when composing or improvising</li> </ul>	I	D			D			A	A			DA
<ul style="list-style-type: none"> <li>Create compositions, progressing from single-line, melodic and rhythmic writing, to multi-voice, harmonic arrangements for voice or instrumental ensembles.</li> </ul>	I	D			D			D	A			D

## MUSIC CONTENT AND COMPETENCIES

READING AND WRITING MUSIC	GM 1-3	GM 4-6	Applied 4-6	Ensembles 4-6	GM 7-8	Applied 7-8	Ensembles 7-8	Theory I	AP Theory	Applied 9-12	Ensembles 9-12	M/OL
• Apply music reading skills to singing and playing instruments	I	D	D	D	A	A	A	A	A	A	A	DA
• Apply the understanding of notational symbols and terms to reading and writing music	I	D	D	D	A	A	A	A	A	A	DA	DA
• Apply sight-reading and sight-singing skills to personal and ensemble performance		ID	ID	ID	D	D	D	D	A	A	A	D
• Analyze tonal patterns, rhythms, and musical forms by examining their notation		I	I	I	D	D	D	D	D	A	A	DA
• Follow and interpret conducting cues and directions		I		IDA	A		A				A	D
• Write compositions reflecting musical form	I	D			D			A	A			DA
• Create compositions and arrangements, implementing the fundamentals of MIDI technology					I			ID	IDA			ID

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## MUSIC CONTENT AND COMPETENCIES

LISTENING AND DESCRIBING MUSIC	GM 1-3	GM 4-6	Applied 4-6	Ensem- bles 4-6	GM 7-8	Applied 7-8	Ensem- bles 7-8	Theory I	AP Theory	Applied 9-12	Ensem- bles 9-12	M/OL
<ul style="list-style-type: none"> <li>Identify, through listening, the timbre of wind, string, and percussion instruments.</li> </ul>	I	D	D	D	D	D	D	A	A	A	A	DA
<ul style="list-style-type: none"> <li>Describe, in musical terms, the characteristics of varied musical styles</li> </ul>	I	D		ID	D		IDA	D	DA	DA	A	D
<ul style="list-style-type: none"> <li>Identify and describe, through listening and analysis, a repertoire of standard orchestral and vocal compositions.</li> </ul>	I	D			D			D	D	D	D	D
<ul style="list-style-type: none"> <li>Apply the ability to listen, evaluate, and refine/adjust stylistic elements while performing</li> </ul>	I	I	ID	ID	D	D	D	ID	DA	A	A	ID
<ul style="list-style-type: none"> <li>Identify through listening and analysis, advanced tonal and rhythm patterns, forms, and styles</li> </ul>							ID	ID	A	DA	A	
<ul style="list-style-type: none"> <li>Evaluate personal and ensemble performances</li> </ul>			I	I		D	D	D	A	A	A	DA

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## MUSIC CONTENT AND COMPETENCIES

UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE	GM 1-3	GM 4-6	Applied 4-6	Ensem- bles 4-6	GM 7-8	Applied 7-8	Ensem- bles 7-8	Theory I	AP Theory	Applied 9-12	Ensem- bles 9-12	M/OL
<ul style="list-style-type: none"> <li>Develop an increased awareness of music as an essential part of everyday life.</li> </ul>	I	D	D	D	D	D	D	D	D	D	D	D
<ul style="list-style-type: none"> <li>Participate in music through listening, singing, and playing instruments.</li> </ul>	IDA	A	A	A	A	A	A	A	A	A	A	DA
<ul style="list-style-type: none"> <li>Develop an awareness of the important role music plays in other cultures.</li> </ul>	I	D		D	D		D	D	D		D	D
<ul style="list-style-type: none"> <li>Understand that the history of music is an integral part of the study, analysis, and arranging of music.</li> </ul>		ID	D		D		D	D	A		A	D

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## **SUBJECT MATTER ACHIEVEMENTS FOR GRADES 1-3**

The primary school years are a time of growth, wonder, excitement, exploration, and discovery. These years are crucial as the child develops a concept of music, gains fundamental skills, and acquires a sensitivity to musical sounds and their beauty. All children need to have regular and continuing musical experiences that lead to satisfaction through success in producing musical sounds, and responding to them with pleasure.

GRADES 1 - 3. By the completion of grade three, the following competencies are expected of all Shenendehowa students:

### **Performance - Singing and Playing Instruments**

- ❖ Sing, alone and with others, a repertoire of folk and composed songs
- ❖ Sing with appropriate musical expression
- ❖ Sing a simple ostinato with a familiar song
- ❖ Sing a part in a round, while maintaining a steady tempo
- ❖ Respond to the beat in music through body movements
- ❖ Play simple pitch patterns on melodic instruments such as bells or xylophones
- ❖ Play simple rhythmic patterns on classroom percussion instruments to accompany songs and rhythm activities
- ❖ Play simple melodies on recorders

### **Improvising and Creating**

- ❖ Create "answers" to unfinished melodic phrases by singing or playing classroom instruments
- ❖ Create short melodic patterns instrumentally, or vocally
- ❖ Create short pieces consisting of non-traditional sounds available in the classroom, or with body percussion
- ❖ Create, as a class, new stanzas to familiar melodies
- ❖ Improvise songs and accompaniments to accompany physical movements using classroom instruments
- ❖ Dramatize songs and stories through movement, singing, and playing classroom instruments

## **Reading and Writing**

- ❖ Identify the basic notational symbols for rhythm patterns, including whole, half, quarter, and eighth notes, and triplets
- ❖ Introduce and develop a numerical system for counting rhythm
- ❖ Introduce and develop an understanding of notational symbols for pitch (e.g., syllables, numbers, letters)
- ❖ Identify simple musical symbols and terms
- ❖ Identify the basic features (e.g., form, melodic contour, expressive qualities) of unfamiliar songs by studying their notation

## **Listening and Responding**

- ❖ Identify aurally and physically, the difference between long and short sounds, repeated and contrasting phrases, slow and fast tempos, and other contrasting sound patterns
- ❖ Demonstrate aural recognition of high and low pitches by making directional hand movements that follow the pitch of a melodic line
- ❖ Identify, through listening, the timbre of basic (brass, woodwind, string, and percussion) instruments
- ❖ Describe, in simple terms, the characteristics of varied musical styles experienced in listening or singing
- ❖ Express thoughts about music using musical terms and concepts (E.g., loud, short, high, melody, rhythm)
- ❖ Identify the patterns of simple forms (e.g., AB, ABA)
- ❖ Demonstrates steady beat physically

## **Understanding Music in Relation to History and Culture**

- ❖ Foster an awareness of music as an essential part of everyday life
- ❖ Participate in music representing various cultures through listening, singing, and playing instruments

## Music Essential Content and Competencies: Skill Continuum

By the end of grade 3:  
Students will be able to:

- Clap and sing rhythm patterns in 2/4, 3/4 and 4/4 meter. Whole, half, quarter, eighth, triplet notes and rests will be utilized. Ties will be included.
- Perform simple melodies and ostinatos using the rhythm patterns indicated above.
- Identify and reproduce simple step, skip and repeat melodic patterns.
- Identify major scale and corresponding sight-singing system.
- Identify and interpret symbols and terms, e.g. forte/piano, fast/slow, legato/staccato
- Visually and aurally identify like and different phrases, verse/refrain, AB and ABA forms
- Generate group compositions using standard and non-traditional notation.

By the end of Grade 5:  
Students will be able to:

- See skills for level 3.
- Apply rhythms by clapping, singing or playing patterns as described in grade 3 bullet 1.
- Read dotted rhythms, compound meter and 16<sup>th</sup> note combinations.
- Combine basic rhythm requirements with sight-reading to include step-wise notations and tonic skips in the treble clef (do-mi-sol).
- Instrumental students will become familiar with the appropriate clef for their instrument.
- Identify minor keys when singing and listening to a repertoire of songs.
- Identify and interpret symbols such as crescendo, decrescendo, and accents, as well as signs listed under grade 3.
- Differentiate, create and evaluate compositions in binary and ternary forms.

By the end of Grade 8:  
Students will be able to:

- See skills for level 3 and 5.
- Apply reading concepts by singing or playing a melodic line in both simple and compound meters, including rests, ties and articulations.
- Recognize and utilize intervals, scales, key signatures and primary chords to compose or accompany a short piece in a major key.
- Use standard and non-traditional notations and instrumentation plus symbols for dynamics, tempo, articulation and expression.
- Introduce rondo form

## **SUBJECT MATTER ACHIEVEMENTS FOR GRADES 4 - 5**

Since musical skills and understanding are sequential in nature, students in grades 4 and 5 continue to develop many concepts that were introduced in the primary grades as they add more difficult material. It may appear there are similarities between the goals of music instruction in grades 1 - 3 and grades 4 and 5. There are, however, sizable differences in the nature and quality of the learning. The main difference lies in the greater accuracy, facility, and clarity, that should be evident in grades 4 and 5.

GRADES 4 and 5. By the completion of grade 5, the following competencies are expected of all Shenendehowa students:

### **Performance - Singing and Playing Instruments**

- ❖ Sing songs accurately and independently, reflecting an understanding of tonal and rhythmic elements
- ❖ Sing with vocal control, to express more advanced musical elements found in choral literature (e.g., dynamics, mood, phrasing, style)
- ❖ Sing, as a group, 2 and 3 - part vocal literature (e.g., rounds and partner songs)
- ❖ Play basic tonal patterns, rhythm patterns, and simple songs on advanced classroom instruments (e.g., recorders, keyboards)
- ❖ Play more complex melodies on recorders

### **Improvising and Creating**

- ❖ Create thoughtful alterations and variations in existing songs
- ❖ Improvise rhythmic accompaniments for songs
- ❖ Use available sound sources, including electronic media, when composing or improvising on pitched or unpitched instruments

### Reading and Writing

- ❖ Identify the basic notational symbols for rhythm patterns, including whole, half, quarter, and eighth notes, triplets, 16<sup>th</sup> notes, dotted rhythms and syncopations
- ❖ Identify tonal patterns, rhythms, and musical forms by examining the notation
- ❖ Introduce, and begin to develop, sight-reading and sight-singing skills
- ❖ Demonstrate growth in the ability to sing or play instruments by reading music
- ❖ Introduce and begin to conduct songs in 2-, 3-, and 4-beat meter

### Listening and Responding

- ❖ Identify aurally or physically by listening:
  - \*Common orchestral and band instruments
  - \*Classifications of voices
  - \*Form patterns (e.g., AB, ABA, rondo, theme and variations)
  - \*Salient musical features (e.g., tempo, dynamics, major or minor modes, meter)
- ❖ Identify, through listening, a basic repertoire of standard orchestral and vocal compositions
- ❖ Describe and respond to musical elements of varied works, including melody, rhythm, meter, key, form, and style

### Understanding Music in Relation to History and Culture

- ❖ Continue to foster an increased awareness of music as an essential part of everyday life
- ❖ Continue to participate in music representing various cultures
- ❖ Introduce and develop the understanding that history is an integral part of the creation of music

## APPLIED MUSIC AND PERFORMING ENSEMBLES GRADES 4-5

Our Applied Music Program offers students the opportunity to develop individual musicianship with greater depth, independence and understanding. The weekly ensemble and lesson program provides students with this performance component of the music curriculum during the school day. At the present time instrumental instruction begins at the fourth grade level for strings chorus, and fifth grade level for band instruments. It should be noted that students may be admitted into the instrumental and choral program in grades 4-5 with the music teacher's recommendation.

Students will begin to participate in instrumental or choral ensembles, a natural extension, or progression, of the educational program. These performing groups meet weekly for 40 minutes. In order to provide a maximum musical experience, which includes and attempt to balance instrumentation relative to a band/orchestra structure, students who are capable and interested may be advised to study needed instruments. This sequence, designed to continue through grade 12, reinforces, develops, and applies competencies introduced in the Applied and General Music settings. Participation in the ensembles is contingent upon the ensemble director's recommendation. Please see the criteria listed below.

### ***Requirements for Band Participation Grade 5***

1. Regularly attends lesson with equipment
2. Demonstrates an understanding of assembly and maintenance of instrument
3. Prepares for lessons by practicing, as evidenced by ability to play lesson material
4. Demonstrates an understanding of sound production and correct fingerings

By the completion of grade five, students in the Applied Music Program are expected to demonstrate the following competencies.

### ***Elementary Chorus Benchmarks***

As a result of continued participation in chorus in grades 4 and 5, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Correct singing posture
2. Correct breathing for singing
3. Proper diction to include the following:
  - a) Vowel formation
  - b) Consonants
  - c) Diphthong identification
4. Following a conductor in the following areas:
  - a) Entrances
  - b) Cutoffs
  - c) Dynamics
5. Reading a score and following their part
6. Developing musical independence through compositions which utilize the following techniques for singing harmony in at least 2 parts:
  - a) Rounds or canons
  - b) Descants
  - c) Partner songs or countermelodies
  - d) Vocal chording
  - e) Traditional lines of harmony with the melody on top
7. Singing a variety of different styles to be selected from the following:
  - a) Spirituals
  - b) Folk songs
  - c) Multi-cultural
  - d) Different historical time periods (e.g. NYSSMA, level 1)
  - e) Patriotic
  - f) Pop or show music

### *Elementary Orchestra Benchmarks*

As a result of continued participation in orchestra in grades 4 and 5, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Correct playing posture
2. Correct stylistic bowing
3. Sightreading STARS
4. Following a conductor in the following areas:
  - a) Entrances
  - b) Cutoffs
  - c) Dynamics
7. Reading a score and following their part to include the following:
  - a) Reading note names on the staff
  - b) Rhythmic reading to include whole, half, quarter, eighth, triplets sixteenth (including dotted combinations) notes and rests in simple meter and 6/8 time
6. Developing musical concepts of form and interpretation through the compositions which utilize the following terms and techniques for ensemble and solo performance
  - a) legato
  - b) staccato
  - c) spicatto
  - d) hooked
  - e) slurs
  - f) ties
  - g) common dynamic terms
  - h) common tempo terms
  - i) repeat sign, D.C. al Fine, D.S al Fine
7. Playing a variety of different styles to be selected from the following:
 

Different historical time periods (e.g. NYSSMA, Level 1)

  - a) Folk Songs
  - b) Multi-cultural
  - c) Bluegrass

***Elementary Band Benchmarks  
August 2006***

As a result of participation in the bank program in grade 5, a student should be familiar with the terms and physical adjustments that related to the following skills and their development.

1. Demonstrate correct playing posture
2. Demonstrates proper care and maintenance of the instrument, including needed accessories
3. Develop proper rehearsal etiquette
4. Demonstrate correct technique and embouchure to produce acceptable tone quality and intonation
5. Demonstrate the ability to sight read patterns that include quarter, half, whole and eighth notes and rests in simple meter in at least two keys
6. Demonstrate the ability to count the rhythmic combinations described above while maintaining a steady beat. Tied notes would be included.
7. Demonstrate the ability to play two written major scales
8. Demonstrate the ability to follow a conductor in 3 key areas:
  - a. Entrances
  - b. Cutoffs
  - c. Dynamics
9. Demonstrate basic articulation techniques in the following areas:
  - a. Slurs
  - b. Tonguing
  - c. Staccatto/Legato
10. Develop music vocabulary as relevant to lesson and band repertoire
11. Perform a variety of styles such as folk songs, marches and representative material from different time periods with appropriate phrasing and interpretation

## SUBJECT MATTER ACHIEVEMENTS FOR GRADES 6-7

The General Music classes in 6<sup>th</sup> and 7<sup>th</sup> grades are designed for students not electing to participate in the performing ensembles. These courses of study are a continuation of the skills and content taught in preceding levels, with a greater focus on applying skills in contemporary music or pop-culture. Students successfully completing all requirements will earn one Carnegie credit, as described in the Koda - Gowana Program of studies.

GRADES 6 and 7 - By the completion of grade 7, the following competencies are expected of all General Music students:

### Performance - Singing and Playing Instruments

- Continues to sing and/or playing songs accurately and independently, reflecting an understanding of tonal and rhythmic elements.

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Swanee, Scarborough Fair, I've Got Rhythm, Spiritual Unit, Greensleeves, Jamaica Farewell	Folk Song, Sunday Morning, Morning Has Broken, He's Got the Whole World, other spirituals, Guitar songs

- Continue to sing, or play with control, to express more advanced musical elements found in literature (e.g. dynamics, mood, phrasing, style)

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
	Dynamic Unit, folk music/ spiritual music, contemporary, rhythmic compositions performed that include rhythmic elements, and dynamic elements

- Continue to sing or play s a group, more advanced 2 and 3 - part literature

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Misc. Canons, Lion Sleeps tonight, Solfege warm-ups in two or three parts, Mozart Minuet,	Harmony vs. Melody Rounds (guitar and vocal) Rhythm & Lead Guitar

- Play more advanced tonal patterns, rhythm patterns, and simple songs on advanced classroom instruments (e.g. recorders, keyboards, guitars, and auxiliary percussion) Play more advanced accompaniments by ear.

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
I, IV, V7 chords, Rubric for Recorders Ability Levels	Introduction of 8 <sup>th</sup> & 16 <sup>th</sup> notes in guitar playing, syncopation,

### Improvising and Creating

- Create thoughtful alterations and variation in existing songs

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade

- **Improvise or compose** simple "ostinato - like" accompaniments on pitched instruments

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
	Hand chimes ostinatos, repeated rhythm patterns to underscore guitar music

- **Improvise or compose** simple rhythmic, tonal, and harmonic accompaniments for songs

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Jazz CD (which teaches question and answer improvise), question/answer with recorders, percussion circle that builds on rhythmic patterns	Improvise Strumming patterns,

- Create compositions expressing variation in tempo, timbre, dynamics, and phrasing

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
	Rhythmic compositions need to have rhythm change, and tempos change, and dynamic contrast

- Use available sound sources, including electronic media, when composing or improvising.

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Keyboards, recorder, unpitched Orff instruments.	Finale compositions

### Reading and Writing

- Apply the understanding of notational symbols and terms to reading and writing music

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
G Clef, F Clef, Time Signatures, key signature, recorder, rhythmic Reader -Audrey Snyder	G Clef, F Clef, Time Signatures, Key Signature, Key Signatures

- Continue to develop more advanced sight-reading and sight-singing skills

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
To be explored, The Rhythmic Reader - Audrey Snyder	To be explored, The Rhythmic Reader - Audrey Snyder

- Analyze tonal patterns, rhythms, and musical forms by examining the notation

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
See skill continuum on page 9	See skill continuum on page 9

- Apply music reading skills to singing or playing instruments

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Recorder, piano	Guitar, hand chimes, explore world drumming (?)

## Listening and Describing

- Describe by listening:
  - Additional orchestral and band instruments
  - Classifications of voices
  - Form patterns (e.g. AB, ABA, rondo, theme and variations)
  - Salient musical features (e.g. tempo, dynamics, major or minor modes, meter, counterpoint)

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Opera voice types, boy's changing voice, Henry Leck video (vocal mechanism), child's voice	Review instrument families, evolution of instruments, Opera voice types; strophic vs. through composed, counterpoint, Baroque Classical, Romantic, Modern

- Identify, through listening and analysis, an expanded repertoire of standard orchestral and vocal compositions

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Gershwin, Handel, Bach, Mozart, Beethoven	Vivaldi, Bach, Mozart, Haydn, Verdi, Puccini, Rossini, Schubert, Schumann
Projection: Gershwin, Renaissance, Baroque	Romantic, Art songs: Lieder, Chanson
	Projection: Classical, Romantic, Modern

- Describe, in musical terms the characteristics of varied musical works, including melody, rhythm, meter, key, form, and style

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
See above	See above

## Understanding Music in Relation to History and Culture

- Continue to develop an increased awareness of music as an essential part of everyday life

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
Penn & Teller (rhythm is everywhere...)	Careers in Music, students personal tastes in music

- Participate in music through listening, singing, and playing instruments

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade

- Continue to develop an awareness of the important role music plays in other cultures

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade
	World drumming

- Understand that history is an integral part of the creation of music

6 <sup>th</sup> Grade	7 <sup>th</sup> Grade

## GRADES 6,7, AND 8 CHORUS BENCHMARKS

As a result of continued participation in chorus in grades 6-8, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Correct singing posture
2. Correct breathing for singing
3. Proper diction to include the following in solo and group performances:
  - 1) Vowel uniformity
  - 2) Diphthong recognition
  - 3) Vowel Modification
  - 4) Consonants
4. Following a conductor (with and without music) in the following areas:
  - 1) Entrances and cutoffs
  - 2) Dynamic changes
  - 3) Tempo changes
  - 4) Phrasing nuances
5. Developing music reading skills that include a score and following their part by demonstrating an understanding of notation as it relates to pitch, rhythm, harmony and dynamics
6. Developing musical independence (in small and large groups) through the performance and the study of compositions which utilize the following techniques for singing harmony in 3 or more parts:
  - 1) Polyphonic
  - 2) Homophonic
  - 3) Vocal chording
  - 4) Traditional lines of harmony with the melody on top
7. Singing a variety of different styles to be selected from the following:
 

1) Spirituals	7) Jazz
2) Folk Songs	8) TTB/TTTB
3) Multi-cultural	9) Major work/orchestra
4) Different historical time periods	10) a Cappella
5) Patriotic	11) NYSSMA level 4, 5, 6
6) Pop or show music	12) SSA/SSAA

## APPLIED MUSIC AND ENSEMBLES GRADES 6, 7 and 8

The Applied Music Program in grades 6, 7 and 8 is a continuation and application of the instructional content and competencies introduced in the Applied Music Program, grades 4 and 5. Applied lessons are the core of the instrumental program, and are offered during the academic day. Weekly lessons prepare students for participation in many musical endeavors (e.g., band, orchestra, festivals, solos, Empire state groups, All-Counties, etc.), by developing their individual skills and understandings as a performer on their instrument. Membership in the band, chorus or orchestra program is open to students who have demonstrated proficiency on their instrument/voice, as indicated by the performance level at the desired grade.

By the completion of grade eight, students in the Applied Music Program are expected to demonstrate the competencies described in the benchmarks for each ensemble (please see attached).

- ❖ Continue to recognize individual practice is essential for musical growth
- ❖ Display the ability to adequately determine, and apply, the time needed to prepare all lessons, ensemble, and solo material
- ❖ Perform music notation at the intermediate level
- ❖ Continue to develop more advanced sight-reading and sight-singing skills
- ❖ Perform with a clear, supported tone quality; develop and begin to apply advanced techniques (e.g., alternate fingerings, scales, inc. percussion)
- ❖ Develop the ability to listen, evaluate, and refine/adjust intonation, phrasing, dynamics, and other competencies while performing
- ❖ Understand and begin to apply multiple numerical systems for counting rhythms (e.g., time signatures)
- ❖ Understand and begin to apply advanced stylistic elements (e.g., trills, grace notes, etc.) to solo and ensemble performance
- ❖ Continue to apply an understanding of musical form to the music studied
- ❖ Evaluate personal and ensemble performance

In grade 6 band, orchestra and chorus are scheduled on alternate days as part of the academic day. In grades seven and eight band, chorus, and orchestra are scheduled daily as part of the academic day. These ensembles are a continuation of the learning sequence outlined in the Ensemble Program, grades 4 - 6. Membership in these programs of study is open to students who have participated in Band, Chorus, or Orchestra in grades 4 - 6. Band and orchestra students must attend an applied music lesson each week, scheduled during the academic day. Students must also demonstrate performance proficiency on their instrument, reflective of participation in the Applied Lesson Program. Students successfully completing all requirements will earn one credit, as prescribed in Acadia/Koda/Gowana Program of Studies.

By the completion of grade eight, students enrolled in band, chorus, and orchestra are able to understand and exhibit the following competencies:

**GRADE 6 BAND BENCHMARKS**  
**AUGUST 2006**

As a result of participation in the bank program in grade 6, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Demonstrate correct playing posture
2. Demonstrates proper care and maintenance of the instrument, including needed accessories
3. Develops proper rehearsal etiquette
4. Demonstrates correct technique and embouchure to produce acceptable tone quality and intonation
5. Demonstrates the ability to sight read patterns that include quarter, half, dotted half, dotted quarter/eighth, 4 sixteenth whole and eighth notes and rests in simple meter in at least three keys
6. Demonstrates the ability to count the rhythmic combinations described above while maintaining a steady beat. Tied notes, eighth/sixteenth and eighth/quarter syncopated patterns should be included.
7. Demonstrates the ability to play three written major scales
8. Demonstrates the ability to follow a conductor in 3 key areas:
  - a. Entrances
  - b. Cutoffs
  - c. Dynamics
9. Demonstrates basic articulation techniques in the following areas:
  - a. Slurs
  - b. Tonguing
  - c. Staccatto/Legato
  - d. Accents
  - e. Marcato
  - f. Sfz
10. Develops music vocabulary as relevant to lesson and band repertoire
11. Performs a variety of styles such as folk songs, marches and representative material from different time periods with appropriate phrasing and interpretation (e.g., NYSSMA level 1)

## GRADES 7-8 BAND BENCHMARKS AUGUST 2006

As a result of participation in the bank program in grades 7 and 8, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Demonstrates correct playing posture
2. Demonstrates proper care and maintenance of the instrument, including needed accessories
3. Develops proper rehearsal etiquette
4. Demonstrates correct technique and embouchure to produce acceptable tone quality and intonation. Overall pitch recognition as related to accurate intonation should be verbalized by the student.
5. Demonstrates the ability to sight read patterns that include quarter, half, dotted half, dotted quarter/eighth, 4 sixteenth whole and eighth notes and rests in simple meter in at least seven keys. Tied notes, eighth/sixteenth and eighth/quarter syncopated patterns should be included.
6. Demonstrates the ability to count the rhythmic combinations described above while maintaining a steady beat. Simple and compound meters should be included.
7. Demonstrates the ability to play seven written major scales with the quarter note at 80. The chromatic scale should also be recognized at this time.
8. Demonstrates the ability to follow a conductor in 3 key areas:
  - a. Entrances
  - b. Cutoffs
  - c. Dynamics
9. Demonstrates basic articulation techniques in the following areas:
  - a. Slurs
  - b. Tonguing
  - c. Staccatto/Legato
  - d. Accents
  - e. Marcato
  - f. Sfz
10. Develops music vocabulary as relevant to lesson and band repertoire
11. Performs a variety of styles such as folk songs, marches and representative material from different time periods with appropriate phrasing and interpretation (e.g., NYSSMA level 2 - grade 7, NYSSMA level 3 - grade 8)

## MUSIC IN OUR LIVES

Music In Our Lives is a knowledge based class for high school students. This class meets the need for one (1) unit of art or music required for graduation by the State of New York.

MUSIC In Our Lives can also function as part of a music or related arts sequence. This course is designed as a general music/music appreciation course for students not electing to participate in the performing ensembles.

These courses of study are a continuation of the skills and content taught in preceding levels, with a greater focus on applying skills in listening, performing and composing. Students are also expected to develop a special interest project.

Students successfully completing all requirements will earn one (1) Carnegie credit.

### PERFORMANCE - SINGING AND/OR PLAYING

- ❖ Ability to sing and/or play recreational literature expressively and accurately.
- ❖ Students will demonstrate good tone quality, pitch, duration, dynamics, technique and/or diction.
- ❖ Use common symbols (notation) to perform music.
- ❖ Literature will include melodic and harmonic reading.
- ❖ Students will demonstrate musical independence.
- ❖ Students will demonstrate the ability to start and stop an ensemble and conduct simple meters.

## IMPROVISING AND CREATING

- ❖ Develop music literacy skills in order to compose simple melodies.
- ❖ Compose and notate simple pieces for at least 2 mediums, utilizing computer technology.
- ❖ Create, notate and critique sound compositions to effectively express mood.
- ❖ Transfer developed listening skills to compositions and critique class composition.
- ❖ Improvise melodic, rhythmic and harmonic accompaniments utilizing pentatonic scales and I, IV and V chords in a major tonality.

## LISTENING AND DESCRIBING

- ❖ Identifies repetition, contrast and similarity of linear, vertical and time elements used in musical selections.
- ❖ Ability to follow and use a score while listening.
- ❖ Critique in musical terms, the characteristics of varied musical works, including melody, rhythm, timbre, tempo, dynamics, meter, key, form, and style.
- ❖ Listening analytically to a wide variety of musical styles, including multicultural and electronic.

## UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE

- ❖ Identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art and contemporary selections from the basic cultures that represent the peoples of the world.
- ❖ Identify from performances or recordings, the titles and composers and discuss the cultural contexts of well-known examples of classical concert music and blues/jazz selections.
- ❖ Relate well-known musical examples from the 17<sup>th</sup> century onward with the dominant social and historical events.
- ❖ Continue to develop an increased awareness of music as an essential part of everyday life.

## KNOWING AND USING ARTS MATERIALS

- ❖ Use print and electronic media, including recordings, in school and community libraries, as well as people in the community to gather and report information on music and musicians.
- ❖ Identify the contributions of people and organizations to the musical life in your community.
- ❖ Participate as a discriminating member of an audience when listening to a performance from a variety of genres, forms and styles.
- ❖ Explore a broad range of career opportunities in the field of music, including those involved with funding, producing and marketing music events.

## DEVELOP SPECIAL INTEREST PROJECT

- ❖ Demonstrate an in-depth involvement with, and understanding of, a teacher-approved special interest topic of the student's choice.
- ❖ The student individually or as a member of a small group working collectively on a given topic must produce a project based upon hands-on experience that can be shared with or made available to the class or public in some form.

## MUSIC THEORY I

Music Theory I is a full-year, introductory course focusing on reading and writing music. Students will develop their ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. Musicianship skills such as melodic dictation, sightsinging and keyboard harmony are considered an important part of the theory class.

Students will listen analytically to a wide variety of music, *including not only music based in the European classical tonal system but also contemporary, jazz and popular music, and the music of other cultures*. Significant historical and cultural connections are introduced in support of the foundations of specific musical works.

Students will utilize their knowledge and skills by applying them in their original student compositions. These compositions will include the principals of basic four-part harmony and arranging. Students will be encouraged to write for traditional voices and instrumentation, as well as electric media.

Students successfully completing all requirements will earn one Carnegie credit, as described in the High School Program of Studies, Grade 9-12

Upon completion of Music Theory I, students will demonstrate the following competencies:

- ❖ The ability to identify through written analysis melodic and harmonic intervals, scale patterns, chordal structure, rhythmic patterns, musical form, style and expression.
- ❖ The ability to read and write music through rhythmic, melodic and harmonic dictation.
- ❖ The ability to analyze skills through aural and visual analysis of a wide variety of musical compositions.
- ❖ The ability to apply music reading skills by sightsinging, as well as performing compositions written in class, vocally or instrumentally.
- ❖ The ability to create compositions that demonstrate an understanding of musical structure, four-part harmony and arranging, tempo, dynamics, instrumentation and phrasing.
- ❖ The ability to understand the historical influences and the culture of any time period influence the creative process in any society and must be a part of any course in the arts.

## AP MUSIC THEORY

AP Music theory is a continuation of Theory I, emphasizing more sophisticated and creative tasks, as well as speed and fluency with the basic materials from Theory I. Students will advance in their development of their ability to recognize, understand and describe the basic materials and processes of music that are heard or presented in a score.

In addition to the primary major/minor harmonic system, students will be introduced to church modes, pentatonic and whole tone scales, as well as twentieth-century techniques and terminology. Students will continue to listen analytically to a wide variety of music.

Students will expand their knowledge and skills by applying them in their original student compositions. These compositions will include composing a bass line for a given melody with implied harmony, the realization of a figured bass and the analysis of repertoire to include a study of motivic treatment. Like most first year college courses, the Advanced Placement course emphasizes procedures based in common practice tonality such as modulation to closely related keys, non-harmonic tones and expanded small forms (e.g. rounded binary, theme and variation, strophic, sonata-allegro). The use of MIDI technology, e.g. *Finale*, as a tool for composition will be explored and implemented into musical compositions.

Musicianship skills such as melodic dictation, sightsinging and keyboard harmony are considered an integral part of the AP Theory class. The individualized computer program, *Musica Practica*, will assist students in this skill development. Students successfully completing all requirements will earn one Carnegie credit, as described in the High School Program of Studies, Grade 9-12.

Upon completion of AP Music Theory, students will demonstrate the following competencies:

- ❖ The ability to identify through written and aural analysis melodic and harmonic intervals, scale patterns, chordal structure, rhythmic patterns, musical form, style and expression.
- ❖ The ability to read and write through rhythmic, melodic and harmonic dictation.
- ❖ The ability to apply reading skills by sightsinging, as well as performing compositions written in class, vocally or instrumentally. Contrapuntal style will be included.

- ❖ The ability to create more advanced compositions that demonstrate a wider understanding of musical structures to include the following harmonic and formal concepts:
  - ◆ pentatonic, whole-tone and modal harmony
  - ◆ modulation to closely related keys
  - ◆ secondary dominants
  - ◆ rondo, variation, strophic and sonata-allegro form
  - ◆ figured bass
  - ◆ non-harmonic tones
  
- ❖ The ability to implement the fundamentals of MIDI technology.
  
- ❖ The ability to understand that the historical influences and the culture of any time period influence the creative process in any society and must be a part of any course in the arts.

## APPLIED MUSIC AND ENSEMBLES GRADES 9 -12

The Applied Music Program in grades 9 - 12 is a continuation and application of the instructional content and competencies introduced in the Applied Music program, grades 4 - 8. Vocal lessons at this time begin in Grade 9. The Applied Lessons remain the core of the music program; students must participate in weekly lessons, offered during the academic day. Weekly lessons continue to prepare students for advanced musical interests (e.g. school performing Ensembles, NYSSMA solos and festivals, Empire State groups, etc.) by further developing their individual performance competencies on their instrument.

By the completion of grade twelve, students in the Applied Music Program are expected to demonstrate the competencies described in the benchmarks for each ensemble (please see attached.)

- ❖ Continue to recognize individual practice is essential for musical growth
- ❖ Continue to demonstrate the ability to determine, and apply, the time necessary to prepare all lessons, ensemble, and solo materials
- ❖ Perform music notation at the moderate to advanced level
- ❖ Apply sight-reading and sight-singing skills to personal and ensemble performance
- ❖ Perform with a clear, supported tone quality; demonstrate advanced techniques (e.g., diction, alternate fingerings, scales, including percussion), and greater flexibility on their instrument
- ❖ Apply the ability to listen, evaluate, and refine/adjust intonation, phrasing, dynamics, and other competencies while performing
- ❖ Apply multiple numerical systems for counting rhythms (e.g., time signatures)
- ❖ Apply stylistic elements (e.g. trills, grace notes, glissandos) to solo and ensemble performance
- ❖ Continue to apply an understanding of musical form to the music studied
- ❖ Evaluate personal and ensemble performance

Membership in the performing Ensembles is open to students who have met the requirements, as described in the High School Program of Studies, grades 9 - 12. All large ensembles (i.e., Band, Choir, and Orchestra) are scheduled daily, as part of the academic day. Students enrolled in Choraliers and Jazz Ensemble meet every other day, as part of the academic curriculum. All students participating in

Band, Orchestra, or Jazz Ensemble must meet the requirements of the Applied Music Program. All students successfully completing the courses of study for Band, Choir, and Orchestra will earn one Carnegie credit (Jazz Ensemble and Choraliers - 1/2 credit).

Students enrolled in Band, Chorus, Orchestra, Choraliers, or Jazz Ensemble are able to understand and exhibit the following competencies:

- ❖ Continue to develop a clear, supported tone, reflective of good posture, breathing, and embouchure (diction - Choral), and apply to individual and ensemble performance
- ❖ Apply music reading skills and musicianship to ensemble performance
- ❖ Apply musical symbols and terms to individual and ensemble performance
- ❖ Apply sight-reading and sight-singing skills in an ensemble setting
- ❖ Accurately perform an appropriate part in an ensemble, with, or without, an accompaniment
- ❖ Study and perform advanced music of contrasting styles and periods. Analyze the music performed in ensembles, using musical terms (e.g., pitch, rhythm, formal structure)
- ❖ Continue to follow and interpret advanced conducting cues and directions
- ❖ Apply an understanding of stylistic interpretation when performing music of contrasting styles and periods
- ❖ Continue to apply an understanding of individual, and ensemble, performance preparation and behavior
- ❖ Assess the quality of ensemble performances

NOTE: Students receiving private instruction on instruments not offered in the Applied Music Program (i.e., Piano, Guitar, Organ), are eligible to earn 1/2 elective credit per school year, as outlined in the High School Program of Studies, grades 9 - 12.

## HIGH SCHOOL CHORUS BENCHMARKS

As a result of continued participation in chorus in grades 9 through 12, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Correct singing posture
2. Correct breathing for singing
3. Proper diction to include the following in solo and group performances:
  - 1) Vowel uniformity
  - 2) Primary and Secondary singing vowels
  - 3) Vowel Modification
  - 4) Consonants
  - 5) Analyze words with diphthongs
4. Following a conductor (with and without music) in the following areas:
  - 1) Entrances and cutoffs
  - 2) Dynamic changes
  - 3) Tempo changes
  - 4) Phrasing nuances
5. Reading a score and following their part by demonstrating an understanding a notation as it relates to pitch, rhythm, harmony and dynamics
6. Developing musical independence (in small and large groups) through the compositions which utilize the following techniques for singing harmony in 3 or more parts:
  - 1) Polyphonic
  - 2) Homophonic
  - 3) Vocal chording
  - 4) Traditional lines of harmony with the melody on top
7. Singing a variety of different styles to be selected from the following:
 

1) Spirituals	7) Jazz
2) Folk Songs	8) TTB/TTTB
3) Multi-cultural	9) Major work/orchestra
4) Different historical time periods	10) a Cappella
5) Patriotic	11) NYSSMA level 4, 5, 6
6) Pop or show music	12) SSA/SSAA

## GRADE 9 BAND BENCHMARKS AUGUST 2006

As a result of participation in the band program in grade 9, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Demonstrate correct playing posture
2. Demonstrate proper care and maintenance of the instrument, including needed accessories
3. Develop proper rehearsal etiquette
4. Demonstrate correct technique and embouchure to produce acceptable tone quality and intonation. Specific pitch recognition as related to accurate intonation should be verbalized by the student as sharp or flat.
5. Demonstrate the ability to sight read patterns that include quarter, half, dotted half, dotted quarter/eighth, 4 sixteenth whole and eighth notes and rests in simple and compound meter in at least seven keys. Tied notes, eighth/sixteenth and eighth/quarter syncopated patterns should be included
6. Demonstrate the ability to count the rhythmic combinations described above while maintaining a steady beat. Assymetrical and mixed meters should be included.
7. Demonstrate the ability to play all twelve written major scales with the quarter note at 100. The chromatic scale should also be recognized at this time.
8. Demonstrate the ability to follow a conductor in 3 key areas:
  - a. Entrances
  - b. Cutoffs
  - c. Dynamics
9. Demonstrate basic articulation techniques in the following areas:
  - a. Slurs
  - b. Tonguing
  - c. Staccatto/Legato
  - d. Accents
  - e. Marcato
  - f. Sfz
10. Develop music vocabulary as relevant to lesson and band repertoire
11. Perform a variety of styles such as folk songs, marches and representative material from different time periods with appropriate phrasing and interpretation (e.g., NYSSMA level 4)
12. Demonstrate musical independence by reading duets and trios.

## HIGH SCHOOL BAND BENCHMARKS AUGUST 2006

As a result of participation in the band program in grades 10-12, a student should be familiar with the terms and physical adjustments that relate to the following skills and their development:

1. Demonstrate correct playing posture
2. Demonstrate proper care and maintenance of the instrument, including needed accessories
3. Develop proper rehearsal etiquette
4. Demonstrate correct technique and embouchure to produce acceptable tone quality and intonation. Specific pitch recognition as related to accurate intonation should be verbalized by the student as sharp or flat.
5. Demonstrate the ability to sight read patterns that include quarter, half, dotted half, dotted quarter/eighth, 4 sixteenth whole and eighth notes and rests in simple and compound meter in at least seven keys. Tied notes, eighth/sixteenth and eighth/quarter syncopated patterns should be included.
6. Demonstrates the ability to count the rhythmic combinations described above while maintaining a steady beat. Assymetrical and mixed meters should be included.
7. Demonstrate the ability to play all twelve major scales from memory with the quarter note at 120. The chromatic and minor scales should also be recognized at this time.
8. Demonstrate the ability to follow a conductor in 3 key areas:
  - a. Entrances
  - b. Cutoffs
  - c. Dynamics
9. Demonstrate basic articulation techniques in the following areas:
  - a. Slurs
  - b. Tonguing
  - c. Staccatto/Legato
  - d. Accents
  - e. Marcato
  - f. Sfz
10. Develop music vocabulary as relevant to lesson and band repertoire
11. Perform a variety of styles such as folk songs, marches and representative material from different time periods with appropriate phrasing and interpretation (e.g. NYSSMA levels 5-6)
12. Demonstrate musical independence by reading duets and trios.

	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
1. Defines the task or research question.	I	I	D	A	A	A	D	D	D	A	A	A	A
2. Defines and communicates an information problem or information need.	I	D	D	A	A	A	D	A	A	A	A	A	A
3. Identifies the information requirements of the problem.		I	I	D	D	A	D	D	A	A	A	A	A
4. Develops a thesis.								I	D	A	A	A	A
5. Uses information seeking strategies.	I	I	D	D	A	A	D	D	D	A	A	A	A
6. Determines the range of possible sources, print and electronic at the school library (and other libraries).			I	D	A	A	I	D	D	A	A	A	A
7. Intellectually and physically locates and accesses print or electronic information and sources.	I	I	D	D	A	A	I/D	D	D	D	A	A	A
8. Understands the uses of various parts of a book (index, table of contents, glossary, appendix, chapter and section headings).			I	D	A	A	A	A	A	A	A	A	A
9. Analyzes and evaluates the reliability and validity of informational texts. (Print and electronic.)					I	D	A	I	I	I	D	A	A
10. Evaluates and selects those sources appropriate to the problem.	I	I	D	D	A	A	I/D	D	D	D	A	A	A
11. Finds and retrieves information within sources.		I	I	D	D	A	D	D	D	A	A	A	A
12. Reads, hears or views information in the sources.		I	I	D	D	A	D	D	A	A	A	A	A
13. Interprets and extracts dates, facts and ideas in the information sources.		I	I	D	A	A	D	D	D	D	A	A	A
14. Extracts information from the sources.		I	I	D	A	A	D	A	A	A	A	A	A

	K	1	2	3	4	5	6	7	8	9	10	11	12
15. Analyzes and synthesizes information from multiple sources, organizing it and drawing conclusions about connections and relationships.		I	I	D	A	A	I	I	D	A	D	A	A
16. Presents the information.	I	D	D	A	A	A	D	A	A	A	A	A	A
17. Documents sources using MLA format.				I	D	A	D	D	D	A	A	A	A
18. Evaluates the sources' effectiveness; evaluates the draft and final product's effectiveness.		I	I	D	A	A	A	A	A	I	D	A	A
19. Judges the efficiency of the information problem-solving process.				I	I	D	A	A	A	I	D	A	A
20. Devises strategies for revising, improving and updating the draft and final product.		I	I	D	A	A	A	A	A	I	D	A	A
21. Analyzes literary selections using author background.	I	I	D	D	A	A	A	A	A	I	D	D	A
22. Analyzes literary selections using critical reviews.									I	D	D	D	A