



i n t r o d u c t i o n

Music is the art of tonal-rhythmic sound moving through time and space. Even in its song forms, it is a means of human expression beyond words—a vital means of non-verbal communication and knowing. Through its abstract forms of tension and release, movement and rest, it provides symbolic representation of the life of feeling. Such representative sound symbols are the result of meaningful manipulations of musical elements, such as rhythm, melody, harmony, timbre, space, and direction, which determine music's formal and expressive properties. Music takes place in the conjunction of sound and mind.

Thus, music involves the shaping and use of sound for artistic personal and social needs and purposes. As such, music is a truly comprehensive human behavior. Particularly in its more challenging, subtle, and complex manifestations, it requires a just combination and integration of thinking, feeling, and sharing—precisely those elements which define humankind. So it is that music is such a potentially valuable aspect of basic education; and that music education must help youth become effective in their use of artistic musical experiences to discover and share feelingful thoughts, and thoughtful feelings. Both critical thinking and critical feeling are vital to effective personal and social development for life in the century ahead.

To become more humanely sensitive and effective, every student must be helped to understand the ways in which music functions and is

used in social, cultural, and historical contexts—and in that student's daily life. Such education involves the development of musical and verbal expressive skills, as well as the understandings needed to make informed judgements—critical discriminations about the kinds of music which are available and most appropriate for the fulfillment of those essential personal and societal needs which can be met most effectively with music.

Music

i n t h e k - 1 2 c u r r i c u l u m

“The advancement of civilization is based on the development of the arts...”—*Margaret Mead*

“I would teach the children music, physics and philosophy, but the most important is music, for in the patterns of the arts are the keys to all learning. Musical training is a more potent instrument than any other...”—*Plato*

“Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart.”—*Shinichi Suzuki*

“Look out! Be on your guard because alone of all the arts, music moves all around you.”—*Jean Cocteau*

“...unfortunately too much music today inspires young people to the use of drugs, the abuse of sex, and the inclination to violence. The schools can do a lot to encourage children to listen to the right kind of music during the formative years.”—*Art Linkletter*

“It has never occurred to me that music needed an endorsement...If you find it relaxing or inspiring then you’ll listen to it again. If it does nothing for you then you’re listening to the wrong music.” (Students need to learn that “one size does not fit all.” Music is multi-functional, but we must be educated to its types, styles and influences if we are to use it wisely and well.)—*Walter Mathau*

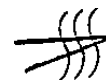
“Music is clearly indispensable to the proper promulgation of the activities that constitute a society; it is a universal human behavior—without it, it is questionable that man could

truly be called man with all that implies. There is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes, and often controls so much of human behavior.”—*Alan Merriam*

While some of the notable persons cited above have a vested interest in music and music education, Allen Merriam did not. Merriam was not a musician, a music educator, a musicologist, nor any kind of apologist for the profession. He was a noted anthropologist who spent his life studying different cultures, and if music is as important a cultural force as he concluded it to be (Merriam, 1964), it most certainly warrants an essential, basic place in the common curriculum of our schools.

If the youth of this state and nation are to function effectively in what has become a technologically complex and increasingly pervasive and persuasive musical world, they must understand how music functions—in their own culture and in others. If they are to make good musical choices to fulfill their own humane needs, to use music wisely, to be free of media dictates, and to control their own musical lives, they must know about the uses and influences of music on human behavior. (Christenson & Roberts, 1989; Haack, 1990)

In today’s musically saturated sound environment, skills with music and understandings of music’s role in contemporary culture are essential. (Schafer, 1967, 1969) The various values communicated via music



permeate contemporary society, are particularly influential in the youth subculture, and foster a multi-billion dollar part of the national economy. (Music USA 1993) Any artistic and socioeconomic force that is as pervasive, complex, and influential in the culture as music, warrants attention as a basic part of the formal education of all youth in the nation.

Music can be one of the most stimulating, holistic, and balanced forms of cognitive, affective, and psychomotor development available in the curriculum. It challenges, exercises, and integrates thinking, feeling, and psychomotor skill development. (Tait & Haack, 1984; Wilson, 1981) It has been a basic form of communication and sharing since the beginnings of humanity, in all known cultures (Gaston, 1968). And today, music, with its ever evolving subtleties and complexities, challenges society and individuals therein to use it wisely and well, rather than to be used and abused through it. (Brown & Hendee, 1989; Christenson & Roberts, 1989)

We need to help students, as well as parents and school policy people, to realize the true value and force of music in society. It is not a frill, merely an enrichment, nor an optional part of education. It is the basic stuff of curriculum. In fact, Howard Gardner (1983, 1993) has identified several intelligences that should be nurtured by schooling, music being one of them. Thus music is recognized as a basic and unique way of knowing, but also as a way of

enhancing the development of other, related intelligences.

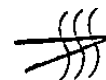
Any form of mass communication that can so enhance the verbal yet go so far beyond words in its expressive potency and influence, that can thus be used for more or less positive purposes in a free, democratic, capitalist society, must be known and understood by the citizenry. There is developing evidence that school music programs can indeed provide the needed understanding to an effective degree beginning as early as the elementary level (Stroh, 1994). Of course, the movement to standards that include such contemporary concerns means new standards for teachers as well. It means we cannot continue to teach in just the same ways we always have—business as usual. It means greater accountability for both students and teachers, not just in terms of “doing” music, but also in terms of “*knowing* what we are doing.” It means bringing music education into the twenty-first century to meet twenty-first century needs. And if we succeed, it means an end to the continuous scramble of trying to maintain a place for music education in the curriculum. (Kimpton, 1993)

Thus the challenge to all music educators: Help youth to function more effectively in the broad world of music through more experience with, and understanding of its variety and potency—its power and potentially positive influences, uses, and functions in the personal and social transactions of our culture, and all cultures.

Music

c i t e d s o u r c e s

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c o n t e n t s t a n d a r d s

- 1. Students sing a varied repertoire of music, alone and with others.**
- 2. Students perform a varied repertoire of instrumental music, alone and with others.**
- 3. Students improvise melodies, variations, and accompaniments.**
- 4. Students compose and arrange music.**
- 5. Students read and notate music.**
- 6. Students listen to, analyze, and describe music.**
- 7. Students evaluate music, music use, and music performance.**
- 8. Students understand relationships between music, the other arts, and disciplines outside the arts.**
- 9. Students understand music in relation to history and culture.**

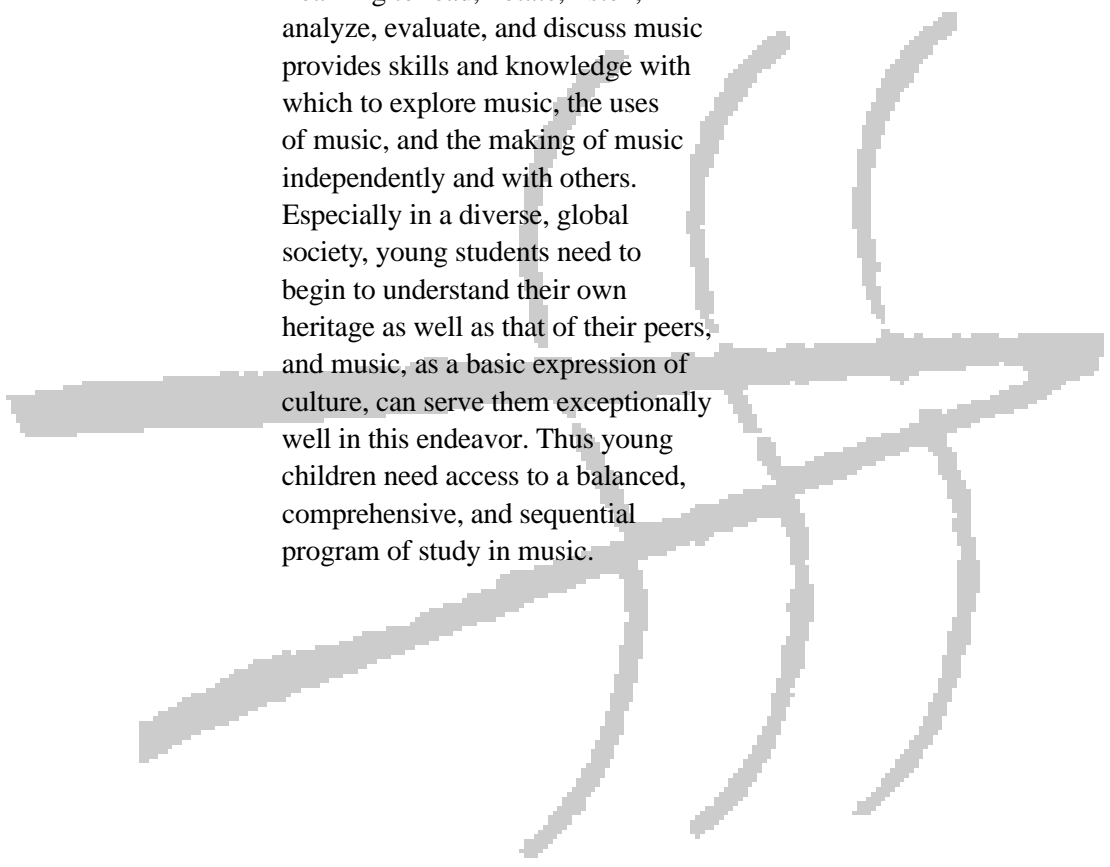
Notes to Music Content Standards:

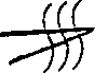
Significant portions of this content and subsequent standards materials are drawn from the music portion of the National Standards for Arts Education (MENC, 1994). Modifications have been suggested and made by music teachers in the State to the end of devising, revising, and including standards which are tuned to the particular needs, interests, and priorities of Minnesota music educators and their students. The statements are not meant to be exhaustive, but they are meant to be exemplary in terms of attainable, basic, and essential expectations. Note also that the 1-6 scale of music literature difficulty employed here to help indicate performance achievement levels is based on the system employed in the National Standards for Arts Education document (pp. 78-79), and relates approximately and generally as follows: 1-2, a normal range of elementary material in terms of technical and expressive complexity; 3-4, a normal range of middle level material; 5-6, a normal range of high school material, including the musically mature student of exceptional competence.

Music

g r a d e s k - 4

Creating, performing, listening, responding, and evaluating are basic things people do with music. Young children particularly learn by doing—by singing, playing instruments, moving, and creating with music. Learning to read, notate, listen, analyze, evaluate, and discuss music provides skills and knowledge with which to explore music, the uses of music, and the making of music independently and with others. Especially in a diverse, global society, young students need to begin to understand their own heritage as well as that of their peers, and music, as a basic expression of culture, can serve them exceptionally well in this endeavor. Thus young children need access to a balanced, comprehensive, and sequential program of study in music.





g r a d e s k - 4

Content Standards:

#1: Students sing a varied repertoire of music, alone and with others.

Teachers develop curriculum enabling students to:

1. Sing in a group with accurate pitch and rhythm (e.g., singing full voice, student is not heard to vary from the group in terms of pitch and rhythm).
2. Sing in a group matching dynamic levels and other expressive qualities (e.g., student's voice contributes to ensemble but does not stand out in terms of dynamic and other expressive nuances).
3. Sing partner songs and rounds in a group.
4. Sing independently with accurate pitch, rhythm, and steady tempo.
5. Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures (e.g., folk songs from the Americas, children's songs from the Ukraine, game songs from central Africa).
6. Understand and demonstrate how to use the expressive voice with care (e.g., in song, speech or shouting, practice/demonstrate vocal health care in terms of loudness and endurance limits, breath support and relaxation).

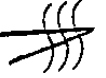
Music

g r a d e s k - 4

#2: Students perform a varied repertoire of instrumental music, alone, and with others.

Teachers develop curriculum enabling students to:

1. Perform simple rhythmic, melodic, and harmonic patterns accurately on classroom instruments, with others and alone (e.g., on classroom instruments such as recorder, autoharp or omnichord, ukelele or guitar, electronic keyboard).
2. Perform easy exercises and pieces of music with steady tempo, correct tones, and accurate rhythms on classroom instruments (e.g., difficulty level of 1-2 on a scale of 1-6).
3. Perform in a group matching dynamic levels and other expressive qualities (e.g., playing/getting louder and softer, or slowing down and speeding up, at the same rate as the rest of the group).
4. Perform a varied repertoire of short pieces representing genres and styles from several cultures (e.g., folk literature from the Americas, Africa, and the Far East).
5. Echo, by ear, short rhythmic and brief melodic patterns on classroom instruments (e.g., 3-6 note call and response patterns).



g r a d e s k - 4

#3: Students improvise melodies, variations, and accompaniments.

Teachers develop curriculum enabling students to:

1. Improvise “answers” in the same style to given rhythmic and melodic phrases. (E.g., given a brief tension rousing “antecedent” phrase, improvise a “consequent” phrase that will bring the period to rest.)
2. Improvise simple rhythmic and melodic ostinato accompaniments (e.g., use instruments, voices, body percussion, synthesizer/sequencer, etc.).
3. Improvise simple rhythmic variations on familiar melodies (e.g., keep harmonic progressions and melodic pitches constant, but vary durations-rhythms and tempos).
4. Improvise simple melodic embellishments and variations on familiar melodies. (E.g., keep the harmonic changes constant but add tones to the melody and vary the melodic pitch durations.)

#4: Students compose and arrange music.

Teachers develop curriculum enabling students to:

1. Create and arrange music to accompany readings or dramatizations on a given instrument (e.g., autoharp, omnichord, rhythm instruments, synthesizer, etc.).
2. Create and arrange short songs and instrumental pieces within specified guidelines (e.g., a given style, form, instrumentation, compositional technique).
3. Use a variety of sounds sources and timbres when composing.

Music

g r a d e s k - 4

#5: Students read and notate music.

Teachers develop curriculum enabling students to:

1. Use a system (e.g., syllables, numbers, letters) to read simple pitch notation in the treble clef in major keys.
2. Use a system (e.g., syllables, numbers) to read whole, half, dotted half, quarter, and eighth notes and rests in 4/4, 2/4, and 3/4 time signatures.
3. Use standard symbols to notate rhythm and pitch in simple patterns dictated by the teacher (e.g., 5 note patterns dictated with 3-5 repetitions).
4. Identify and interpret basic symbols and traditional terms referring to dynamics, tempo, and articulation (e.g., piano, forte, accent, andante, allegro, legato, staccato, slur).

#6: Students listen to, analyze, and describe music.

Teachers develop curriculum enabling students to:

1. Respond through purposeful movement (e.g., swaying, skipping, dramatic play) to selected prominent music characteristics while listening to music (e.g., tempo and tempo changes, dotted rhythms, high and low pitch ranges, etc.).
2. Demonstrate perceptual skills by moving and describing or answering questions about aural examples of various styles including those of different cultures.
3. Identify the sounds of common western wind, percussion, and string instruments, children's, adult male and female voices, and several representative non-western instruments (e.g., sitar, shaku hachi, Conga drum, didjeridoo).
4. Identify simple music forms when presented aurally (e.g., AA, ABA, AABA, etc.).
5. Explain music, music notation, music instruments, voices, and music performances (e.g., entry of oboe, change of meter, return of the refrain) using appropriate technical terminology.
6. Develop and use a feelings vocabulary, so the expressive, feelingful, affective aspects, and experiences of music can be described and discussed (e.g., terminology beyond "happy" and "sad").



g r a d e s k - 4

#7: Students evaluate music, music use, and music performance.

Teachers develop curriculum enabling students to:

1. Explain, using basic terminology, personal preferences for musical works, styles, or performances (e.g., in simple terms of rhythm, tempo, loudness, instruments and/or voices, expression, and feeling).
2. Devise and use criteria for evaluating music works, styles, and performances (e.g., in basic terms, as above).
3. Explain why you think certain examples of background music or sound track music are good and effective for the occasion (e.g., in terms of tempo, loudness, rhythm, style, and common associations the piece may carry).

#8: Students understand relationships between music, the other arts, and disciplines outside the arts.

Teachers develop curriculum enabling students to:

1. Define basic terms associated with the various arts (e.g., perspective, harmony, rhyme, facade, sculpt, ballet, stage, compose).
2. Identify similarities and differences in the meanings of common terms used in the various arts (e.g., line, color, rhythm, texture, form, contrast).
3. Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., foreign languages—singing songs in various languages; language arts—using the expressive elements of music in interpretive readings; mathematics—mathematical basis of values of notes, rests, time signatures; science—vibration of strings, drum heads, or air columns generating sounds used in music; geography—music associated with various countries or regions).

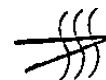
Music

g r a d e s k - 4

#9: Students understand music in relation to history and culture.

Teachers develop curriculum enabling students to:

1. Identify various uses of music in daily experiences (e.g., to help one wake up, to accompany homework, to entertain on the drive to school, to accompany television productions and commercials, to help pass time while waiting for a ride, for focused listening).
2. Identify and describe roles of musicians in various music settings and cultures (e.g., conductor, folk singer, shaman, composer, therapist, recording engineer, lead guitarist, concert master/mistress, instrument maker).
3. Describe in simple terms how elements of music are used in given examples from various world cultures (e.g., the melody moves in little steps; the rhythm repeats a lot; the voices all sing the same part).
4. Identify by genre or style clear aural examples of music from various historical periods and cultures.
5. Discuss and demonstrate audience behavior that is considered appropriate for the context and style of various types of music performances (e.g., when and how to respond to the performance, what to wear, whether or not to talk during the performance).



g r a d e s 5 - 8

The music that children in grades 5-8 study and perform often becomes an integral part of their personal repertoire. Composing and improvising give insight into the form and structure of music, which in turn enhances creativity. Experience with an increasing variety of music allows for more informed judgment as well as greater understanding of the relationships between music and other curricular areas. Understanding historical and cultural influences that shape attitudes and behaviors provides students with preparation to live and work in settings that are increasingly multicultural. The effectiveness with which middle level students employ music in their daily lives depends largely on the level of skills they are attaining in creating, performing, listening to, and analyzing music. Such study and analysis should include attention to the ways in which music influences feelings, attitudes, and behaviors. These fundamental, general music learning activities need to be a part of each course offering in middle level music, regardless of the specific focus and format of the course.

Music

g r a d e s 5 - 8

Content Standards:

#1: Students sing a varied repertoire of music, alone and with others.

Teachers develop curriculum enabling students to:

1. Sing in a large ensemble accurately and with good breath control throughout one's singing range (e.g., maintain pitch and rhythmic accuracy, as well as proper phrasing).
2. Sing expressively (e.g., with appropriate dynamics, phrasing, and interpretation).

Students who sing in a school choral ensemble or class:

3. Sing a varied repertoire of songs from memory (e.g., folk, ethnic, popular, patriotic, etc.).
4. Sing in a group and independently (e.g., with appropriate tone quality, diction, and posture).
5. Sing music representing diverse genres and cultures, with expression appropriate to the work being performed.
6. Understand and demonstrated how to use the expressive voice with care.

Students who sing in a school choral ensemble or class:

7. Sing with expression and technical accuracy a varied repertoire of vocal literature including two-part songs (e.g., difficulty level of 3-4 on a scale of 1-6).



g r a d e s 5 - 8

#2: Students perform a varied repertoire of instrumental music, alone, and with others.

Teachers develop curriculum enabling students to:

Students who perform in a school instrumental ensemble or class:

1. In ensembles and alone, perform accurately on at least one instrument.
2. Perform with proper posture, position, and technique, on a band or orchestral instrument, keyboard, fretted or electronic instrument, with a literature difficulty level of 3 on a 1-6 scale.
3. Perform in a group matching dynamic levels and other expressive qualities.
4. Perform instrumental music representing a variety of styles and cultures, with expression appropriate to the work being performed.
5. Play simple melodies by ear on a melodic instrument. Play simple accompaniments by ear on a harmonic instrument.

Students who perform in a school instrumental ensemble or class

6. Perform, with technical accuracy and expression on at least one string, wind, or percussion instrument, a varied repertoire of literature (e.g., middle level difficulty of 3-4 on a scale of 1-6).
7. Perform a solo piece from memory (e.g., low to middle level difficulty of 2-3 on a scale of 1-6).

Music

g r a d e s 5 - 8

#3: Students improvise melodies, variations, and accompaniments.

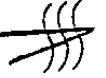
Teachers develop curriculum enabling students to:

1. Improvise “answers” in the same style to given rhythmic and melodic phrases.
2. Improvise simple harmonic accompaniments (e.g., I-IV-V-I in block chord style, Alberti bass style, etc., employing a synthesizer/sequencer and/or other instruments).
3. Improvise short melodies, either unaccompanied or over a given rhythm accompaniment, in a consistent style, meter, and tonality.
4. Improvise short songs and instrumental pieces, using a variety of sound sources (e.g., traditional as well as non-traditional sounds available in the classroom, body percussion sounds, and electronic sounds).

#4: Students compose and arrange music.

Teachers develop curriculum enabling students to:

1. Arrange simple pieces for voices or instruments other than those for which the pieces were created (e.g., arrange a folk song for clarinet and omnichord, arrange a popular song for flute and synthesizer, arrange a solo song for a duet).
2. Compose short pieces with specific guidelines (e.g., based on the pattern do-mi-la-sol, using an ostinato, or using contrasting tone qualities, incorporating principles of unity and variety, tension and relaxation, and balance, etc.).
3. Arrange simple pieces using a variety of traditional and non-traditional sound sources and electronic media.



g r a d e s 5 - 8

#5: Students read and notate music.

Teachers develop curriculum enabling students to:

1. Read simple melodies in both the treble and bass clefs.
2. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meters.
3. Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns dictated by the teacher.
4. Identify and interpret standard notation symbols (e.g., for pitch, rhythm, dynamics, tempo, articulation, and expression).

Students who participate in a choral or instrumental ensemble or class:

5. Sightread music accurately and expressively (e.g., difficulty level of 2 on a scale of 1-6).

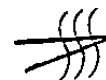
Music

g r a d e s 5 - 8

#6: Students listen to, analyze, and describe music.

Teachers develop curriculum enabling students to:

1. Identify and describe specific [macro] music events in a given aural example (e.g., changes in meter, form, timbre).
2. Demonstrate perceptual skills by moving and describing or answering questions about aural examples of various styles including those of different cultures.
3. Identify the sounds of common western wind, percussion, and string instruments, children's, adult male and female voices, and several representative non-western instruments (e.g., sitar, shaku hachi, Conga drum, didjeridoo).
4. Identify simple music forms when presented aurally (e.g., AA, ABA, AABA, etc.).
5. Explain music, music notation, music instruments, voices, and music performances (e.g., entry of oboe, change of meter, return of the refrain) using appropriate technical terminology.
6. Continue to develop and employ a feelings vocabulary and use it in analyzing, describing, and discussing personal reactions to the technical effects mentioned in A-E above (e.g., terms such as unsettled, calm, tense, confused, joyous, tentative, disturbing, surprising, violent, serene, spacious).
7. Describe how rhythm and meter are used in a given aural example, using appropriate terminology (e.g., dotted rhythms, simple and compound meters, mixed meters, as well as their "feelingful effects").
8. Describe how intervals and melodies are used in a given aural example, using appropriate terminology (e.g., wide leaps, conjunct melodies, as well as their "feelingful effects").
9. Describe the harmonic progressions used in a given aural example (e.g., 12-bar blues progression, I-IV-V-I progression, half cadence, deceptive cadence—include discussion of their tension-relaxation qualities).



g r a d e s 5 - 8

#7: Students evaluate music, music use, and music performance.

Teachers develop curriculum enabling students to:

1. Develop criteria for making evaluations of the quality and effectiveness of music performances and compositions, and apply the criteria in personal listening and performing (e.g., in terms of intonation, tone, rhythmic accuracy, ensemble/togetherness, programming/selection, expression, originality).
2. Evaluate the quality and effectiveness of their own and others' performances, arrangements, compositions, and improvisations by applying specific criteria appropriate for the style of the music; offer constructive suggestions for change (e.g., in terms as above).
3. Evaluate specific pieces of music in terms of appropriateness and effectiveness in a given social/cultural setting or context (e.g., wedding music, dance music, music for grandparents' golden wedding anniversary reception, funeral music, etc.).

#8: Students understand relationships between music, the other arts, and disciplines outside the arts.

Teachers develop curriculum enabling students to:

1. Define basic terms (such as perspective, harmony, rhyme, facade, sculpt, ballet, stage, and compose) associated with the various arts.
2. Compare in two or more arts forms how the characteristic materials of each form can be used to transform events, emotions, or ideas into works of art (e.g., sound in music; visual stimuli in painting; sculpture and architecture; movement in dance; human interrelationships in theater).
3. Describe ways in which the principles and subject matter of other disciplines taught in school are interrelated with those of music (e.g., language arts and setting texts to music; mathematics and frequency ratios of intervals; sciences and the human hearing process; social studies and historical or social events/movements involving and influenced by music, or chronicled and commemorated in music).
4. Compare characteristics of music and another art form from the same cultural era and describe common non-arts influences which may have affected them similarly (e.g., wars, discoveries, technologies, migrations, politics, or philosophical values influencing formal aesthetic values or subject matter of the arts).

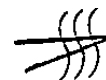
Music

g r a d e s 5 - 8

#9: Students understand music in relation to history and culture.

Teachers develop curriculum enabling students to:

1. Explain the uses (specific instances) and functions (general purposes) of music at times of mourning (e.g., death of a president or family member), celebration (e.g., removal of the Berlin wall, a wedding, a victory by an athletic team), and other sociocultural or historic events.
2. Identify and describe roles of musicians in various music settings and cultures.
3. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures (e.g., describe jazz, mariachi, and gamelon styles in terms of how the elements of music are used in each).
4. Classify by genre/style (and if applicable by historical period, composer and title) a varied body of exemplary (characteristic and high quality) musical works, and explain the characteristics that warrant each work to be considered exemplary.
5. Identify and compare the functions certain types/styles of music serve and the conditions under which they are/were typically performed, in several cultures and/or historical periods.



g r a d e s 9 - 1 2

High school students need to be involved in an intelligent and feelingful study of music that contributes to the humane quality and effectiveness of an adult life. They need to deal with significant music that has timely import and impact, as well as music that expresses universals which allow it to transcend its time and place origins and continue to serve humanity through its timeless qualities. Singing, playing instruments, and composing are positive outlets for creative expression, while notational literacy can enhance a lifetime of independent music learning. Skills in critical analysis, evaluation, and synthesis, when coupled with historical and cultural understanding, are a potent resource for a young adult, particularly in terms of understanding oneself and one's values, as well as those of others, past and present. Such skills and understandings are equally important in controlling and enhancing one's own sound environment, as is appropriate and necessary for young adults beginning to experience their independence in a free, capitalist society. Every music course, including performance courses, needs to include instruction in the basic general music areas of creating, performing, listening, and analyzing. And, given today's musically saturated environment, analysis should include attention to the influences of music on attitudes and behaviors. In addition, music education should provide an understanding of the uses and

functions of music in society—its potency, persuasiveness, and pervasiveness in everyone's daily life.

g r a d e s 9 - 1 2 : a d v a n c e d

The advanced standards represent a level of achievement that is more likely to be attained by students who have elected a number of specialized courses in music throughout their high school career in contrast with students who have had only a minimal number of such experiences. Those who have had opportunity to be significantly involved with music outside of the regular school curriculum should strive to attain this level and variety of competences as well.

Music

g r a d e s 9 - 1 2

Content Standards:

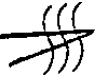
#1: Students sing a varied repertoire of music, alone and with others.

Teachers develop curriculum enabling students to:

1. Sing in a small ensemble accurately and with good breath control throughout their singing ranges (e.g., with good pitch, rhythm, dynamic level, and tone quality).
2. Demonstrate well-developed ensemble skills (e.g., ability to follow conductor, quickly correct pitch problems, blend with section, balance with other parts, etc.).
3. Sing music written in three or four parts with accompaniment.
4. Sing alone accurately and with good breath control throughout their singing range (e.g., as above).
5. Sing with expression and technical accuracy a large and varied repertoire of vocal literature, including some songs performed from memory (e.g., difficulty level of 4-5 on a scale of 1-6).
6. Understand and demonstrate how to use the expressive voice with care.
7. Analyze and explain how an instrumental accompaniment complements or enhances the verbal aspect of a given piece of vocal/choral music (e.g., rhythmic reinforcement and strength for a large choral work; expressive harmonic depth for a solo song; a particularly memorable melodic phrase or timbral effect in a singing commercial).

Students who sing in a school choral ensemble or class:

8. Sing with expression and technical accuracy a varied repertoire of vocal literature including two-part songs (e.g., difficulty level of 4-5 on a scale of 1-6).



g r a d e s 9 - 1 2

#2: Students perform a varied repertoire of instrumental music, alone, and with others.

Teachers develop curriculum enabling students to:

Students who perform in a school instrumental ensemble or class:

1. Play in small ensembles with one or two students to a part.
2. Perform with with proper posture, position, and technique, on a band or orchestral instrument, keyboard, fretted or electronic instrument, with a literature difficulty level of 4-5 on a 1-6 scale.
3. Perform in an instrumental ensemble demonstrating good ensemble skills (e.g., ability to blend, listen for balance and tuning, contribute to dynamics, phrasing, and expressive nuances, follow conductor's gestures, etc.).
4. Play a large and varied repertoire of instrumental literature with expression and technical accuracy (e.g., difficulty level of 4-5 on a scale of 1-6).
5. Play simple melodies by ear on a melodic instrument. Play simple accompaniments by ear on a harmonic instrument.

Students who perform in a school instrumental ensemble or class

6. Perform, with technical accuracy and expression on at least one string, wind, or percussion instrument, a varied repertoire of literature (e.g., middle level difficulty of 4-5 on a scale of 1-6).
7. Perform a solo piece from memory (e.g., low to middle level difficulty of 4-5 on a scale of 1-6).

Music

g r a d e s 9 - 1 2

#3: Students improvise melodies, variations, and accompaniments.

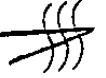
Teachers develop curriculum enabling students to:

1. Improvise “answers” in the same style to given rhythmic and melodic phrases.
2. Improvise an appropriate harmonic part in at least one style (e.g., bluegrass, jazz, rock, march, polka, swing choir, blues, ballad, country, classical, etc.).
3. Improvise rhythmic and melodic (tonal-rhythmic) variations on pentatonic melodies as well as diatonic melodies in major and minor keys.
4. Improvise original melodies over a given chord progression in a consistent style, meter, and tonality (e.g., may use 12-bar blues or the chord progression from an existing song).

#4: Students compose and arrange music.

Teachers develop curriculum enabling students to:

1. Arrange (transcribe) simple pieces for voices or instruments other than those for which the pieces were written, in ways that preserve or enhance the effect and intent of the original music (e.g., transcribe an equal voice vocal trio composition for three clarinets; transcribe a vocal quartet for a brass or saxophone quartet).
2. Compose music in several distinct styles (e.g., classical, jazz, blues, rock, country) demonstrating creativity in using the elements of music for expressive effect.
3. Compose short pieces using a variety of traditional and non-traditional sound sources and electronic media.



g r a d e s 9 - 1 2

#5: Students read and notate music.

Teachers develop curriculum enabling students to:

1. Read and interpret an instrumental or vocal score of up to four staves by describing the elements of music and symbols used therein (e.g., rhythmic patterns, themes, formal schemes of repetition and variety, expression marks, etc.).
2. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meters.
3. Use standard musical notation to record musical ideas.
4. Identify and interpret standard notation symbols (e.g., for pitch, rhythm, dynamics, tempo, articulation, and expression).
5. Sightread music accurately and expressively (e.g., difficulty level of 3 on a scale of 1-6).

Music

g r a d e s 9 - 1 2

#6: Students listen to, analyze, and describe music.

Teachers develop curriculum enabling students to:

1. Identify and explain the compositional devices and techniques used to provide unity and variety, tension and resolution in a given example, and identify other pieces that make similar uses of these devices and techniques.
2. Analyze aural examples of a varied repertoire of music representing diverse genres (e.g., chant, song, symphony, fugue), western historic/artistic style periods (e.g., baroque, neo-classical, romantic, impressionist), and non-western cultures (e.g., Asian, Hispanic, Oriental, African, Native American) describing the uses of the elements of music and related expressive devices.
3. Identify the sounds of common western wind, percussion, and string instruments, children's, adult male and female voices, and several representative non-western instruments (e.g., sitar, shaku hachi, Conga drum, didjeridoo).
4. Identify simple music forms when presented aurally (e.g., AA, ABA, AABA, etc.).
5. Demonstrate growing knowledge of the technical and theoretical vocabularies of music (e.g., timbre, legato, articulation, fugue, fragmentation, inversion, imitation, rondo, tempo, dynamics, etc.).
6. Expand the feelings vocabulary to analyze, describe, and discuss the personal meanings derived from musical experiences in terms of imagery (e.g., events, places, shapes, persons), metaphor (e.g., terms relating to qualities of feelings and movement such as calm, eager, energetic), and life analogies (e.g., terms relating to qualities of the living process such as growth, decay, tension, distortion, relaxation, stability).
7. Describe how rhythm and meter are used in a given aural example, using appropriate terminology (e.g., dotted rhythms, simple and compound meters, mixed meters, as well as their feelingful effects).
8. Describe how intervals and melodies are used in a given aural example, using appropriate terminology (e.g., wide leaps, conjunct melodies, as well as their feelingful effects).
9. Describe the harmonic progressions used in a given aural example (e.g., 12-bar blues progression, I-IV-V-I progression, half cadence, deceptive cadence—include discussion of their tension-relaxation qualities).



g r a d e s 9 - 1 2

#6: Continued.

10. Employ appropriate technical terminology to differentiate between music that is more stimulative and that which is more sedative.
11. Describe possible personal and or social uses and functions of a given piece of music (e.g., a march, patriotic song, slow movement of a symphony, disco tune, etc.).
12. Describe how to program a musical environment to create a desired sound atmosphere (e.g., a mood, a feeling, stimulative or sedative effects, settings for specific events, etc.).

#7: Students evaluate music, music use, and music performance.

Teachers develop curriculum enabling students to:

1. Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, and apply the criteria to their own participation in music (e.g., tuning, balance, style, artistry).
2. Develop specific criteria for making informed critical evaluations of the quality and effectiveness of arrangements, compositions, and improvisations, and apply the criteria to their own participation in music (e.g., form, craftsmanship, creativity, originality, suitability to purpose).
3. Develop specific criteria for making informed critical evaluations of the suitability of various kinds of music for given events, contexts, and settings (e.g., musical, social, commercial, and/or political events).
4. Using appropriate music terminology, analyze and describe commercial music programming in a variety of settings (e.g., background music in restaurants, clothing stores, offices and other work places, radio music programming, MTV, music in commercials, film music, etc.).

Music

g r a d e s 9 - 1 2

#8: Students understand relationships between music, the other arts, and disciplines outside the arts.

Teachers develop curriculum enabling students to:

1. Explain how characteristic elements, artistic processes (e.g., imagination and craftsmanship), and organizational principles (e.g., unity and variety, repetition and contrast) are used in similar as well as distinctive ways, and cite arts examples.
2. Compare characteristics of two or more arts forms within a particular historical period or style and cite examples from several cultures or subcultures.
3. Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (e.g., language arts—compare the ability of music and literature to convey images, feelings, and meanings; physics—describe the physical bases of tone production in string, wind, percussion, and electronic instruments and the human voice, and the physical bases for the transmission and perception of sound).
4. Discuss and describe how, within the cultural contexts of time and place, various arts forms tend to be influenced in similar ways with regard to the general stylistic values they exhibit (e.g., classic, romantic, institutional, personal, traditional, experimental).



g r a d e s 9 - 1 2

#9: Students understand music in relation to history and culture.

Teachers develop curriculum enabling students to:

1. Explain the uses (specific instances) and functions (general purposes) of music at times of mourning (e.g., death of a president or family member), celebration (e.g., removal of the Berlin wall, a wedding, a victory by an athletic team), and other sociocultural or historic events.
2. Identify various roles that musicians fulfill, cite specific individuals who have functioned in each role, and describe their activities and achievements (e.g., role/functions such as entertainer, teacher, performer, transmitter of cultural tradition).
3. Identify sources of American musical genres, trace the evolution of those genres, and cite well known musicians associated with them (e.g., ragtime, swing, jazz, Broadway musical theater, country).
4. Classify by genre or style, and by historical period or culture, unfamiliar but representative aural examples of music and provide reasons for the classifications (e.g., in terms of instruments and/or voices used, treatment of the elements, vocal quality employed, etc.).
5. Identify and compare the functions certain types/styles of music serve and the conditions under which they are/were typically performed, in several cultures and/or historical periods.

Music

g r a d e s 9 - 1 2 : a d v a n c e d

Content Standards:

#1: Students sing a varied repertoire of music, alone and with others.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Sing in a small ensemble accurately and with good breath control throughout their singing ranges (e.g., with good pitch, rhythm, dynamic level, and tone quality).
2. Sing music written in four parts without accompaniment.
3. Sing music written in more than four parts.
4. Sing in small ensembles with one student to a part (e.g., chorales, barbershop arrangements, operatic literature, popular and jazz arrangements).
5. Sing with expression and technical accuracy a large and varied repertoire including some songs performed from memory (e.g., difficulty level of 5-6 on a scale of 1-6).
6. Understand and demonstrate how to use the expressive voice with care.
7. Analyze and explain how an instrumental accompaniment complements or enhances the verbal aspect of a given piece of vocal/choral music (e.g., rhythmic reinforcement and strength for a large choral work; expressive harmonic depth for a solo song; a particularly memorable melodic phrase or timbral effect in a singing commercial).

Students who sing in a school choral ensemble or class:

8. Sing with expression and technical accuracy a varied repertoire of vocal literature including two-part songs (e.g., difficulty level of 5-6 on a scale of 1-6).



g r a d e s 9 - 1 2 : a d v a n c e d

#2: Students perform a varied repertoire of instrumental music, alone, and with others.

Beyond Standard level, teachers develop curriculum enabling students to:

Students who perform in a school instrumental ensemble or class:

1. Play in a small ensemble with one person per part (e.g., string trio, brass quartet, woodwind quintet, percussion ensemble, etc.).
2. Perform an instrumental solo (e.g., difficulty level of 5-6 on a scale of 1-6).
3. Perform in an instrumental ensemble demonstrating good ensemble skills (e.g., ability to blend, listen for balance and tuning, contribute to dynamics, phrasing and expressive nuances, follow conductor's gestures, etc.).
4. Perform with expression and technical accuracy a large and varied repertoire of instrumental literature (e.g., difficulty level of 6 on a scale of 1-6).
5. Play simple melodies by ear on a melodic instrument. Play simple accompaniments by ear on a harmonic instrument.

Students who perform in a school instrumental ensemble or class:

6. Perform, with technical accuracy and expression on at least one string, wind, or percussion instrument, a varied repertoire of literature (e.g., middle level difficulty of 5-6 on a scale of 1-6).
7. Perform a solo piece from memory (e.g., low to middle level difficulty of 5-6 on a scale of 1-6).

Music

g r a d e s 9 - 1 2 : a d v a n c e d

#3: Students improvise melodies, variations, and accompaniments.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Improvise “answers” in the same style to given rhythmic and melodic phrases.
2. Improvise stylistically appropriate harmonic-rhythmic accompaniments in several styles (e.g., blues [block chords], jazz [stride bass], classical [Alberti bass], or swing/jazz vocal ensemble [doo-wah]).
3. Improvise rhythmic and melodic (tonal-rhythmic) variations on pentatonic melodies as well as diatonic melodies in major and minor keys.
4. Improvise original melodies in a variety of styles, employing appropriate chord progressions, meter, and tonality (e.g., chord progressions may be standard 12 or 16 bar blues, adapted from known pieces, etc.).
5. Understand and implement the basic improvisation principle on known pieces (e.g., principle: keep one or more musical elements constant while varying one or more elements).

#4: Students compose and arrange music.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Compose and arrange music for voices and/or instruments demonstrating knowledge of the notational ranges and common usages of the voices and/or instruments (e.g., employ comfortable singing and/or playing ranges, correct transpositions for instruments).
2. Compose music in several distinct styles (e.g., baroque, classical, romantic, contemporary, jazz, blues, pop-rock, country) demonstrating imagination, technical skill, and an understanding of music forms in applying the principles of composition (e.g., cohesion, repetition/contrast, unity/variety, tension/relaxation, etc.).
3. Compose short pieces using a variety of traditional and non-traditional sound sources and electronic media.



g r a d e s 9 - 1 2 : a d v a n c e d

#5: Students read and notate music.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Read and interpret nonstandard musical notation as used by some 20th century composers (e.g., Cage, Crumb, Penderecki, Lutoslawski, Hovhaness).
2. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meters.
3. Demonstrate the ability to use a computer music notation program effectively in conjunction with work towards Standard 4 (e.g., Finale, Professional Composer, Music Time, etc.).
4. Identify and interpret standard notation symbols (e.g., for pitch, rhythm, dynamics, tempo, articulation, and expression).
5. Sightread music following the expressive markings and demonstrating a high degree of tonal-rhythmic accuracy (e.g., difficulty level of 4-5 on a scale of 1-6).

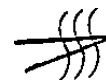
Music

g r a d e s 9 - 1 2 : a d v a n c e d

#6: Students listen to, analyze, and describe music.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Compare ways in which musical materials are used in a given example, relative to ways in which they are used in other pieces of the same genre or style.
2. Demonstrate the ability to perceive and remember musical events by describing them in detail as they occur in a given aural example (e.g., fugal entrances, key modulations, developmental devices).
3. Identify the sounds of common western wind, percussion, and string instruments, children's, adult male and female voices, and several representative non-western instruments (e.g., sitar, shaku hachi, Conga drum, didjeridoo).
4. Identify simple music forms when presented aurally (e.g., AA, ABA, AABA, etc.).
5. Demonstrate growing knowledge of the technical and theoretical vocabularies of music (e.g., timbre, legato, articulation, fugue, fragmentation, inversion, imitation, rondo, tempo, dynamics, etc.).
6. Expand the feelings vocabulary to analyze, describe, and discuss the personal meanings derived from musical experiences in terms of imagery (e.g., events, places, shapes, persons), metaphor (e.g., terms relating to qualities of feelings and movement such as calm, eager, energetic), and life analogies (e.g., terms relating to qualities of the living process such as growth, decay, tension, distortion, relaxation, stability).
7. Analyze, describe, and discuss uses of the elements in a given musical work that make it unique, interesting, and expressive (e.g., integrate technical and feelingful vocabularies in meaningful, insightful, cause and effect relationships), (e.g., the sudden shifts from andante to allegro and piano to forte make for a surprising and unsettling feeling).
8. Describe how intervals and melodies are used in a given aural example, using appropriate terminology (e.g., wide leaps, conjunct melodies, as well as their feelingful effects).
9. Describe the harmonic progressions used in a given aural example (e.g., 12-bar blues progression, I-IV-V-I progression, half cadence, deceptive cadence—include discussion of their tension-relaxation qualities).



g r a d e s 9 - 1 2 : a d v a n c e d

#6: Continued.

10. Employ appropriate technical terminology to differentiate between music that is more stimulative and that which is more sedative.
11. Describe possible uses and functions of a variety of types and styles of music in a variety of circumstances and settings (e.g., psychological effects and behavioral influences of marches, dirges, chants, hymns, patriotic songs, various types of dance music, various types of blues and jazz, etc.).
12. Describe how to program a musical environment to create a desired sound atmosphere (e.g., a mood, a feeling, stimulative or sedative effects, settings for specific events, etc.).

#7: Students evaluate music, music use, and music performance.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Evaluate a performance, arrangement, composition, or improvisation by comparing it with similar or exemplary models.
2. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions (e.g., explain how differently a jazz piece, a koto piece, an African children's song, and a classical symphony achieve their aesthetic goals).
3. Evaluate the background music being used in specific commercial settings in terms of its intended functions (e.g., to calm, sooth, relax, stimulate, excite, appeal to youth) and in terms of its determinant musical characteristics (e.g., tempo, rhythms, loudness, instrumentation, voices).
4. Using appropriate music terminology, analyze and describe commercial music programming in a variety of settings (e.g., background music in restaurants, clothing stores, offices and other work places, radio music programming, MTV, music in commercials, film music, etc.).

Music

g r a d e s 9 - 1 2 : a d v a n c e d

#8: Students understand relationships between music, the other arts, and disciplines outside the arts.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Describe how the roles of creators (e.g., painters, composers, choreographers, and playwrights), performers (e.g., actors, singers, dancers, instrumentalists, conductors, and puppeteers), and others (e.g., costumers, directors, stage set and lighting designers) involved in the production and presentation of the arts are similar to and different from one another in the various arts forms.
2. Compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.
3. Describe relationships between specific artistic styles and products and specific non-arts events (e.g., political, philosophical, technological, religious, scientific, historic).
4. Discuss and describe how, within the cultural contexts of time and place, various art forms tend to be influenced in similar ways with regard to the general stylistic values they exhibit (e.g., classic, romantic, institutional, personal, traditional, experimental).



g r a d e s 9 - 1 2 : a d v a n c e d

#9: Students understand music in relation to history and culture.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Provide leadership in finding and organizing opportunities to involve all students in “assembly” singing as an experiment and experience in multicultural community building (e.g., include traditional music from the various subcultures represented in the school community).
2. Identify various roles that musicians fulfill, cite specific individuals who have functioned in each role, and describe their activities and achievements (e.g., role/functions such as entertainer, teacher, performer, transmitter of cultural tradition).
3. Identify and describe several distinct musical styles, or specific pieces of music, that show the influence of two or more cultural traditions. Identify the source of each influence and trace the historical traditions that produced the synthesis.
4. Identify and explain the stylistic features of a musical work, from an aural example and a written example, that define its aesthetic traditions and historical or cultural context.
5. Explain and give examples of the influence of music on human behavior—in terms of enculturated responses (e.g., experiencing associations with people, places, events; standing for a national anthem and other instances of cultural conformity or cooperation; preferring certain styles and pieces of music), inherent or embodied meanings (e.g., experiencing tension and relaxation, perceiving life-analogies; relating to the formal/expressive properties of the music), and physiological effects, (e.g., toe tapping; coordination enhancement; physical endurance during exercise, alleviation of boredom in repetitious tasks, exciting, calming, and restful effects).