

Elementary Music
Updated January 2008

Best Practices:

K-12 Music Staff Meeting two times a year
Listening

Materials:

Listening Kit Volumes 1-5
Accent on Composer (Albright/O'Reilly, Alfred Publications)
100 Masterpieces of Classical Music 10 volumes (Friendship Catalogue)

Other Listening Suggestions

Haydn: Surprise Symphony
Tchaikovsky: Nutcracker Suite
1812 Overture
Swan Lake
Prokofiev: Peter & the Wolf
Britten: Introduction to the Orchestra
Vivaldi: 4 Seasons
Saint Saens: Carnival of the Animals
Danse Macabre
Beethoven: 5th Symphony
9th Symphony
Mozart: Eine Kleine Nachtmusik
Marriage of Figaro
Ives: Theme & Variations on America
Bach: Prelude & Fugue
R. Strauss: Also Sprach Zarathustra
Any Concerto

Best Practices: Singing K-8

1. Use of Vocal Warm-ups
2. Echo Songs (I Sing, You Sing)
3. Emphasize: Pitch, Diction, Projection, Posture

Materials:

K-8 Music Magazine

Best Practices: Recorder

Begin instruction in 3rd grade
3rd grade tongue, fingering, posture
B, A, G notes (minimally)
4th grade G, A, B, C, D, Low E, Low D
5th grade Low C, D, E, G, A, B, C, D, E

Materials: Plank Road Recorder Publications
Plank Road K-8 Magazine & CDs

Music K-8

Best Practices: Music Room Attributes

- Digital Piano
- Quality Stereo System (CD, tape)
- Mallet Percussion Instruments
- Rhythm Instruments
- Locked Storage
- Chalk/White Board
- Bulletin Board Space
- Teacher Desk & Chair
- Lockable Filing Cabinets
- Guitar Racks (grades 6-8)
- Durable Music Stands

Best Practices – Vocabulary

scale	legato	march	waltz
measure	staccato	largo	arpeggio
bar line	concerto	lento	conductor
double bar line	tone poem	fugue	composer
note head	forte	symphony	repeat signs
beam	mezzo forte	solo	coda
flag	piano	duet	fine
stem	mezzo piano	trio	D. S. al coda
syncopation	crescendo	quartet	fermata
slur	decrescendo	quintet	accent
fortissimo	sonata allegro form	major/minor triads	tie
ternary	rondo	pianissimo	binary
dynamics	opera	pizzicato	interval (pitch)
tempo	orchestra	articulations	ballet
form	jazz	time signature	band
melody	blues	harmony	chorus
beat	rap	rhythm	hip-hop
ritard	sharp	accelerando	country
moderato	natural	allegro	flat
presto	treble clef	andante	rest
theme	phrase	adagio	bass clef
			DaCapo

Instrumental Music – Grades 6, 7 & 8 (Middle School)

1. Students meet at least 3 times per week in heterogeneous groups, homogenous if possible.
2. Grade 6: twice weekly student will use method book Standard of Excellence (Book 1), encompassing all nine standards adapted by the Music Educators National Conference. The third meeting each week becomes a full rehearsal lasting 45-60 minutes. Quality literature

should be used including works by John Philip Sousa, John Edmondson, Anne McGinty, John Kinyon, Robert W. Smith, Michael Sweeney and John O'Reilly.

Grade 7: Same as grade 6 but use Standard of Excellence Book 2.

Grade 8: Same as grade 7 but use Standard of Excellence Book 3.

Minimum of four public performances each year including the Winter Concert, Spring Concert, 8th Grade Transition Ceremony and 5th grade Orientation/Tour at Westerly Middle School.

3. Students will be assessed using the accepted MENC standards included in the MENC book Strategies Benchmarks for Assessing Progress, Iowa the National Standards. Gagne's Theory Workshop for Beginner Bands will be used to assess the theory component (quizzes are included).
4. Instruction in theory included in twice weekly lesson groups. Grade 6: pgs. 1-20; Grade 7: pgs. 21-40; Grade 8: pgs. 41-52.
5. Active and passive listening during rehearsals/lessons should be an ongoing experience.
6. Music equipment is repaired or replaced when needed.
7. Yearly repair budget of \$2,500.00
8. Westerly Middle School should have:
 - 6th grade Beginners Band
 - 7th grade Concert Band
 - 8th grade Wind Ensemble
 - 7th grade Junior Jazz Ensemble and Senior Jazz Ensemble

Best Practices – General Music (6th and 8th grade)

Recorder: students will be able to successfully perform various two and three part pieces in classroom and concert settings

Keyboard: students will be able to successfully perform various exercises and pieces (both individual and/or melodies with harmony (triadic formation)) from the Hal Leonard Fast Track Keyboard Series Book I.

Guitar: Students will be able to successfully perform various exercises and pieces (both individual melodies with harmony (triadic formations)) from the Hal Leonard Guitar Method Book I.

Drum Pads/Percussion: Students will be able to successfully perform various rhythmic exercises and percussion parts individually or with instrumental accompaniment on drum pads, bongos, tambourines and/or maracas.

Best Practices: High School Vocal

- Choral music meets every other day for the entire school year for 83 minutes.

- Vocal music meets every other day on the opposite day for the entire school year for 83 minutes.
- Choral music is for all freshmen and beginning singers, non-auditioned.
- Vocal music is for grades 10-12 auditioned or by permission of the choral director.
- Freshman may enroll in vocal with audition or permission of the director.
- Choral music works on making a good vocal tone, vocal pedagogy, breathing exercises, breath control; each class begins with back rubs and vocal warm-ups.
- Choral music uses the Kodaly Solfege system of singing with hand signals.
- Choral Music Theory; Waeliholh-Brimhall; maintain student portfolios each quarter; Sight Singing Exercises Book 1 workbook; Basic Vocal Warm-ups; appropriate Choral Literature grade 4 or higher; Solo Singing; Community Performance (nursing homes, state house, mall, elementary school)
- Vocal Master Classes in RIMEA All State and Solo and Ensemble Festivals. Spring trip combined with instrumental for adjudication, singing 2, 3 & 4 part rounds, folk songs, a cappella
- Music. Sing vocal parts independently 3-4 public concerts in the evening (Fall, Holiday, Spring, Graduation).
- Sing 3 & 4 part SAB & SATB choral literature.
- Music theory worksheets, quizzes, quarterly grade sheets, weekly practice sheets, CD recordings made for singers to practice.
- Sing independently on each vocal part. Casual and formal performance attire worn.
- Performance juries at mid term and finals.
- Sight singing tests quarterly in duets, melodic dictation and ear training weekly varied styles of music studied on a four year rotation. Renaissance, eclectic, jazz, multi-cultural, special, baroque, classical, contemporary, Broadway, opera, folk songs.
- Class officers elected, president, vice president, secretary, treasurer, historian, web master, choral librarians, probe managers, section leaders appointed by Director for each section, soprano 1 & 2, Alto, tenor and bass.
- Monthly officer and staff meeting.
- Working with the Music Boosters Parent Organization which supports the choral program.
- Award incentive program yearly in June at annual awards assembly and picnic.
- Study of good vocal health and hygiene care and proper use of the voice.
- Quarterly writing assignments on various musical topics.

Guitar 1

- Classes meet every day for 1 quarter
- Classical method studied
- Acoustic guitars used
- Use of flat pic and PIMA fingerings
- Rhythm and melody guitar studied
- 7 chord progressions studied: D, A, G, E, Em, Am, C
- 15 chords studied: A, A7, Am, B7, C, D, D7, Dm, E, E7, Em, Em7, F, G, G7
- Melodies on 6 strings
- 1st position scale ascending and descending
- Chromatic scale ascending and descending

- Use of guitar methods book
- Listening to examples of guitar players and performances
- 7 recital songs use the 7 progression melodies using each of the 6 strings
- Study of appropriate vocabulary
- Parts of the guitar
- History into background of guitar
- Writing assignments on guitar related topics
- Written tests
- Playing proficiencies using guitar rubric
- Playing using guitar rubric
- Study of guitar pedagogy

Guitar 2

- Open to all students grades 10-12 upon completion of Guitar 1
- Classes meet every day for 1 quarter
- Classical method studied
- Acoustic guitars used
- Use of flat pic and PIMA fingerings
- Major scales work ascending and descending C, G, D, A, E, F
- Review of chord progressions using PIMA scratch
- Playing entire master chord chart with 35 chords
- Major 7 chords and progressions
- Writing major scales using starting pitches C, G, D, A, E, B, F, Bb, Eb, Ab, Db
- Study of tablature
- Playing 2 songs using tablature
- Written music theory worksheets
- Written music theory tests
- Arpeggio playing using PIMA fingering
- 5th position playing melodies using the 5th position
- Vocabulary
- Writing assignments on various guitar topics
- Studying of guitar pedagogy
- Listing examples of guitar players and performances

Guitar Ensemble

- Open to all students grades 10-12 upon completion of Guitar 1 & 2 or by permission of instruction
- Classes meet everyday for 1 quarter
- Acoustic guitars used
- Classical method studied
- Use of flat pic & PIMA fingerings
- Ensemble playing of 2, 3, 4 part music
- Study of major scales
- Written tests

- Quizzes
- Writing assignment
- Study of guitar pedagogy
- Playing various repertoire

High School Band Best Practice

- Teach according to MENC National Standards
- Students use Standard of Excellence Method #3
- Meet a minimum of 2-3 times per week (A/B Block) for rehearsal
- Fall/Winter, Spring Concerts, Graduation (3-4 public performances)
- Band Repertoire should include concert band standards (i.e., Dorian Festival-Ericksen, Military Suites-Holst)
- Community service to include parades, town events
- Perform at home football games (half time and in the stands)
- Practice beginning to advance written music theory (theory time)
- Listening should include active/passive. Sousa marches, examples of western music, professional recordings of pieces being used in class
- Maintain student portfolios of best work – review quarterly
- Record concerts
- Assess student quarterly using RIMEA Performance Rubrics
- Major scales to 5 flats/5 sharps
- Students take responsibility for intonation and instrument care
- Students have opportunity to audition for RIMEA Festivals (All States, Solo & Ensemble)
- Marching band meets after school and is part of concert band
- Inventory of school owned instruments/equipment is kept
- Equipment is replaced/repared as needed
- Students conduct band and experience score reading
- Students are appointed to leadership positions including Drum Major, Student Conductor, Section Leaders, Music Librarians, Music Secretaries
- Band scrapbook is maintained

Jazz Band Best Practice

- Teach according to MENC National Standards
- Students use Standard of Excellence Jazz Ensemble Method I & II
- Meet 2-3 times per week for rehearsal (A/B Block)
- 2-3 Public Performances
- Repertoire includes Young Jazz Series with recordings, if possible
- Practice Music Theory to include jazz chords, blues scales
- Listening – passive and active to include pieces studied, improvisation
- Maintain student portfolio of best work; reviewed quarterly
- Record concerts
- Assess students quarterly using RIMEA performance rubrics
- Students have an opportunity to audition for RIMEA Festivals (All State Solo & Ensemble)
- Equipment is replaced/repared as needed

- Students conduct band and experience score reading
- Maintain Jazz Music Library
- Students take responsibility for intonation and instrument care
- Jazz History – Big Band, Be-Bop, Reggae, et. al.
- Attend professional performances

World Music Best Practice

- Students use Music textbook & CD Series
- Cross culture activities/projects
- Experiences performances as a critic
- Discuss music history and appreciation
- Current events in music
- Study music from regions of the world

Music Theory Best Practice

- Students have prior music reading
- Teach according to MENC National Standards
- Students use Alfred's Theory – Complete with Ear Training
- Additional materials for analysis (hymns, pop-tunes, etc.)
- Students compose original works
- Students complete written projects as assigned
- Fluent knowledge in scales, keys, chords, cadences I, IV, V7, I, V/V, II6, etc.

Vocal Music (due to scheduling issues some students are scheduled for a semester or quarter)

At the end of one year of study in vocal music the singers will:

1.0 Sing alone and with others a varied repertoire of music grade 4 or higher

- Sing independently on pitch and in rhythm, with appropriate timbre, diction and posture and maintain a steady tempo
- Sing expressively, with appropriate dynamics, phrasing and interpretation
- Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures
- Sing rounds
- Sing in groups, responding to cues of a conductor
- Participate in RIMEN All-State and Solo and Ensemble Festival

5.0 Reading and notating music

- Follow their part (SAB, SATB) in a written piece of music
- Read and perform basic rhythmic and melodic notation
- Identify pitches using Solfège syllables and symbols
- Read and understand expression marking on the music
- Conduct basic realization of choral pieces
- Sight read simple pieces of music

By the end of year 2 of study of vocal music, students will meet all benchmarks from study in year 1 and will:

1.0 Sing alone and with others a varied repertoire of music

- Sing accurately with good breath control throughout their singing ranges, alone and in small and large ensembles
- Sing with expression and technical accuracy some songs performed from memory
- Sing music representing diverse genres and cultures
- Sing music written (SAB and SATB)

5.0 Reading and notating music

- Read music and theory worksheets in varied meters
- Sight sing melodies in both treble and bass clefs
- Identify and define standard notation

By the end of year 3 of study of vocal music, students will meet all benchmarks from study in year 1 and 2 and will:

1.0 Sing alone and with others a varied repertoire of music

- Sing with expression and technical accuracy a varied repertoire of vocal literature grade 4 and higher
- Sing music SAB and SATB with and without accompaniment a cappella
- Demonstrate well-developed ensemble skills

5.0 Reading and notating music

- Read a vocal score with four parts and describe how the elements of music are used.

By the end of year 4 of study of vocal music, students will meet all benchmarks from study in year 1, 2 and 3 and will:

1.0 Sing alone and with others a varied repertoire of music

- Sing music written in more than 4 parts
- Sing in small ensembles with one student on a part
- Participate in RIMEA All-State and Solo and Ensemble Festivals

5.0 Reading and notating music

- Demonstrate the ability to read of full vocal score by describing how the elements of music are used and explaining all transpositions and clefs
- Interpret non-standard notation symbols

Guitar 1 (one quarter every day)

6.0 Listening to, analyzing and describing music.

- Use appropriate terminology in explaining music, music notation.

5.0 Reading and notating music

- Read whole, half, dotted half, quarter and eighth notes and rests in 2/4, 3/4, 4/4 meter signatures
- Use a system to read simple pitch notation in the treble clef in major keys
- Identify symbols and traditional terms referring to dynamics, tempo and articulation and interpret them correctly when performing.

7.0 Evaluating music and music performances

- Devise criteria for evaluating performances
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles
- Understand basic parts of the guitar
- Perform faces guitar chords and progressions
- Perform basic simple recital songs
- Knowledge of notes on 6 strings of guitar
- Playing guitar basic tablature

Guitar 2 (one quarter every day, successful completion of Guitar 1)

Students will meet all benchmarks from Guitar 1 plus:

- Knowledge of barre chords
- Playing barre chords up to 12th fret
- Mastery of all chords on the chord chart
- Use of PIMA fingerings and arpeggio playing
- Playing and writing major scales
- Playing of tablature
- Students can perform simple melodies in first position, using quarter and eighth notes
- Students can play the G, C, D, Cm, A and Am chords with some fluency
- Students can play and notate notes of a 6 strings of the guitar

- Students can identify the numbers and letter names of the 6 guitar strings
- Students can name, notate and play the natural notes in 1st position on all 6 strings
- Students can spell major and minor chords using notation or guitar fret numbers
- Students can accompany simple 3 chord songs on the guitar
- Students can play simple melodies on the guitar
- Students have well-developed arpeggio technique
- Students have thorough knowledge of the fingerboard
- Students can play arpeggios using a pick or their fingers
- Students have studied the basic blues program
- Students have experience playing barre chords across all twelve frets
- Students can read and perform simple melodies using first position petals
- Students have experience with basic bass, lead and rhythm guitar techniques including the concepts of rhythmic and melodic variation
- Students have experience constructing major scales or manuscript paper

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