



EGRPS
EAST GRAND RAPIDS PUBLIC SCHOOLS

K-12 Music Curriculum

May 2016

Why do we teach music? Not because we expect you to major in music. Not because we expect you to play and sing all your life. Not so you can relax. But...so you will be human. So you will recognize beauty. So you will be sensitive. So you will have something to cling to. So you will have more love, more compassion, more gentleness, more good; in short, more life. Of what value will it be to make a prosperous living unless you know how to live? That is why we teach.

~ Unknown

East Grand Rapids Public Schools

K-12 Music Curriculum Committee

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Vision

Our vision is to provide an exemplary music education for all music students so they will demonstrate a personal artistic appreciation, technical expertise, and an ability to use these skills and understanding to impact the global community.

Mission

Educating and inspiring each student to navigate successfully in a global community

~ EGRPS Mission Statement

In East Grand Rapids Public Schools students will have the opportunity to...

- Pursue a personal music journey through an understanding of emotional and personal expressivity
- Participate in musical experiences through a progressive and aligned curriculum
- Develop a strong foundation of musical skills and a deep appreciation of a vast array of musical styles and excellent performances.
- Maximize music aptitude and achievement.
- Discover how music contributes to the quality of the human experience

Introduction

The 2014 Music Standards are all about *Music Literacy*. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the three artistic processes of:

- Performing
- Responding
- Connecting

These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies. And isn't competence in Performing, Responding, and Connecting what we really want for our students?

Students need to perform – as singers, as instrumentalists, and in their lives and careers.

Students need to respond to music, as well as their culture, their community, and their colleagues.



WHY teach music?

music is a science

It is exact, specific; it demands exact acoustics. A conductor's full score is a chart, a graph which indicates frequencies, intensities, volume changes, melody and harmony all at once and with the most exact control of time.

music is mathematical

It is rhythmically based on the subdivision of time into fractions which must be done instantaneously, not worked out on paper.

music is a foreign language

Most of the terms are in Italian, German, or French; and the notation is certainly not English – but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language. Also, many songs we study are from other cultures.

music is physical education

It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

most of all, music is art.

It allows a human being to take all these dry, technically boring (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, feeling, emotion.

East Grand Rapids Public Schools
Music Curriculum

ELEMENTARY LEVEL

Grades K-5



*I would teach children music, physics, and philosophy,
but most importantly music
for the patterns in music and all the arts are the keys to learning.*
~ Plato

Kindergarten

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
1. Sing, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate beat awareness • Demonstrate resting tone • Demonstrate beginning pitch matching • Demonstrate an awareness of upward and downward melodic contour • Experience rhythm and tonal patterns • Experience the concept of the tonal center • Be introduced to proper vocal production • Experience vocal timbre (tone colors) 	<ul style="list-style-type: none"> • Listening exercises • Echo-singing • Pitch-matching • Solo/Group • Hand signals • Movement • Chanting • Singing games • Puppet play • Visual props • Speaking vs. singing voice 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
2. Perform on instruments, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate beat awareness • Demonstrate performance of locomotor/non-locomotor movement to a pulse • Demonstrate mirror movement • Experience a variety of unpitched percussion and keyboard instruments 	<ul style="list-style-type: none"> • Song accompaniment • Sound stories • Creative movement • Body percussion • Play unpitched percussion/mallet instruments • Simple chord bordun 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

Kindergarten (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
3. Improvise melodies, variations, and accompaniments	<ul style="list-style-type: none"> • Use creative movement to accompany stories, rhymes, poetry, and song using creative movement • Create rhythmic patterns using unpitched instruments and voice 	<ul style="list-style-type: none"> • Rhythm patterns • Vocal response • Chanting • Creative movement 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
4. Compose and arrange music within specified guidelines	<ul style="list-style-type: none"> • Use unpitched and pitched percussion instruments to add tone colors to song, chants, movement, and sound stories 	<ul style="list-style-type: none"> • Choose an instrument • Improvise movement to a song • Partner activities • Body percussion • Singing games 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
5. Read and notate music	<ul style="list-style-type: none"> • Skill introduced beginning at grade 2. 		
6. Listen to, analyze, and describe music	<ul style="list-style-type: none"> • Experience rest within rhythm patterns • Experience major and minor songs • Experience duple and triple metered chants • Experience the difference between the beat and rhythm of the words • Demonstrate sensitivity to differences in musical expression • Experience AB form through verse/chorus songs • Listen to and identify various unpitched percussion instruments 	<ul style="list-style-type: none"> • Songs with sound/silence • Movement: space, weight, time and flow activities • Partner activities • Listening exercises • Songs/chants • Speaking vs singing voice • Use of a visual chart • Perform and identify duple/triple meter 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

Kindergarten (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
7. Evaluate music and music performances	<ul style="list-style-type: none"> Evaluate various recorded performances Recognizes differences from the beginning to the end of the performance. 	<ul style="list-style-type: none"> Performances in class and community Individual/group discussions 	<ul style="list-style-type: none"> Performance Verbal Observation Project
8. Understand relationships between music, the other arts, and disciplines outside the arts	<ul style="list-style-type: none"> Develop a repertoire of songs Experience nursery rhymes Perform sound stories and sequences Develop a movement vocabulary 	<ul style="list-style-type: none"> Singing games Seasonal/folk songs Songs from diverse cultures Vocal inflections/pronunciations Folk dances from various cultures 	<ul style="list-style-type: none"> Performance Verbal Observation Project
9. Understand music in relation to history and culture	<ul style="list-style-type: none"> Develop a repertoire of folk songs, nursery rhymes, and songs from a variety of cultures 	<ul style="list-style-type: none"> Historical features of songs Nursery rhymes Composer study (See Page 25) 	<ul style="list-style-type: none"> Performance Verbal Observation Project

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

~ Zimbabwe Proverb

First Grade

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
1. Sing, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate beat awareness • Demonstrate resting tone • Demonstrate beginning pitch matching • Demonstrate an awareness of upward and downward melodic contour • Demonstrate rhythm and tonal patterns • Demonstrate the concept of the tonal center • Experience proper vocal production • Experience vocal timbre (tone colors) 	<ul style="list-style-type: none"> • Listening exercises • Echo-singing • Pitch-matching • Solo/Group • Hand signals • Movement • Chanting • Singing games • Puppet play • Visual props • Speaking/singing • Visual melodic line 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
2. Perform on instruments, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate performance of movement to a pulse • Demonstrate mirror movement • Experience a variety of unpitched percussion and keyboard instruments • Experience performing micro and macro beats of duple and triple meters • Experience upward and downward melodic contour • Perform a rhyme and an accompanying ostinato in a chant • Experience tonal patterns going up/down 	<ul style="list-style-type: none"> • Song accompaniment • Sound stories • Creative movement • Body percussion • Play unpitched percussion/mallet instruments • Simple chord bordun 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

First Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
3. Improvise melodies, variations, and accompaniments	<ul style="list-style-type: none"> • Use creative movement to accompany stories, rhymes, poetry, and song using creative movement • Create rhythmic patterns using unpitched instruments and voice • Improvise a simple melody/accompaniment for chants, songs, and stories 	<ul style="list-style-type: none"> • Rhythm patterns • Sound stories • Vocal response • Creative movement to music • Chanting 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
4. Compose and arrange music within specified guidelines	<ul style="list-style-type: none"> • Use unpitched and pitched percussion instruments to add tone colors to song, chants, movement, and sound stories • Create sound accompaniments for songs, chants, movement, and stories 	<ul style="list-style-type: none"> • Choose an instrument • Improvise movement to a song • Partner activities • Body percussion • Singing games 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
5. Read and notate music	<ul style="list-style-type: none"> • Skill introduced at grade 2. 		
6. Listen to, analyze, and describe music	<ul style="list-style-type: none"> • Experience sound/silence patterns • Experience major and minor songs • Demonstrate and beginning to identify duple and triple metered music • Experience the difference between the beat and rhythm of the words • Demonstrate sensitivity to differences in musical expression • Experience different song forms through verse/chorus songs • Listen to and identify various unpitched and pitched instruments • Recognize the tonal center in a song 	<ul style="list-style-type: none"> • Songs with sound/silence • Movement: space, weight, time and flow activities • Identification of instruments • Partner activities • Listening exercises • Speaking/singing • Visual chart • Perform and identify duple/triple meter 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

First Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
7. Evaluate music and music performances	<ul style="list-style-type: none"> • Evaluate various recorded performances • Recognizes differences from the beginning to the end of the performance. 	<ul style="list-style-type: none"> • Performances in class and in community • Individual/group discussions 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
8. Understand relationships between music, the other arts, and disciplines outside the arts	<ul style="list-style-type: none"> • Develop a repertoire of songs • Experience nursery rhymes • Perform sound stories and sequences • Develop a movement vocabulary • Experience folk dances and stories 	<ul style="list-style-type: none"> • Singing games • Folk dances from various cultures • Songs from diverse cultures • Sound stories and sequences 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
9. Understand music in relation to history and culture	<ul style="list-style-type: none"> • Develop a repertoire of songs/literature from diverse cultures 	<ul style="list-style-type: none"> • Songs/singing games • Songs from diverse cultures • Nursery rhymes • Patriotic/seasonal/folk songs • Composer study (See Page 25) • Historical features of songs 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

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

~ Anonymous

Second Grade

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
1. Sing, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate beat awareness • Demonstrate resting tone • Demonstrate rhythm patterns in duple and triple meters • Perform tonal center in major/minor tonality • Perform tonic and dominant patterns • Beginning to develop proper vocal tone production • Experience knowledge of tempo and dynamic changes • Experience rest within rhythm patterns • Perform two-part canons and rounds 	<ul style="list-style-type: none"> • Listening exercises • Echo-singing • Solo/Group • Hand signals • Movement • Chanting • Singing games • Puppet play • Visual props • Speaking/singing • Visual melodic line • Singing in rounds 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
2. Perform on instruments, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate performance of beat to a song • Demonstrate mirror movement • Demonstrate appropriate playing technique on pitched and non-pitched instruments • Perform micro and macro beats of duple and triple meters • Perform music with an accompanying ostinato • Experience tonal patterns • Demonstrate knowledge of tempo and dynamic changes • Use speech/body percussion patterns as an ostinato • Experience a multi-part accompaniment 	<ul style="list-style-type: none"> • Song accompaniment • Sound stories • Vocal response • Creative movement • Body percussion • Play unpitched percussion/mallet instruments • Simple chord bordun 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
3. Improvise melodies, variations, and accompaniments	<ul style="list-style-type: none"> • Continue to create dramatization, sound accompaniments, and movement improvisations for stories, rhymes and poetry. • Improvise rhythmic patterns (duple/triple) using unpitched instruments and voice. • Improvise tonal patterns (tonic) using voice • Improvise a simple melody/accompaniment for chants, songs and stories. 	<ul style="list-style-type: none"> • Rhythm patterns and ostinato (Plural?) • Sound stories • Vocal response • Creative movement to music • Chanting (passing the melody games) 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

Second Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
4. Compose and arrange music within specified guidelines	<ul style="list-style-type: none"> • Use unpitched and pitched percussion instruments to add tone colors to song, chants, movement, and sound stories • Create sound accompaniments for songs, chants, movement, and stories 	<ul style="list-style-type: none"> • Choose an instrument • Visual chart • Pitched/unpitched percussion instruments • Create two-measure patterns in duple meter using these note values: quarter, eighth, half 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
5. Read and notate music	<ul style="list-style-type: none"> • Introduce musical notation of known repertoire 	<ul style="list-style-type: none"> • Use of music text • Score construction using a variety of materials • Visual Chart • Rhythmic patterns 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
6. Listen to, analyze, and describe music	<ul style="list-style-type: none"> • Demonstrate rest within rhythm patterns • Beginning to differentiate between major/minor tonalities • Demonstrate and continue to identify duple and triple metered music • Identify musical content within a song • Demonstrate sensitivity to differences in musical expression • Experience different song forms through verse/chorus songs • Listen to and identify various instruments and instrument families • Listen to and identify vocal and instrumental styles of music • Beginning to develop concept of musical form, ie phrasing, sections, AB, ABA 	<ul style="list-style-type: none"> • Movement: space, weight, time and flow activities • Partner activities • Listening exercises • Song form activities • Use of music text • Visual Chart • Score construction using a variety of materials (rearranging musical selections) • Perform and identify duple/triple meter 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

Second Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
7. Evaluate music and music performances	<ul style="list-style-type: none"> • Evaluate various recorded performances • Recognizes differences from the beginning to the end of the performance. 	<ul style="list-style-type: none"> • Performances in class and in community • Individual/group discussions • Use of music textbook 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
8. Understand relationships between music, the other arts, and disciplines outside the arts	<ul style="list-style-type: none"> • Develop a repertoire of songs • Perform sound stories and sequences • Develop a movement vocabulary • Experience folk dances and stories of a variety of cultures 	<ul style="list-style-type: none"> • Use of musical text • Songs/singing games • Seasonal/folk/patriotic songs • Folk dances from various cultures 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
9. Understand music in relation to history and culture	<ul style="list-style-type: none"> • Develop a repertoire of folk songs, nursery rhymes, and songs from a variety of cultures 	<ul style="list-style-type: none"> • Songs/singing games • Patriotic/seasonal songs • Composer study (See Page 25) • Use of musical text • Songs from diverse cultures • Song types: call-response, singing games, patriotic, seasonal, rounds, and folk songs • Historical features of songs 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

Third Grade

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
1. Sing, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate beat awareness • Demonstrate resting tone • Demonstrate rhythm patterns in duple and triple meters • Perform tonal center in major/minor tonality • Perform tonic and dominant patterns • Beginning to develop proper vocal tone production • Experience knowledge of tempo and dynamic changes • Perform two-part canons and rounds 	<ul style="list-style-type: none"> • Listening exercises • Echo-singing • Solo/Group • Hand signals • Movement • Chanting • Singing games • Visual props (slinky, slide whistle) • Sheet music • Singing in rounds 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
2. Perform on instruments, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Perform a rhythmic ostinato using voice, body percussion and instruments • Perform and lead mirror movement • Demonstrate appropriate playing technique on pitched and non-pitched instruments • Perform micro and macro beats of duple and triple meters • Experience tonal patterns • Demonstrate a multi-part accompaniment • Sing and perform chord roots to known songs 	<ul style="list-style-type: none"> • Song accompaniment • Sound stories • Creative movement • Body percussion • Play unpitched percussion/mallet instruments • Simple chord bordun 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

Third Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
3. Improvise melodies, variations, and accompaniments	<ul style="list-style-type: none"> • Continue to create dramatization, sound accompaniments, and movement improvisations for stories, rhymes and poetry. • Improvise rhythmic patterns (duple/triple) using unpitched instruments and voice. • Improvise tonal patterns (tonic and dominant) using voice • Improvise a simple melody/accompaniment for chants, songs and stories. • Create a melodic question/answer between teacher /student, student/student 	<ul style="list-style-type: none"> • Singing (passing the melody/rhythm game) • Sound stories • Small percussion and barred instruments • Vocal response • Creative movement to music 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
4. Compose and arrange music within specified guidelines	<ul style="list-style-type: none"> • Introduce song composition • Experience a sound composition 	<ul style="list-style-type: none"> • Choose an instrument • Use of sheet music • Pitched/unpitched percussion instruments 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
5. Read and notate music	<ul style="list-style-type: none"> • Identify patterns in musical notation of known repertoire • Perform basic rhythmic patterns in duple and triple meters • Experience the five-line staff with the treble clef 	<ul style="list-style-type: none"> • Use of sheet music • Score reading using a variety of materials • Rhythmic dictation 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
6. Listen to, analyze, and describe music	<ul style="list-style-type: none"> • Identify major/minor tonalities • Identify duple and triple metered music • Identify musical content within a song (instruments, patterns, dynamic changes, etc.) • Demonstrate sensitivity to differences in musical expression • Identify and discriminate phrases and sections in songs • Listen to and identify various instruments and instrument families • Experience vocal and instrumental styles of music 	<ul style="list-style-type: none"> • Use of music text • Listening exercises • Various musical aspects of songs (form, meter, tonality...) • Instruments • Movement • Partner activities 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

Third Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
7. Evaluate music and music performances	<ul style="list-style-type: none"> • Evaluate various recorded performances • Recognizes differences from the beginning to the end of the performance. 	<ul style="list-style-type: none"> • Performances in class and in community • Cultural arts activities • Individual/group discussions 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
8. Understand relationships between music, the other arts, and disciplines outside the arts	<ul style="list-style-type: none"> • Develop a repertoire of songs • Develop a movement vocabulary • Experience folk dances and stories of a variety of cultures 	<ul style="list-style-type: none"> • Use of music text • Singing games • Seasonal songs • Songs/dances from diverse cultures 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project
9. Understand music in relation to history and culture	<ul style="list-style-type: none"> • Develop a repertoire of folk songs, nursery rhymes, and songs from a variety of cultures 	<ul style="list-style-type: none"> • Use of music text • Songs/dances from diverse cultures • Composer study (See Page 25) • Song types: spirituals, singing games, patriotic, seasonal, canons/rounds, ballads... • Songs from diverse cultures 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project

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

~ Plato

Fourth Grade

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
1. Sing, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate beat awareness, resting tone, and rhythm patterns • Perform tonal center in major/minor tonality • Perform tonic and dominant patterns • Develop healthy vocal tone production • Perform tempo and dynamic changes • Perform two-part canons/rounds • Experience singing songs with ostinati • Perform chord roots to songs 	<ul style="list-style-type: none"> • Listening exercises • Echo-singing • Solo/Group • Hand signals • Movement • Chanting • Singing games • Visual props • Sheet music 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project • Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
2. Perform on instruments, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Perform a rhythmic ostinato using voice, body percussion and instruments • Perform and lead mirror movement • Demonstrate appropriate playing technique on the recorder • Perform micro and macro beats of duple and triple meters • Perform tonal patterns • Demonstrate a multi-part accompaniment • Sing and perform chord roots to known songs • Perform rhythmic rounds/canons • Perform rhythm patterns • Perform B, A, and G on soprano recorders 	<ul style="list-style-type: none"> • Song accompaniment • Creative movement • Body percussion • Play unpitched percussion/mallet instruments • Simple chord bordun • Recorders 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer

Fourth Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
3. Improvise melodies, variations, and accompaniments	<ul style="list-style-type: none"> • Continue to create dramatization, sound accompaniments, and movement improvisations for stories, rhymes and poetry. • Create movement to accompany musical selections • Improvise rhythmic patterns (duple/triple) using unpitched instruments and voice. • Improvise tonal patterns (tonic and dominant) using voice • Improvise a simple melody/accompaniment for chants, songs and stories. • Create a melodic question/answer between teacher /student, student/student 	<ul style="list-style-type: none"> • Creative movement • Vocal response • Passing the melody games • Use of a variety of instruments 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
4. Compose and arrange music within specified guidelines	<ul style="list-style-type: none"> • Notate and perform a song composition • Create and perform a variation of a song • Create and perform a sound composition 	<ul style="list-style-type: none"> • Create a visual score using a variety of materials • Sound composition • Story orchestrations • Partner activities • Standard musical notation • Recorder composition projects 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
5. Read and notate music	<ul style="list-style-type: none"> • Identify patterns in musical notation of known repertoire • Perform basic rhythmic patterns in duple and triple meters • Label the pitches of the treble clef • Dictate basic rhythm patterns • Explore dynamic markings 	<ul style="list-style-type: none"> • Use of music text • Rhythmic dictation • Theory worksheets • Group activities using terms, notes, and rhythms • Sheet music 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer

Fourth Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
6. Listen to, analyze, and describe music	<ul style="list-style-type: none"> • Identify major/minor tonalities • Identify duple and triple metered music • Identify musical content within a song (instruments, patterns, dynamic changes, etc.) • Demonstrate sensitivity to differences in musical expression • Identify and discriminate phrases and sections in songs • Listen to and identify various instruments and instrument families • Experience vocal and instrumental styles of music 	<ul style="list-style-type: none"> • Listening exercises • Use of music text • Instrument identification games • Form maps of master works • Various musical aspects of songs (form, meter, tonality...) • Sheet music 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
7. Evaluate music and music performances	<ul style="list-style-type: none"> • Evaluate various recorded performances • Recognizes differences from the beginning to the end of the performance. 	<ul style="list-style-type: none"> • Performances in class and community • Use of music text • Individual/group discussions 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
8. Understand relationships between music, the other arts, and disciplines outside the arts	<ul style="list-style-type: none"> • Develop a repertoire of songs • Develop a movement vocabulary • Experience folk dances and stories of a variety of cultures • Discuss lyrics within diverse genres of musical selections 	<ul style="list-style-type: none"> • Use of music text • Diverse songs/folk dances 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer

Fourth Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
9. Understand music in relation to history and culture	<ul style="list-style-type: none"> • Develop a repertoire of folk songs, nursery rhymes, and songs from a variety of cultures 	<ul style="list-style-type: none"> • Use of music text • Songs from diverse cultures • Composer study (See Page 25) • Song types: spirituals, singing games, cumulative, patriotic, seasonal, canons/rounds, and ballads 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer

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

~ Thoreau

Fifth Grade

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
1. Sing, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Demonstrate beat awareness, resting tone, and rhythm patterns • Perform tonal center in major/minor tonality • Perform tonic and dominant patterns • Develop healthy vocal tone production • Perform tempo and dynamic changes • Perform two-part canons/rounds • Perform songs with ostinato, chord roots, and countermelodies, • Perform chord roots to songs • Demonstrate the ability to perform a two-part score 	<ul style="list-style-type: none"> • Listening exercises • Echo-singing • Two part singing • Solo/Group • Hand signals • Movement • Chanting • Singing games • Visual props • Sheet music 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
2. Perform on instruments, alone and with others, a varied repertoire of music	<ul style="list-style-type: none"> • Perform a rhythmic ostinato using voice, body percussion and instruments • Perform and lead mirror movement • Demonstrate appropriate playing technique on instruments • Perform micro and macro beats of duple and triple meters • Perform tonal patterns • Demonstrate a multi-part accompaniment • Sing and perform chord roots to known songs • Perform rhythmic rounds/canons • Perform rhythm patterns 	<ul style="list-style-type: none"> • Song accompaniment • Creative movement • Body percussion • Play unpitched percussion/mallet instruments • Simple chord bordun 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer

Fifth Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
3. Improvise melodies, variations, and accompaniments	<ul style="list-style-type: none"> • Continue to create dramatization, sound accompaniments, and movement improvisations for stories, rhymes and poetry. • Create movement to accompany musical selections • Improvise rhythmic patterns (duple/triple) using unpitched instruments and voice. • Improvise tonal patterns (tonic and dominant) using voice • Improvise a simple melody/accompaniment for chants, songs and stories. • Create a melodic question/answer between teacher /student, student/student • Perform simple vocal improvisations • Experience creative movement to demonstrate theme and variations 	<ul style="list-style-type: none"> • Vocal response • Play small percussion and barred instruments 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
4. Compose and arrange music within specified guidelines	<ul style="list-style-type: none"> • Notate and perform a song composition • Create and perform a variation of a song • Create and perform a sound composition 	<ul style="list-style-type: none"> • Create a visual score using notation • Creative movement utilizing form • Composition projects using instruments • Partner activities 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
5. Read and notate music	<ul style="list-style-type: none"> • Identify patterns in musical notation of known repertoire • Perform basic rhythmic patterns in duple and triple meters • Label the pitches of the treble clef • Introduce the grand staff • Dictate basic rhythm patterns • Identify and perform dynamic and symbolic marking • Read a two-part rhythmic or melodic score • Review note value names 	<ul style="list-style-type: none"> • Use of music text • Rhythmic and tonal dictation • Theory worksheets • Group activities using terms, notes, and rhythms • Sing and play instruments • Sheet music 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer

Fifth Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
<p>6. Listen to, analyze, and describe music</p>	<ul style="list-style-type: none"> • Identify major/minor tonalities • Identify duple and triple metered music • Identify musical content within a song (instruments, patterns, dynamic changes, etc.) • Demonstrate sensitivity to differences in musical expression • Identify and discriminate phrases and sections in songs • Listen to and identify various instruments and instrument families • Experience vocal and instrumental styles of music 	<ul style="list-style-type: none"> • Use of music text • Listening exercises • Instrument identification games • Form maps of masterworks • Major/minor tonality • Movement activities • Sheet music 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
<p>7. Evaluate music and music performances</p>	<ul style="list-style-type: none"> • Evaluate various recorded performances • Recognizes differences from the beginning to the end of the performance. 	<ul style="list-style-type: none"> • Perform in class and in community • Use of music text • Individual/group discussions 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer
<p>8. Understand relationships between music, the other arts, and disciplines outside the arts</p>	<ul style="list-style-type: none"> • Develop a repertoire of songs • Develop a movement vocabulary • Experience folk dances and stories of a variety of cultures • Discuss lyrics within diverse genres of musical selections 	<ul style="list-style-type: none"> • Use of music text • Diverse songs/folk dances • Creative movement 	<ul style="list-style-type: none"> • Performance • Verbal • Observation • Project Student Journal <ul style="list-style-type: none"> – Written – Performance – Peer

Fifth Grade (continued)

Content Standard	Benchmarks	Suggested Activities/Techniques	Assessments
9. Understand music in relation to history and culture	<ul style="list-style-type: none">• Develop a repertoire of folk songs, nursery rhymes, and songs from a variety of cultures	<ul style="list-style-type: none">• Songs from diverse cultures• Use of music text• Song types: folk, spirituals, singing games, jazz, popular, patriotic, seasonal, canons/rounds, and ballads• Composer study (See Page 25)	<ul style="list-style-type: none">• Performance• Verbal• Observation• Project Student Journal<ul style="list-style-type: none">– Written– Performance– Peer

Composers

- Antonio Vivaldi 1678-1741
- Johann Sebastian Bach 1685-1750
- Wolfgang Amadeus Mozart 1719-1787
- Franz Joseph Haydn 1737-1806
- Ludwig Van Beethoven 1770-1827
- Pyotr Ilyich Tchaikovsky 1840-1893
- John Philip Sousa 1854-1932
- Scott Joplin 1868-1917
- George Gershwin 1898-1937
- Duke Ellington 1899-1974
- Aaron Copland 1900-1990
- Woodie Guthrie 1912–1931
- John Williams 1932-
- Andrew Lloyd Webber 1948-
- Beatles Formed: 1957, Liverpool, England; Disbanded 1970

*Music teachers at the elementary level will meet at the beginning of each year to coordinate music and composer activities.

MIDDLE SCHOOL & HIGH SCHOOL LEVEL

Grades 6-12



*Without music, life is
a journey through a desert.*
~ Pat Conroy

Secondary Music Key

Grade Level	Suggested Corresponding Ensemble
6 - 7	<ul style="list-style-type: none"> • 6th Grade Like-Instrument Classes (Violin, Viola, Cello, Bass, Flute, Oboe, Bassoon, Clarinet, Saxophone, Trombone, French Horn, Trumpets, Baritone, Percussion) • 6th Grade Girls Choir • 6th Grade Boys Choir • 7th Grade Girls Choir • 7th Grade Boys Choir • 7th Grade Band • 7th Grade Orchestra
7 - 8	<ul style="list-style-type: none"> • 7th Grade Band • 7th Grade Orchestra • 8th Grade Band • 8th Grade Orchestra • 7th Grade Boys Choir • 7th Grade Girls Choir • 8th Grade Boys Choir • 8th Grade Girls Choir
8 - 10	<ul style="list-style-type: none"> • 8th Grade Band • 8th Grade Orchestra • 8th Grade Boys' Choir • 8th Grade Girls' Choir • HS Concert Band • Freshman Orchestra • 9th Grade Men's Chorus • 9th Grade Women's Chorus • Chamber Singers
10 - 12	<ul style="list-style-type: none"> • HS Symphony Band • Bella Voce • Madrigals

Performing

<p style="text-align: center;">Analyze</p> <p style="text-align: center;">Analyze the structure and context of varied musical works and their implications for performance.</p> <p>Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Essential Question: How does understanding the structure and context of musical works inform performance?</p>			
6 - 7	7 - 8	8 - 10	10 - 12
<ul style="list-style-type: none"> • Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances. 	<ul style="list-style-type: none"> • Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances. 	<ul style="list-style-type: none"> • Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances. 	<ul style="list-style-type: none"> • Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.
<p style="text-align: center;">Interpret</p> <p style="text-align: center;">Develop personal interpretations that consider creators' intent.</p> <p>Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>Essential Question: How do performers interpret musical works?</p>			
6 - 7	7 - 8	8 - 10	10 - 12
<ul style="list-style-type: none"> • Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances. 	<ul style="list-style-type: none"> • Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. 	<ul style="list-style-type: none"> • Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. 	<ul style="list-style-type: none"> • Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
<p style="text-align: center;">Rehearse, Evaluate, and Refine</p> <p style="text-align: center;">Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p> <p>Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>Essential Question: How do musicians improve the quality of their performance?</p>			
6 - 7	7 - 8	8 - 10	10 - 12
<ul style="list-style-type: none"> • Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. 	<ul style="list-style-type: none"> • Develop strategies to address technical challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. 	<ul style="list-style-type: none"> • Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. 	<ul style="list-style-type: none"> • Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.

Performing (continued)

Present

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question: When is a performance judged ready to present?

How do context and the manner in which musical work is presented influence audience response?

6 - 7	7 - 8	8 - 10	10 - 12
<ul style="list-style-type: none"> • Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. • Demonstrate an awareness of the context of the music through prepared and improvised performances. 	<ul style="list-style-type: none"> • Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles. • Demonstrate an understanding of the context of the music through prepared and improvised performances. 	<ul style="list-style-type: none"> • Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres. • Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. 	<ul style="list-style-type: none"> • Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. • Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

Responding

<p style="text-align: center;">Analyze</p> <p style="text-align: center;">Analyze how the structure and context of varied musical works inform the response.</p> <p style="text-align: center;">Enduring Understanding: Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p style="text-align: center;">Essential Question: How does understanding the structure and context of the music influence a response?</p>			
6 - 7	7 - 8	8 - 10	10 - 12
<ul style="list-style-type: none"> Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. 	<ul style="list-style-type: none"> Describe how understanding context and the way the elements of music are manipulated inform the response to music. 	<ul style="list-style-type: none"> Understand how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. 	<ul style="list-style-type: none"> Understand how the analysis of structures and contexts inform the response to music.
<p style="text-align: center;">Interpret</p> <p style="text-align: center;">Support an interpretation of a musical work that reflects the creators'/performers' expressive intent.</p> <p style="text-align: center;">Enduring Understanding: Through their use of elements and structures of music, performers provide clues to their expressive intent.</p> <p style="text-align: center;">Essential Question: How do we discern the musical performers' expressive intent?</p>			
6 - 7	7 - 8	8 - 10	10 - 12
<ul style="list-style-type: none"> Identify interpretations of expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. 	<ul style="list-style-type: none"> Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text. 	<ul style="list-style-type: none"> Understand and appreciate interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. 	<ul style="list-style-type: none"> Appreciate interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and the varied researched sources.
<p style="text-align: center;">Evaluate</p> <p style="text-align: center;">Support personal evaluation of musical works and performances, based on analysis, interpretation, and established criteria.</p> <p style="text-align: center;">Enduring Understanding: Their personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p style="text-align: center;">Essential Question: How do we judge the quality of musical work(s) and performance(s)?</p>			
6 - 7	7 - 8	8 - 10	10 - 12
<ul style="list-style-type: none"> Identify and describe the effect of interest, experience, analysis and context on the evaluation of music. 	<ul style="list-style-type: none"> Explain the influence of experiences, analysis and context on interest in and evaluation of music. 	<ul style="list-style-type: none"> Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. 	<ul style="list-style-type: none"> Evaluate works and performances based on personally- and collaboratively-developed criteria, including analysis of the structure and context.

Connecting

Connecting

Connecting Personal Knowledge/Experience to Classroom Music. Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians understand connections to varied contexts and daily life and connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.

Essential Question: How do musicians, other arts, disciplines, contexts and daily life inform and make meaningful connections to creating, performing and responding to music?

6 - 7

7 - 8

8 - 10

10 - 12

- Students bring experiences to the classroom which can be expressed and connections can be found to relate their experiences to the music being performed.
- Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as appropriate to the experience level of the learner.

K-12 Music Professional Learning Plan

Purpose of Meeting During the 2015-2016 School Year: Our goal was to convene the K-12 Music Department to review, update, and articulate our music curriculum which reflects EGRPS's current classes and the 2014 National Music Standards.

Music Learning Plan

Classroom Recording Capabilities (2014 Bond)

• Pilot Classrooms (microphones/recording) for two classrooms @ \$3,400 each	\$6,800.00
• Large Studio Speakers	\$1,200.00
• Three more classrooms at the High School to be completed (already purchased)	\$10,200.00
• Two more classrooms at the Middle School to be completed this summer	\$6,800.00
• Updated Carts/Projectors (Completed Summer 2015)	
TOTAL	\$25,000.00

For Future Consideration

Professional Learning

- Continue to explore financial opportunities for Music Staff to attend the Michigan Music Conference

Possible Classes

- Middle School Choral Expansion
- Jazz Band
- Additional support for 6-12 String Department

Purchase and Replacement Plans for Music

- Develop a 3-5 year plan for equipment purchase and replacement
- Develop a 3-5 year plan for maintenance of uniforms
- Assess and plan for replacement of the elementary electronic pianos



*Music has always been an important part of my life. I have listened to it, danced to it, dreamed to it, loved to it, laughed to it, and cried to it...
What a tragedy it would be if we lived in a world where music was not taught to children.*

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