

# MUSIC



Arlee Joint School District #8 - Arlee, Montana 59821

# **ARLEE SCHOOL DISTRICT #8J**

**P. O. Box 37 - Arlee, Montana 59821**

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February 2000



# Table of Contents

Rationale .....	3
Performance Standards .....	4
Sings, Alone and with Others, a Varied Repertoire of Music .....	4
Performs on instruments, alone and with others, a varied repertoire of music .....	5
Improvises Melodies, Variations and Accompaniments .....	6
Composes and Arranges Music .....	7
Reads and Notates Music .....	8
Listens To, Analyzes, and Describes Music .....	9
Understands the Relationship Between Music, History, and Culture .....	10
Applies Appropriate Criteria to Music and Musical Performances .....	11
Special Consideration For Instrumental & Vocal Programs .....	12
Instrumental Objectives .....	12
Vocal Objectives .....	12
K - 8 General Music - Scope and Sequence .....	14
7 - 12 Choir - Scope and Sequence .....	16
High School Band - Scope and Sequence .....	19
7/8 Band - Scope and Sequence .....	20
Bibliography .....	21



## Rationale

*Music is a universal language which is understood regardless of ethnic origin or socio-economic status. The language of music conveys a message not dependant on words, enriching human experience. Based upon the following conclusions, we believe every child has the right to fully explore music as listener and active participant.*

1. The arts cultivate the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication.
2. The goal of the arts is to connect person and experience, to build a bridge between verbal and non-verbal, between the strictly logical and the emotional - to further understanding of the whole. Both approaches are powerful and necessary; to deny students either is to disable them.
3. An arts education helps youth explore, understand, accept, and use ambiguity and subjectivity.
4. The arts bring excitement and exhilaration to the learning process. The joy of learning becomes real, powerful, and tangible.
5. The arts are worth learning for their own sake.
6. The arts play a valued role in creating cultures and building civilizations.
7. Students grow in their ability to apprehend their world when they learn the arts.
8. Lifelong participation in the arts should be cultivated as a valuable part of a life fully lived.
9. Awakening to folk arts and their influence on other arts deepens respect for ones own and other communities.
10. The arts are indispensable to freedom of inquiry and expression.
11. The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.
12. Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.
13. The arts provide forms of non-verbal communication that can strengthen the presentation of ideas and emotions.



## Performance Standards

<b>1: Sings, Alone and with Others, a Varied Repertoire of Music.</b>			
K-2	1.1	Sings on pitch and in rhythm, maintaining a steady tempo	Observation
3-5	1.2	Sings with appropriate timbre, diction and posture, and maintains a steady tempo	Observation
3-5	1.3	Sings expressively, with appropriate dynamics, phrasing and interpretation	Observation
3-5	1.4	Blends vocal timbres, matches dynamic levels and responds to the cues of a conductor when singing as part of a group	Observation
3-5	1.5	Sings songs representing genres (e.g., march, work song, lullaby, Dixieland) and styles (e.g., of various composers, nations) from diverse cultures	Observation
6-8	1.6	Sings with good breath control, expression and technical accuracy (e.g., appropriate timbre, intonation and diction; correct pitches and rhythms) at a level that includes modest ranges and changes of tempo, key and meter	Observation
6-8	1.7	Sings music written in two and three parts	Observation
6-8	1.8	Sings music that represents diverse genres (e.g., sonata, madrigal, jazz, barbershop) and cultures	Observation
6-8	1.9	Performs some songs from memory	Observation
9-12	1.10	Sings a varied repertoire of vocal literature with expression and technical accuracy at a moderate level of difficulty (e.g., attention to phrasing and interpretation, various meters and rhythms in a variety of keys)	Observation
9-12	1.11	Sings music written in four parts, with and without accompaniment	Observation
9-12	1.12	Uses ensemble skills (e.g., balance, intonation, rhythmic unity)	Observation



<b>2: Performs on instruments, alone and with others, a varied repertoire of music</b>			
K-2	2.1	Echoes short rhythms (2-4 measure) and melodic patterns	Observation
3-5	2.2	Performs on pitch, in rhythm, with appropriate dynamics and timbre, and maintains a steady tempo	Observation
3-5	2.3	Performs simple rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic and harmonic classroom instruments (e.g., recorder-type instruments, percussion instruments, keyboard instruments, electronic instruments, fretted instruments such as a guitar or ukulele)	Observation
3-5	2.4	Performs a varied repertoire of music representing diverse genres and styles	Observation
3-5	2.5	Performs in groups (e.g., blends instrumental timbres, matches dynamic levels and responds to the cues of a conductor)	Observation
3-5	2.6	Performs independent instrumental parts (e.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords) while others sing or play contrasting parts	Observation
6-8	2.7	Performs on an instrument (e.g., band or orchestra instrument, keyboard instrument, fretted instrument such as guitar, electronic instrument) accurately and independently, alone and in small and large ensembles, with good posture, good playing position and good breath, bow or stick control	Observation
6-8	2.8	Performs with expression and technical accuracy (on a string, wind, percussion, or other classroom instrument) a repertoire of instrumental literature that may include modest ranges and changes of tempo, key and meter	Observation
6-8	2.9	Performs music representing diverse genres and cultures with expression appropriate for the work being performed	Observation
6-8	2.10	Plays by ear simple melodies (e.g., folk songs) on a melodic instrument and simple accompaniments (e.g., strummed, I, IV, V, vi, ii chords) on a harmonic instrument	Observation
9-12	2.11	Performs with expression (e.g., appropriate dynamics, phrasing, rubato) and technical accuracy a large and varied repertoire of instrumental literature at a moderate level of difficulty (e.g., attends to phrasing and interpretation, performs various meters and rhythms in a variety of keys)	Observation
9-12	2.12	Uses ensemble skills (e.g., balance, intonation, rhythmic unity) when performing as part of a group	Observation



<b>3: Improvises Melodies, Variations and Accompaniments</b>			
K-2	3.1	Improvises "answers" in the same style to given rhythmic and melodic phrases	Observation
K-2	3.2	Improvises melodies using a pentatonic scale	Observation
3-5	3.3	Improvises simple rhythmic and melodic ostinato (repetition of a short musical pattern) accompaniments	Observation
3-5	3.4	Improvises simple rhythmic and melodic variations and simple melodic embellishments on familiar melodies	Observation
3-5	3.5	Improvises short songs and instrumental pieces using a variety of sound sources, including traditional sounds (e.g., voices, instruments), nontraditional sounds (e.g., paper tearing, pencil tapping), body sounds (e.g., hands clapping, fingers snapping) and sounds produced by electronic means(e.g., personal computers and basic MIDI devices such as keyboards, sequencers, synthesizers and drum machines)	Observation
6-8	3.6	Improvises simple harmonic accompaniments	Observation
6-8	3.7	Improvises melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies, melodies in major keys, and modes	Observation
6-8	3.8	Improvises short melodies, unaccompanied and over given rhythmic and harmonic accompaniments, in a consistent style (e.g., classical, blues, folk, gospel), meter (e.g., duple, triple) and tonality(e.g., major, pentatonic)	Observation
9-12	3.9	Improvises stylistically appropriate harmonizing parts	Observation
9-12	3.10	Improvises rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys(e.g., folk songs, standard pop songs, hymn tunes)	Observation
9-12	3.11	Improvises original melodies over given chord progressions in a consistent style, meter and tonality	Observation



<b>4: Composes and Arranges Music within Specified Guidelines</b>			
K-2	4.1	Uses a variety of sound sources when composing (e.g., classroom instruments, electronic sounds, body sounds)	Observation
K-2	4.2	Creates and arranges music to accompany readings or dramatizations (e.g., manipulates dimensions such as the variety of sounds, tempo, loudness, mood)	Observation
3-5	4.3	Creates and arranges short songs and instrumental pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique)	Observation
6-8	4.4	Composes short pieces within specified guidelines (e.g., ABA form, limited range and simple rhythms), demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	Composition
6-8	4.5	Arranges simple pieces for voices or instruments other than those for which the pieces originally were written	Arrangement
6-8	4.6	Uses a variety of traditional and nontraditional sound sources and electronic media (e.g., synthesizer, sequencer) when composing and arranging	Observation
9-12	4.7	Composes music in a variety of distinct styles (e.g., classical, folk, pop, jazz, rock)	Compositions
9-12	4.8	Uses the elements of music for expressive effect (e.g., pitch, rhythm, harmony, dynamics, timbre, texture, form)	Compositions
9-12	4.9	Arranges pieces for voices or instruments other than those for which the pieces originally were written in ways that preserve or enhance the expressive effect of the music (e.g., piano music, 4-part hymns, duets, trios, quartets)	Arrangements
9-12	4.10	Composes and arranges music for voices and various acoustic and electronic instruments	Compositions
9-12	4.11	Demonstrates understanding of the ranges and traditional uses of various sound sources (e.g., voices, acoustic instruments, electronic instruments)	Compositions



<b>5: Reads and Notates Music</b>			
K-2	5.1	Reads standard symbols used to notate meter (e.g., 2/4, 3/4, 4/4 time signatures), rhythm (e.g., ) and dynamics (e.g., p, f, <, >) in simple patterns	Observation
K-2	5.2	Uses a system (e.g., syllables, numbers, letters) to read simple pitch notation in the treble clef	Observation
3-5	5.3	Reads in 2/4, 3/4 and 4/4 meter signatures	Observation
3-5	5.4	Knows symbols and traditional terms referring to dynamics (e.g., piano, forte, crescendo, diminuendo), tempo (e.g., presto, ritardando, accelerando) and articulation (e.g., staccato, legato, marcato, accent)	Observation
3-5	5.5	Demonstrates understanding of accidentals	Observation
6-8	5.6	Reads sixteenth and dotted notes and rests in 6/8, 3/8 and alla breve (2/2) meter signatures	Observation
6-8	5.7	Sight reads simple melodies in both the treble and bass clefs	Observation
6-8	5.8	Reads standard notation symbols for pitch, rhythm, dynamics (e.g., piano, forte, crescendo, diminuendo), tempo, articulation (e.g., accents, legato, staccato, marcato) and expression (e.g., phrasing)	Observation
6-8	5.9	Uses standard notation to record musical ideas	Notation
6-8	5.10	Identifies key signatures and performs related scales from memory	Plays scales
6-8	5.11	Understands transposition as it relates to concert pitch for individual instruments	Observation
9-12	5.12	Reads an instrumental or vocal score of up to four staves	Observation
9-12	5.13	Reads music that contains moderate technical demands, expanded ranges and varied interpretive requirements	Observation
9-12	5.14	Identifies relative major/minor keys	Observation
9-12	5.15	Reads notation in C clefs	Observation



<b>6: Listens To, Analyzes, and Describes Music</b>			
K-2	6.1	Explains personal preferences for specific musical works and styles	Discussion
K-2	6.2	Identifies simple musical forms (e.g., AB, ABA, call and response) when presented aurally	Observation
K-2	6.3	Responds through purposeful movement (e.g., swaying, skipping, dramatic play) to selected prominent music characteristics or to specific music events (e.g., meter changes, dynamic changes, same/different sections)	Observation
3-5	6.4	Demonstrates perceptual skills by moving, answering questions about, and describing aural examples of music of various styles and diverse cultures	Observation Discussion
3-5	6.5	Uses appropriate terminology in explaining music, music notation, musical instruments and voices, and musical performances	Discussion
3-5	6.6	Identifies the sounds of a variety of instruments (e.g., orchestral, band, instruments from various cultures) and voices (e.g., male, female, children's voices)	Identifies sounds
3-5	6.7	Identifies specific musical events (e.g., entry of oboe, change of meter, return of refrain) when listening to music	Observation Discussion
6-8	6.8	Analyzes the uses of elements of music in aural examples representing diverse genres and cultures	Discussion
6-8	6.9	Understands the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music	Observation
6-8	6.10	Applies criteria to evaluate the quality (e.g., use of elements to create unity, variety, tension/release, balance) and effectiveness (e.g., expressive impact) of musical performances and compositions	Observation
9-12	6.11	Describes how the elements of music and expressive devices are used in music from a varied repertoire of diverse genres and cultures	Discussion
9-12	6.12	Demonstrates extensive knowledge of technical vocabulary of music	Discussion
9-12	6.13	Identifies and explains compositional devices and techniques that are used to provide unity and variety and tension and release in a musical work (e.g., motives, imitation, retrograde, inversion)	Discussion
9-12	6.14	Describes specific criteria that affect the quality and effectiveness of musical performances, compositions, arrangements and improvisations (e.g., considers questions of unity or variety, consistency, appropriate use of resources)	Discussion



<b>7: Understands the Relationship Between Music, History, and Culture</b>			
K-2	7.1	Knows characteristics that make certain music suitable for specific uses	Observation
K-2	7.2	Demonstrates appropriate audience behavior for the context and style of music performed	Observation
3-5	7.3	Identifies (by genre or style) music from various historical periods and cultures	Discussion
3-5	7.4	Describes how basic elements of music are used in music from various cultures of the world	Discussion
3-5	7.5	Identifies or describes the roles of musicians (e.g., orchestra conductor, folksinger, church organist) in various music settings and cultures	Discussion
6-8	7.6	Describes distinguishing characteristics (e.g., relating to instrumentation, texture, rhythmic qualities, melodic lines, form) of representative music genres and styles from a variety of cultures•	Discussion
6-8	7.7	Describes characteristics that cause various musical works (e.g., from different genres, styles, historical periods, composers) to be considered exemplary	Discussion
6-8	7.8	Compares the functions music serves, the roles of musicians (e.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera) and conditions under which music is typically performed in various cultures of the world	Discussion
9-12	7.9	Classifies unfamiliar but representative aural examples of music (e.g., by genre, style, historical period, culture)	Discussion Observation
9-12	7.10	Identifies sources of American music genres (e.g., swing, Broadway musical, blues) and traces the evolution of these genres and cites musicians associated with them	Discussion
9-12	7.11	Identifies various roles that musicians perform, cites representative individuals who have functioned in each role, and describes activities and achievements	Discussion



<b>8: Knows and Applies Appropriate Criteria to Music and Musical Performances</b>			
K-2	8.1	Uses appropriate criteria for performances	Performs
K-2	8.2	Develops music skills for musical performances, their own enjoyment, and recreational use	Observation
3-5	8.3	Performs music of various styles and diverse cultures, including songs in foreign languages	Observation
3-5	8.4	Develops criteria for evaluating their own performances	Observation
3-5	8.5	Demonstrates knowledge of proper performance etiquette	Observation
6-8	8.6	Creates proper balance in an ensemble performance, demonstrating recognition of how each section functions as part of the music	Observation
6-8	8.7	Shows individual responsibility to the ensemble, both musically and socially	Observation
9-12	8.8	A wide variety of performing ensembles will be available	Observation
9-12	8.9	Drawing from a varied repertoire, incorporating notation, expressive devices, technical vocabulary, students will manipulate the audience to experience an aesthetic response, resulting in monetary gain	Band account
9-12	8.10	Develop advanced performance skills	Observation



## Special Consideration For Instrumental & Vocal Programs To Be Followed Throughout Entire Scope And Sequence

*As one reads this scope and sequence it is assumed that a particular subject is continually developed throughout the student's entire participation in an ensemble. For example, once a student has learned about baroque music, it does not mean that he/she will never discuss baroque music in the classroom setting again. Rather, that knowledge will help in later discussions on baroque music. When teaching music, especially in performance classes, it is the choice of literature that will drive the direction of the class. Regardless of literature, the following objectives should be achieved daily.*

### Instrumental Objectives

1. Through playing a musical instrument, students will develop mental and physical competencies.
2. Students will develop an improved sense of self and respect for others, and will develop a sense of community.
3. Students will become aware of the necessity of extreme care of musical instruments, both their own and those belonging to others.
4. Students will be able to recognize symbols in music: duration, pitch, tempo, dynamics, meter, notation, staff, and clefs.
5. Students will be able to recognize necessary musical concepts such as fingerings, alternate fingerings, positions, etc.
6. Students will be able to realize the value of using proper embouchure, playing position, and breathing.

### Vocal Objectives

1. Through vocal production, students will develop mental and physical competencies.
2. Students will develop an improved sense of self as well as respect for others and will develop a sense of community.



3. Students will become aware of proper vocal care.
4. Students will be able to recognize symbols in music: duration, pitch, tempo, dynamics, meter, notation, staff, and clefs.
5. Students will realize the value of singing with proper breath support, diction, tone quality, improved range, agility, and intonation.

## K - 8 General Music - Scope and Sequence

	RHYTHM			MELODY			FORM		TEXTURE/ THEORY		TERMS/ TONE COLOR	HISTORY/ CULTURE	PERFORMANCE/ APPRECIATION
<b>K</b>	<ul style="list-style-type: none"> <li>o Steady Beat</li> <li>o</li> <li>o Rhythm patterns</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o High/Low</li> <li>o Pitches Ascend/Descend</li> <li>o So-mi-la</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o Call &amp; Response</li> </ul>	o	<ul style="list-style-type: none"> <li>o Unaccompanied</li> <li>o Percussive accompaniment</li> </ul>	o	<ul style="list-style-type: none"> <li>o Fast/Slow</li> <li>o Loud/Soft</li> <li>o Music vs. Noise</li> </ul>	<ul style="list-style-type: none"> <li>o African</li> <li>o</li> <li>o</li> <li>o Asian</li> <li>o</li> </ul>	<ul style="list-style-type: none"> <li>o Develop criteria to evaluate performances</li> <li>o Perform in concert &amp; classroom</li> <li>o Express/Respond</li> </ul>
<b>1</b>	<ul style="list-style-type: none"> <li>o Rhythm vs Beat</li> <li>o Long/Short</li> <li>o</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o Pitches stay same</li> <li>o Do-re-mi</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o AB</li> </ul>	o	<ul style="list-style-type: none"> <li>o Tonic pedal</li> <li>o Simple bordun</li> <li>o Sound color (1-2)</li> </ul>	o	<ul style="list-style-type: none"> <li>o Tempo</li> <li>o Body percussion</li> <li>o Story accomp's</li> <li>o Speech inflection</li> </ul>	<ul style="list-style-type: none"> <li>o Black Spirituals</li> <li>o</li> <li>o</li> <li>o Latin American</li> <li>o</li> <li>o</li> </ul>	<ul style="list-style-type: none"> <li>o Personal judgement &amp; interpretation</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>o Strong/Weak</li> <li>o</li> <li>o 4-beat patterns</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o Do-mi-so</li> <li>o Pentatonic scale</li> <li>o Hometone do (pentatonic)</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o ABA</li> <li>o Phrases</li> </ul>	o	<ul style="list-style-type: none"> <li>o Broken bordun</li> <li>o Level bordun</li> <li>o Ostinato</li> <li>o Counterpoint speech 2-pt</li> <li>o Speech canons</li> </ul>	o	<ul style="list-style-type: none"> <li>o Crescendo/Decrescendo</li> <li>o Accent</li> <li>o Individual voices</li> <li>o Instrument families</li> </ul>	<ul style="list-style-type: none"> <li>o Middle East/Eastern</li> <li>o</li> <li>o Native American</li> <li>o</li> <li>o</li> <li>o</li> <li>o</li> <li>o</li> </ul>	<ul style="list-style-type: none"> <li>o Compare performances (theirs &amp; others)</li> <li>o Audience etiquette</li> <li>o Posture</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>o 2 vs 3 4 4</li> <li>o Bar lines</li> <li>o</li> <li>o Conduct</li> <li>o 8-beat patterns</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o Steps, skips, same</li> <li>o Do-so, so, la, la</li> <li>o Hometone la (pentatonic)</li> <li>o Absolute pitch names</li> <li>o BAGED-recorder</li> </ul>	o	o	<ul style="list-style-type: none"> <li>o AABA</li> <li>o Intro/Coda</li> <li>o Cumulative</li> </ul>	o	<ul style="list-style-type: none"> <li>o Crossover bordun</li> <li>o Moving bordun (5<sup>th</sup> up,down,both)</li> <li>o Counterpoint speech 3-pt</li> <li>o Body perc. canons</li> <li>o Partner songs</li> </ul>	o	<ul style="list-style-type: none"> <li>o Timbre</li> <li>o Children's/Men's Women's Voices</li> <li>o Instrument fam's &amp; methods of producing sound</li> </ul>	<ul style="list-style-type: none"> <li>o Patriotic</li> <li>o</li> <li>o</li> <li>o Polynesian</li> <li>o</li> <li>o</li> <li>o</li> <li>o Ancient</li> <li>o</li> <li>o Medieval</li> <li>o</li> <li>o Renaissance</li> </ul>	<ul style="list-style-type: none"> <li>o Evaluate quality &amp; effectiveness of performance</li> <li>o Performance etiquette</li> <li>o Attend symphony performance</li> </ul>

4	<ul style="list-style-type: none"> <li>o</li> <li>o</li> <li>o (Syncopation)</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o Fa, ti, do<sup>1</sup> (whole/half steps)</li> <li>o Hometone do (diatonic)</li> <li>o Treble clef</li> <li>o BAGEDC<sup>1</sup>D<sup>1</sup>F - (recorder)</li> <li>o Key signatures C, F, G (#, )</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> <li>o o</li> <li>o o</li> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o ABABA, ABACA</li> <li>o Contrasting phrases</li> <li>o Question &amp; Answer</li> </ul>	<ul style="list-style-type: none"> <li>o Moving bordun I - ii, I - VII</li> <li>o Counter melody</li> <li>o Rounds, canons</li> </ul>	<ul style="list-style-type: none"> <li>o Fermata</li> <li>o Legato</li> <li>o Sop/Alto/Tenor/ Bass</li> <li>o Group vs Solo</li> <li>o Identify inst's by sight and sound</li> </ul>	<ul style="list-style-type: none"> <li>o Baroque</li> <li>o</li> <li>o</li> <li>o Classical</li> <li>o</li> <li>o</li> <li>o Romantic</li> <li>o</li> </ul>	<ul style="list-style-type: none"> <li>o Role of musicians</li> </ul>
5	<ul style="list-style-type: none"> <li>o</li> <li>o</li> <li>o Upbeat</li> <li>o 16-beat patterns</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> <li>o o</li> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o Sequence</li> <li>o Hometone la (diatonic)</li> <li>o Octave</li> <li>o Natural sign</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> <li>o o</li> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o Theme &amp; Variations</li> <li>o Cadences</li> <li>o Verse &amp; Refrain</li> </ul>	<ul style="list-style-type: none"> <li>o i - III</li> <li>o i - vi</li> <li>o 3-4 pt canons</li> </ul>	<ul style="list-style-type: none"> <li>o Andante, moderato, allegro</li> <li>o <b>p mf f</b></li> <li>o Voice styles</li> <li>o Soli</li> </ul>	<ul style="list-style-type: none"> <li>o Impressionism</li> <li>o</li> <li>o</li> <li>o 20<sup>th</sup> Century</li> <li>o</li> <li>o</li> <li>o</li> </ul>	<ul style="list-style-type: none"> <li>o Blend</li> <li>o Plays by ear</li> <li>o Balance parts</li> </ul>
6	<ul style="list-style-type: none"> <li>o</li> <li>o</li> <li>o (Syncopation)</li> <li>o 2</li> <li>2</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> <li>o o</li> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o Melodic contour</li> <li>o Grand Staff</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o Interlude</li> <li>o Canon</li> </ul>	<ul style="list-style-type: none"> <li>o I - V<sup>7</sup></li> <li>o Descant</li> </ul>	<ul style="list-style-type: none"> <li>o Allegretto</li> <li>o Accelerando/ Ritardando</li> <li>o Staccato</li> <li>o Ormentation</li> </ul>	<ul style="list-style-type: none"> <li>o Opera</li> <li>o</li> </ul>	<ul style="list-style-type: none"> <li>o Responsibility to ensemble</li> <li>o Discuss effectiveness of performance</li> <li>o Posture</li> </ul>
7	<ul style="list-style-type: none"> <li>o 6    o 3</li> <li>8       8</li> <li>o</li> <li>o</li> <li>o Changing meter</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> <li>o o</li> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o Bass clef</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> </ul>	<ul style="list-style-type: none"> <li>o Antiphonal</li> </ul>	<ul style="list-style-type: none"> <li>o Leading tones</li> <li>o Circle of 5ths</li> <li>o I - IV - V</li> </ul>	<ul style="list-style-type: none"> <li>o A tempo</li> <li>o Rubato</li> <li>o Subito, sfz</li> </ul>	<ul style="list-style-type: none"> <li>o Jazz</li> <li>o</li> <li>o Blues</li> <li>o</li> <li>o Rock</li> <li>o</li> <li>o Country</li> <li>o</li> <li>o Folk</li> </ul>	
8	<ul style="list-style-type: none"> <li>o 5    o 7</li> <li>4       8</li> <li>o Mixed meter</li> <li>o Polyrhythms</li> </ul>	<ul style="list-style-type: none"> <li>o o</li> <li>o o</li> <li>o o</li> </ul>			<ul style="list-style-type: none"> <li>o Fugue</li> </ul>	<ul style="list-style-type: none"> <li>o Major/minor chords</li> <li>o Blues scale</li> </ul>	<ul style="list-style-type: none"> <li>o Theme</li> <li>o Melodic rhythm</li> <li>o Harmonic rhythm</li> </ul>	<ul style="list-style-type: none"> <li>o Broadway musicals</li> <li>o Sumphonic</li> <li>o</li> <li>o Choral</li> <li>o</li> </ul>	

## 7 - 12 Choir - Scope and Sequence

	TECHNIQUE	MELODY	FORM	TEXTURE/ THEORY	TERMS/ TONE COLOR	HISTORY/ CULTURE	PERFORMANCE
7 – 8	<input type="checkbox"/> Breathing and Support <input type="checkbox"/> Phonation - vowels <input type="checkbox"/> Diction - consonants <input type="checkbox"/> Quality - beauty of voice <input type="checkbox"/> Head/Chest voice <input type="checkbox"/> Intonation <input type="checkbox"/> Agility <input type="checkbox"/> Range <input type="checkbox"/> Knowledge of health of voice	<input type="checkbox"/> Intervals <input type="checkbox"/> Various songs in major, minor, & modal keys	<input type="checkbox"/> Rounds & Canons <input type="checkbox"/> AB - Verse & Refrain	<input type="checkbox"/> Leading tones <input type="checkbox"/> Major/Minor Chords <input type="checkbox"/> Parallel 3rds & 6ths <input type="checkbox"/> SAB <input type="checkbox"/> Counter melodies	<input type="checkbox"/> A tempo <input type="checkbox"/> Rubato <input type="checkbox"/> Subito, sfz <input type="checkbox"/> Theme <input type="checkbox"/> Breathmarks	<input type="checkbox"/> Folk song <input type="checkbox"/> American (Jazz, Blues, Spirituals, Swing, etc.) <input type="checkbox"/> Contemporary <input type="checkbox"/> Renaissance, Baroque, Classical <input type="checkbox"/> Ethnic	<input type="checkbox"/> Attend concerts <input type="checkbox"/> Attend festivals <input type="checkbox"/> Evaluate quality & effectiveness of performances <input type="checkbox"/> Assess group goals <input type="checkbox"/> Responsibility to ensemble <input type="checkbox"/> Listen to group while singing own part
9 – 12	<input type="checkbox"/> Breathing and Support <input type="checkbox"/> Phonation - vowels <input type="checkbox"/> Diction - consonants <input type="checkbox"/> Quality - beauty of voice <input type="checkbox"/> Head/Chest voice <input type="checkbox"/> Intonation <input type="checkbox"/> Agility <input type="checkbox"/> Range <input type="checkbox"/> Knowledge of health of voice	<b>SCALES</b> <input type="checkbox"/> <u>Do</u> tonal center <input type="checkbox"/> <u>Re</u> tonal center <input type="checkbox"/> <u>Mi</u> tonal center <input type="checkbox"/> <u>Fa</u> tonal center <input type="checkbox"/> <u>So</u> tonal center <input type="checkbox"/> <u>La</u> tonal center <input type="checkbox"/> <u>Ti</u> tonal center <input type="checkbox"/> Chromatic		<input type="checkbox"/> I - IV - V <input type="checkbox"/> Circle of 5ths <input type="checkbox"/> Suspensions <input type="checkbox"/> Cadences <input type="checkbox"/> SATB <input type="checkbox"/> Counterpoint	<input type="checkbox"/> Melodic rhythm <input type="checkbox"/> Harmonic rhythm <input type="checkbox"/> Neumatic notation	<input type="checkbox"/> American (Jazz, Blues, Spirituals, Swing, etc) <input type="checkbox"/> Contemporary <input type="checkbox"/> Opera <input type="checkbox"/> Broadway Musicals <input type="checkbox"/> Renaissance <input type="checkbox"/> Baroque <input type="checkbox"/> Classical <input type="checkbox"/> Romantic <input type="checkbox"/> Impressionism <input type="checkbox"/> 20 <sup>th</sup> Century <input type="checkbox"/> Ethnic	<input type="checkbox"/> Participate in concerts <input type="checkbox"/> Participate in festivals <input type="checkbox"/> Evaluate quality & effectiveness of performances <input type="checkbox"/> Assess group goals <input type="checkbox"/> Responsibility to ensemble <input type="checkbox"/> Listen to group while singing own part





# Scope and Sequence

Rhythms									
		Enharmonics Chromatic Scale						Major Scale	
		Habañera		"Mannes Hymn" Waltz Strauss				Giere	
Terms			Triplets	D.S. al Fine accet.		<i>rit.</i>			
			<i>Continuous Challenge #1</i>						
Note Sequence									
Flute								<i>alt.</i>	<i>alt.</i>
Oboe								<i>alt.</i>	<i>alt.</i>
Bb Clar.		<i>alt.</i>						<i>alt.</i>	<i>alt.</i>
Bb Bs. Clar.								<i>alt.</i>	<i>alt.</i>
E♭ A. Clar.								<i>alt.</i>	<i>alt.</i>
E♭ A. Sax E♭ B. Sax								<i>alt.</i>	<i>alt.</i>
B♭ T. Sax								<i>alt.</i>	<i>alt.</i>
B♭ Tpt. Bar. T.C.								<i>Bar. only</i>	<i>alt.</i>
F Horn									
Trb. Bar. B.C. Bsan.									
Tuba									
Kybd. Perc.									
Percussion Fundamentals & Techniques									Special Sticking Exercises



## High School Band - Scope and Sequence

Rhythm Performance	Form	Theory	Terms	History/Culture	
	Counterpoint	Modal Scales	Neumatic Notation	Early Church Renaissance	Concerts
		Suspensions			Festivals
		Modulations			Solo/ Ensemble
		Cadences	Programmatic Music	American Symphonic Composers	
			Chance Music		
		Whole Tone Scale	Tone Poem	Impressionism	



## 7/8 Band - Scope and Sequence

Rhythms	Form	Theory	Terms	History/Culture	Performance
		Transpositions	Modulation	Folk Song	Concerts
	Antiphonal	Leading Tones	Rubato	Jazz Artists	Festivals
		Circle of Fifths	Subito	Swing	Solo/ Ensemble
		Blues Scale	A Tempo	Blues	
	Chorale	I-IV-V Progressions	Melodic Rhythm	Dixieland	
			Harmonic Rhythm	Symphonic	
	Fugue	Baroque Improvisation	Grace Notes	Nationalistic	
		Relative Minor	Appoggiatura		
Polyrhythms		Major/Minor Chords	Trills	Ethnic	



## Bibliography

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Kendall, J., and Marzano, R. *Content knowledge: a compendium of standards and benchmarks for K-12 education*. Mid-continent Regional Educational Laboratory, Inc.: Aurora, Colorado. 1996.