

FARMINGTON PUBLIC SCHOOLS

**SECONDARY
VOCAL MUSIC
CURRICULUM**

GRADES 6-12

March 1, 2004

**FARMINGTON PUBLIC SCHOOLS
MIDDLE & HIGH SCHOOL VOCAL MUSIC FACULTY**

This curriculum was written by the
Farmington Middle School and High School Vocal Music Teachers
in Winter 2004.

- Preston Brown, East Middle School
- Margie Donovan, Power Middle School
- Kim Marlinga, Warner Middle School
- Evelyn Schuette, Farmington High School
- Kathy Seremet, Dunckel Middle School
- Tom Schroeder, Harrison High School
- Angel Tuomi, North Farmington High School
- Cathryn Armstrong, Director of Fine Arts

Consultant: Dr. Jackie Wiggins
Professor of Music Education
Oakland University

PHILOSOPHY OF THE MUSIC EDUCATION PROGRAM

Music is a universal form of human intelligence.

Music is an integral part of life.

Music is a central component of every culture.

Musical experience is both academic and aesthetic.

Music expresses the layers and depths of human feeling.

Music is a unique form of knowledge that is directly linked to other forms of intelligence.

Music education is essential to the comprehensive education of all students.

Everyone should have the opportunity to develop his or her capacity for musical understanding.

Every student has the right to a quality music education.

THE PROCESSES OF MUSIC TEACHING AND LEARNING

Music is learned through three interactive processes: listening, performing, and creating.

To learn music, students need to engage in all three means of interaction.

Students demonstrate musical understanding through performing, listening, and creating.

Musical performing, listening, and creating are processes of problem solving.

Musical experiences develop the capacity for abstract thinking.

Musical experiences develop sensitivity to and understanding of humanity and culture.

THE NATURE OF MUSIC TEACHING AND LEARNING

Music education is a holistic process, rooted in the fact that the *processes of music* (performing, listening, or creating) are holistic in nature. In order to perform music, an individual must interact with all the elements of music simultaneously. The same is true of the processes of creating and listening. One may focus on a particular element at one point or another, but that focal point is always embedded in the holistic context of the musical work being performed, created, or listened to. For example, a performer may choose to focus on a particularly difficult rhythm pattern in order to learn to execute it properly, but this becomes a meaningless act if the perfected rhythm pattern is not then reinserted in the music work and performed in context (which means performing the rhythm in the context of all the other elements of music that are present in the work—the structural elements of pitch, melody, harmony, form, texture, and the expressive elements of dynamics, tempo, articulation, and tone color, combining to produce an appropriate style and affective character.)

The ability to engage in musical process is predicated on *musical understanding*. As students grow in their understanding of the various musical elements and how they interact to generate a musical whole, they grow in their ability to perform music, create original music, and listen to music with increasing sophistication.

The holistic nature of *musical process* and *musical understanding* informs our ways of thinking about designing instruction to facilitate and support *musical learning*. First, it implies that individual musical concepts highlighted for instruction must be drawn from whole musical contexts—and that highlighted concepts must be taught in relation to the musical whole—with students understanding their relationship to the whole. It implies that concepts that are “pulled from” the whole must be “reinserted” in the whole in order for students to fully understand how they function musically. This means that one cannot plan to teach a lesson on pitch without teaching it in relation to the melody, harmony, form, and affective qualities of the work in question.

The holistic nature of musical process and the musical understanding that informs that process means that one cannot design instruction that teaches musical elements in isolation. It would be inappropriate to teach *only* rhythm and pitch in first grade, for example. Even the youngest students must have opportunities to develop understanding of *all* the elements of music, even if that understanding begins on a very basic level. Because of the holistic nature of musical process and musical understanding, the most productive way to design instruction in music is to use a model that is holistic and cyclical—one that enables students to experience and formulate understandings of all of elements of music at each stage of their learning, with increasing depth and breadth as they mature in their understanding and experience. As such, Jerome Bruner’s concept of a *spiral curriculum* (articulated in *The Process of Education*, Harvard University Press, 1960) has served the music education profession well.

The spiral nature of music curricula sometimes makes it difficult to articulate specific **Course Objectives** and **Units of Study**. Particularly where student/teacher contact time is limited by the schedule (music only once or twice a week, or for only 20 weeks), the main course objective tends to be to foster in each student increased understanding and the ability to act on that understanding (musical skill). While the activity of the day may be to sing particular choral works or play particular band pieces, or in the case of general music, to experience a particular set of musical works through performing, listening, or creating, the *instructional objective* would always be articulated as a focus on a particular musical element or set of elements—derived from the musical contexts and taught within the musical contexts. In music curricula with limited contact time, there is no equivalent of studying the Civil War in one course and the World Wars in another—or even studying civil rights in one course and economics in another. Whether in kindergarten or in the highest level high school ensembles, the same concepts and principals are taught, just with increasing

depth and increasing understanding of the ways in which the various elements interconnect and interact. What changes from situation to situation is the literature that forms the basis for the experience and the instruction.

Therefore, while this curriculum document clearly articulates **Key Concepts** that are addressed throughout the music program, it cannot articulate specific **Course Objectives** or **Units of Study**. Particularly in secondary performing ensemble classes, deciding which elements will be addressed at which time in the school year is literature-driven. A student may learn how to interpret a complex syncopated rhythm at some point in his or her high school music career, but the specific time may be 9th grade, 10th grade, 11th grade, or 12th grade, depending on when a musical work that contains that kind of rhythm is taught. This is further complicated by the fact that high school ensembles are made up of students from different grade levels—and by the fact that some students will take only 20 or 30 weeks of music during their middle school or high school careers and others will participate for the full three or four years (and it is not impossible for these students to end up seated side by side in a given class). Therefore, this curriculum document articulates the **Key Concepts** that an 8th grade and 12th grade student should know by the time they graduate. It also indicates specific **Benchmarks** expected in relation to the **Key Concepts** and suggested **Assessments** of student understanding of the **Key Concepts**. All **Benchmarks** articulated in this document are in line with both the **National Standards for Arts Education** and the **Michigan K-12 Content Standards for Music**. These standards are indicated throughout this document.

A *backward design process* (G. Wiggins & McTighe, *Understanding By Design*, ASCD, 1998, p. 193) was used to develop this curriculum, starting with the question, “What is worthy and requiring of understanding?” and then considering what would provide “evidence of understanding?” The third stage of this backward design process, decisions about “what learning experiences and teaching promote understanding, interest, and excellence,” is left to the expertise of the teachers who will be carrying out this curriculum.

Regarding **Curricular Integration**, throughout the document, there are suggested *process connections* and *conceptual connections*, indicated by “PC” and “CC.” These refer to the work of R. Wiggins and J. Wiggins (1997, 2001*) in establishing process and conceptual connections as the most productive in keeping with Gardner’s (1983) notion of multiple intelligences—that there are many ways of knowing and that these ways of knowing are unique in some ways and connected in others. This document respects the uniqueness of musical process and the thinking that underlies that process, but also, where appropriate, suggests ways of connecting musical thinking and process to other ways of thinking and other kinds of processes. Potential historical and cultural connections are also indicated (by “HC” and “CulC”).

Regarding **Authentic Application**, musical process is authentic process. This curriculum is designed to function within the context of real musical works. Students perform and listen to real musical works—chosen because of their “real world” significance in cultural and historical contexts. Students who create original music (through composing, improvising, or arranging) are also engaged in “real” music process. As students engage in all of the experiences and activities of the Farmington music program, they are engaged in the same processes as those used by professional musicians. Participation in these music classes is *authentic musical experience*. While it is true that the experiences of students in the Farmington music program lay the groundwork for future professional or amateur work as performers, critics, composers, recording technicians, teachers, and so forth, the main goals of the music program are more linked to *enhancing quality of life*, regardless of a student’s eventual career and life choices.

*Wiggins, J. H. & Wiggins, R. A. (1997). “Integrating through Conceptual Connections.” *Music Educators Journal*, 83(4), 38-41.

Wiggins, R. A. (1997). “Integrating Music Into the Curriculum is the Wrong Mind Set: A response to Barry,” *General Music Today* 10(1), 5-9.

Wiggins, R. A. (2001). “Interdisciplinary Curriculum: Stakeholder Concerns,” *Music Educators Journal*, 87(5), 40-44.

Wiggins, J. (2001). *Teaching for Musical Understanding*. McGraw-Hill.

This Music Curriculum is designed to enable graduates of the Farmington Public Schools to develop the qualities articulated in the **Farmington Public Schools Student Profile**.

COLLABORATIVE TEAM MEMBER

Works cooperatively; resolves disputes constructively; suspends competition when appropriate to work collectively; perceives divergent viewpoints and responds with understanding; treats others with dignity; functions responsibly as a member of a family and other social groups.

EFFECTIVE COMMUNICATOR

Precise in thought; fluent in use of oral and written language; adept with non-verbal forms of expression; adapts communication strategies to suit a purpose; uses various media to express oneself; seeks out ideas of others and checks their perceptions and understandings.

HEALTHY INDIVIDUAL

Pursues a variety of interests and maintains a balance among them; committed to both emotional and physical well-being; self-regulating; respects one's own dignity; accepts one's own abilities and confidently pursues one's potential; expresses emotions constructively; adapts effectively to changes in one's life; forms caring relationships.

KNOWLEDGEABLE THINKER

Builds a bank of powerful ideas from various academic fields; uses these ideas to assimilate new information and construct meaning; applies knowledge to real-life challenges.

LIFE-LONG LEARNER

Sustains learning across one's life span; creates a vision of the future and sets attainable goals for realizing that vision; assumes responsibility for what one can control; continually seeks to renew and extend competence.

QUALITY PRODUCER

Strives to achieve high standards; draws upon prior knowledge; uses appropriate tools to create praiseworthy products and processes; persistently tries to improve the caliber of one's work; takes pride in progress made; motivated by a work ethic and disciplined to honor it.

RESPONSIBLE CITIZEN

Dedicated to democratic values; pursues the common good; safeguards universal human rights; feels a common bond with other Americans and identifies with the ideals of the American heritage; loyal to the nation's institutions but critical when society strays from its principles; cherishes one's legal rights and upholds civic duties; serves the community and exerts influence in public affairs; cares about the dignity and well-being of all people.

THOUGHTFUL PROBLEM SOLVER

Recognizes problems when they arise and is motivated to solve them; weighs alternative solutions before acting; poses questions and explores imaginative ways to answer them; thinks both critically and creatively; evaluates the effectiveness of solutions attempted.

NATIONAL STANDARDS FOR MUSIC EDUCATION	MICHIGAN STANDARDS FOR MUSIC EDUCATION
1. Singing, alone and with others, a varied repertoire of music 2. Performing on instruments, alone and with others, a varied repertoire of music 5. Reading and notating music	1. All students will apply skills and knowledge to perform in the arts.
3. Improvising melodies, variations, and accompaniments 4. Composing and arranging music within specific guidelines	2. All students will apply skills and knowledge to create in the arts.
6. Listening to, analyzing, and describing music 7. Evaluating music and music performance	3. All students will analyze, describe, and evaluate works of art.
9. Understanding music in relation to history and culture	4. All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.
8. Understanding relationships between music, the other arts, and disciplines outside the arts	5. All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

OVERRIDING GOAL OF THE MUSIC CURRICULUM

Students will develop musical independence through the development of conceptual understanding of the elements of music and of how they interact to produce a musical work:

Pitch

Register
Intonation

Rhythm (Duration)

Sound/Silence
Beat
Meter

Melody

Contour and Direction
Intervals
Phrases

Harmony

Tonality
Modality
Chords

Expression

Tempo
Dynamics
Articulation

Timbre (Tone Color)

Form

Texture

Combination of
all elements
produces:

Style

Affect

which
can foster:

**Aesthetic
Experience**

MUSIC CURRICULUM GRADES 6-8

Students in Farmington Schools are required to study music for a minimum of 30 weeks somewhere during their three years in middle school. Students have the option of electing to study music for the full three years, or for any number of semesters between 30 weeks and three years.

Therefore, this curriculum document specifies outcomes that middle school students are expected to achieve by the *end of eighth grade*, reflecting their music study throughout their middle school experience. The document specifies outcomes for students at *two levels*. It is assumed that students functioning at the Advanced Level of proficiency also have all the skills and understandings expected at the Proficient Level.

Proficient Level: Level of proficiency and understanding expected of students who have completed the minimum amount of music study required at the middle school level—30 weeks of study.

Advanced Level: Level of proficiency and understanding expected of students who have chosen to pursue further study of music as part of their middle school experience—students who have participated in music classes throughout the three years of middle school.

We would expect the level of proficiency and understanding of students whose middle school music experience falls between 30 weeks and the full three years to lie somewhere in between, depending on the extent of their experience.

Note about Curricular Integration: Throughout the document, suggested *process connections* and *conceptual connections* are indicated by “PC” and “CC.” Potential *historical* or *cultural connections* are indicated by “HC” and “CulC.”

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u> —Within a musical context, students will be able to:	<u>ASSESSMENTS</u> —Students will demonstrate through:	MI State Standards	National Standards
RHYTHM + PITCH = MELODY 1. Notation represents both pitch and duration of melody. 2. Notation reflects contour and direction of melody. 3. Notation indicates phrasing. 4. Melodies should be performed with pitch and rhythmic accuracy.	PROFICIENT LEVEL <u>Reading</u> Perform simple melodies and accompaniments from notation. PC: Connection to other symbol systems	Sight-reading a simple melody or accompaniment alone and within the context of a group (melodies with stepwise motion, diatonic intervals, basic rhythm and meter).	1 5	1, 5 8
	<u>Intonation</u> Distinguish whether or not they are performing in tune with the rest of the ensemble.	<ul style="list-style-type: none"> Performing with others with appropriate pitch accuracy. Adjusting their personal performance to align with that of the ensemble. 	1, 3 1, 3	1, 6, 7 1, 6, 7
	<u>Simultaneity</u> Distinguish whether or not they are performing in time with the rest of the ensemble.	<ul style="list-style-type: none"> Performing with others with appropriate rhythmic accuracy. Adjusting their personal performance to align with that of the ensemble. Performing appropriately in response to the conductor. 	1, 3 1, 3 1, 3	1, 6, 7 1, 6, 7 1, 6, 7
	<u>Phrasing</u> Recognize phrase within a melody.	<ul style="list-style-type: none"> Performing appropriately in response to the conductor. Making appropriate decisions about when to breathe to establish the phrase. 	1, 3, 4 1, 3, 4	1, 5, 6, 7 1, 5, 6, 7
	CC: Connections to language arts.		5	8

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	Within a musical context, students will be able to:	Students will demonstrate through:	MI State Standards	National Standards
RHYTHM + PITCH = MELODY 1. Notation represents both pitch and duration of melody. 2. Notation reflects contour and direction of melody. 3. Notation indicates phrasing. 4. Melodies should be performed with pitch and rhythmic accuracy.	ADVANCED LEVEL <u>Reading</u> Sight-read music of moderate difficulty independently. PC: Connection to other symbol systems	<ul style="list-style-type: none"> Performing rhythms that include subdivisions in duple and triple meters. Sight-reading music that has stepwise motion, simple intervals, simple rhythms including note names. 	1 1 5	1, 5, 6 1, 5, 6 8
	<u>Intonation</u> Perform in tune with the rest of the ensemble.	<ul style="list-style-type: none"> Performing with others with appropriate pitch accuracy. Adjusting their personal performance to align with that of the ensemble. 	1, 3 1, 3	1, 6, 7 1, 6, 7
	<u>Simultaneity</u> Perform in time with the rest of the ensemble.	<ul style="list-style-type: none"> Performing with others with appropriate rhythmic accuracy. Adjusting their personal performance to align with that of the ensemble. Performing appropriately in response to the conductor. 	1, 3 1, 3 1, 3	1, 6, 7 1, 6, 7 1, 6, 7
	<u>Phrasing</u> Understand the structure of a phrase within a melody and shape the phrase in a musical manner.	<ul style="list-style-type: none"> Performing appropriately in response to the conductor. Making appropriate decisions about using breath (or bowing or other appropriate technique) to shape a phrase. 	1, 3, 4 1, 3, 4	1, 5, 6, 7 1, 2, 5, 6, 7
	CC: Connections to language arts.		5	8

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	BENCHMARKS—Within a musical context, students will be able to:	ASSESSMENTS—Students will demonstrate through:	MI State Standards	National Standards
HARMONY 1. Melodies function within and reflect a harmonic structure. 2. Harmonic structure can be implied through melody. 3. Harmonic structure can be represented by notation. 4. Melodies can be harmonized. 5. Chords can accompany melodies.	PROFICIENT LEVEL <u>Tonality (Tonal Center)</u> Identify the tonic (“do” or “1” or “home tone”) by ear. Identify on the printed page the tonic in the keys of C, F, and G major.	Singing or playing the tonic in the context of a melody. Verbally identifying the tonic in the context of a melody.	1, 3 1, 3	1, 5, 6, 7 1, 5, 6, 7
	<u>Modality (Scale, Pathway from do to do)</u> Identify major and minor.	<ul style="list-style-type: none"> • Performing melodies accurately. • Verbally describing the qualities of major and minor and using appropriate labels to identify them. • Composing or improvising original melodies in major or minor 	1, 3 3 2	1, 6, 7 6, 7 3, 4
	CC: Connection to mathematical sets		5	8
	<u>Chords</u> Identify I, IV, and V7 and hear when the chords change. Understand what a triad is.	Physical response (raising hand, etc.) or performing the appropriate chords on instruments such as choir chimes. <ul style="list-style-type: none"> • Locating triads in their printed music. • Performing triads as part of warm-ups and identify them in works. 	1, 3 1 1, 3	1, 5, 6, 7 5 1, 5, 6, 7
	Understanding the relationship between chords and melodies	Improvising melodies over simple chord progressions	2	3

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	Within a musical context, students will be able to:	Students will demonstrate through:	MI State Standards	National Standards
HARMONY 1. Melodies function within and reflect a harmonic structure. 2. Harmonic structure can be implied through melody. 3. Harmonic structure can be represented by notation. 4. Melodies can be harmonized. 5. Chords can accompany melodies.	ADVANCED LEVEL <u>Tonality (Tonal Center)</u> Identify and accurately perform the tonic (“do” or “1” or “home tone”). On the printed page, identify the tonic in several major keys.	Singing or playing the tonic in the context of a melody. Verbal description.	1, 3 1	1, 2, 5, 6, 7 5
	<u>Modality (Scale, Pathway from do to do)</u> Identify major and minor. Understand the relationships between major and minor. CC: Connection to sets in math.	<ul style="list-style-type: none"> • Performing melodies accurately. • Verbally describing the qualities of major and minor and using appropriate labels to identify them. • Composing or improvising original melodies in major or minor Verbal description.	1, 3 2 1, 3 5	1, 5, 6, 7 3, 4 5, 6 8
	<u>Chords</u> Identify I, IV, and V7 and hear when the chords change. Understand what a triad is and experiment with added 7ths. Be aware of use other chords (e.g., ii,vi)	Physical response (raising hand, etc.) or performing the appropriate chords on instruments such as choir chimes. <ul style="list-style-type: none"> • Locating chords in their printed music. • Performing chords as part of warm-ups and identify them in works. 	2, 3 1	1, 2, 5, 6, 7 1, 5
	Understanding the relationship between chords and melodies	Improvising melodies over simple chord progressions	2	3

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
FORM Form is the (horizontal) organization of musical ideas as they move through time.	Identify repeating and contrasting sections of a musical work (e.g., intro, bridge, coda, A, B, Rondo, Theme and Variation, etc.)	<ul style="list-style-type: none"> • Moving in response to the different sections of music as they listen or perform • Labeling or discussing section changes • Written analysis of music they are performing or hearing • Analyzing musical scores for changes • Composing original works in particular forms 	1, 3	5, 6, 7
	Develop understanding of how, when, and why musicians use form to organize music	Analyzing music performed, created, and listened to	1, 2, 3, 4, 5	1, 3, 4, 5, 6, 7, 9
	PC, CC, HC: Structure in Art, Architecture, Literature, Dance, Science		4, 5	8

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
TEXTURE Texture is the (vertical) organization of musical ideas as they move through time.	PROFICIENT LEVEL			
	Perform music with multiple parts and maintain an independent part within the context of the whole	Performing as part of a group with or without teacher direction	1, 3	1, 5, 6, 7
	Perform in a group setting with a beginning understanding of balance and blend	Performing a musical line with awareness of their line in relation to the whole	1, 3	1, 5, 6, 7
	Understand how their part contributes to the whole ensemble and musical work	Ability to perform a musical line accurately with others	1, 3	1, 5, 6, 7
	Understand how layers of music are put together to create the texture of a piece.	Composing original works in particular textures	2	4
	ADVANCED LEVEL			
Perform in a group setting with proper balance and blend	Performing a musical line with appropriate dynamics, shape, and awareness of the singing of their peers	1, 3	1, 5, 6, 7	
Analyze a score for textural content	Ability to recognize and describe textural change in the score	1, 3	1, 5, 6, 7	
Develop understanding of how, when, and why musicians use texture to organize music	Analyzing music performed, created, and listened to	1, 2, 3, 4, 5	1, 3, 4, 5, 6, 7, 9	

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
EXPRESSION = DYNAMICS, TEMPO, ARTICULATION 1. Music is interpreted to express the human condition. 2. A musician's interpretive tools are dynamics, tempo, and articulation. 3. Musicians also utilize phrasing (see melody) and tone color (see timbre) when interpreting the expressive qualities of the music.	Make appropriate decisions when interpreting musical scores	Identifying and/or performing with appropriate diction, dynamics, tempo, phrasing, tone color	1, 2, 3, 4, 5	1, 5, 6, 7, 9
	Perform music with understanding of conductor's indications of dynamics, tempo, and articulation	Their personal performance within the context of the ensemble	1, 3	1, 6, 7
	Recognize and understand dynamic, tempo, and articulation markings on a musical score	Singing or playing accurately from a musical score	1, 3	1, 5, 6, 7
	Develop understanding of how, when, and why musicians use dynamics, tempo, and articulation as a means of expression	<ul style="list-style-type: none"> • Decisions in performing alone or in a group (in song, in relation to the text) • Composing or improvising original music using specific expressive techniques 	1, 2, 3, 4, 5 2	1, 3, 4, 5, 6, 7, 9 3, 4
	CC, HC, CulC: Tools for Expression in other arts		5	8

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	BENCHMARKS—Within a musical context, students will be able to:	ASSESSMENTS—Students will demonstrate through:	MI State Standards	National Standards
TIMBRE (TONE COLOR) A musical score should be properly realized by the appropriate use of characteristic tone quality.	PROFICIENT LEVEL Understand how to produce supported tone with resonance	<ul style="list-style-type: none"> beginning to produce basic breathing technique while performing individually or in a group (diaphragmatic support, posture) ability to sing the five basic (Italian) vowel sounds 	1, 3	1, 6, 7
	Develop understanding of how, when, and why musicians manipulate timbre as a means of expression	Composing or improvising original music using specific expressive techniques	1 2	1 3, 4
	ADVANCED LEVEL Produce supported tone with resonance	<ul style="list-style-type: none"> use of proper breathing technique while performing individually or in a group (diaphragmatic support, posture) ability to focus the sound in different areas of resonance ability to shape vowels appropriately 	1 1, 3 1, 3	1 1, 6, 7 1, 6, 7
	Produce tone quality appropriate to style of music	<ul style="list-style-type: none"> performing individually or in an ensemble 	1, 3, 4	1, 6, 7, 9
	Evaluate their own tone quality and that of others	<ul style="list-style-type: none"> correcting problems that arise during performance identifying and describing tone quality of performance 	1, 3, 4 3, 4	1, 6, 7, 9
	PC and CC: Connections to color and shading in visual art		5	8

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	BENCHMARKS—Within a musical context, students will be able to:	ASSESSMENTS—Students will demonstrate through:	MI State Standards	National Standards
STYLE The elements of music combine to produce particular musical styles. Styles are generally rooted in and representative of particular historical and cultural contexts.	Understand how the various elements of music combine to produce particular styles	Identification of style characteristics during listening or performing experiences	1, 3, 4, 5	1, 5, 6, 7, 9
	Understand how various performance techniques produce particular styles	Appropriate application of style characteristics to performance	1, 3, 4, 5	1, 5, 6, 7, 9
	Understand and produce historically and culturally appropriate performance	Description and/or comparison of different musical works (experienced through listening or performing)	1, 3, 4, 5	1, 5, 6, 7, 9
	Develop understanding of how, when, and why musicians use style	<ul style="list-style-type: none"> • Appropriate performance decisions • Composing or improvising original music using specific stylistic characteristics 	1, 3, 4, 5 2	1, 5, 6, 7, 9 3, 4
	CC, HC, CulC: Connections to style in any of the arts, including Language Arts		5	8

BY THE END OF EIGHTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u> —Within a musical context, students will be able to:	<u>ASSESSMENTS</u> —Students will demonstrate through:	MI State Standards	National Standards
<p style="text-align: center;">AFFECT</p> <p>Affect is the feeling generated by a particular work of art.</p> <p>The elements of music combine to produce particular affective qualities.</p>	Understand how the various elements of music combine to produce affective qualities in music	Description and/or comparison of different musical works (experienced through listening or performing)	3, 4, 5	5, 6, 7
	Understand how various performance techniques produce affective qualities	Appropriate application of expressive elements to performance	1, 3, 4, 5	1, 6, 7
	Develop understanding of how, when, and why musicians produce affective qualities	<ul style="list-style-type: none"> • Appropriate performance decisions (in song, in relation to the text) • Composing or improvising original music designed to generate particular affective qualities and responses 	1, 3, 4, 5 2	1, 5, 6, 7, 9 3, 4,
	PC, CC, HC, CulC: Connections to affect in any of the arts, including Language Arts		5	8

MUSIC CURRICULUM FOR NON-PERFORMANCE-BASED CLASSES GRADES 6-8

These are the curricular goals for music courses designed for students who are interested in enhancing their understanding of music and how it functions. While performing music will be a part of the learning processes of these classes, there is no expectation that these students will perform in a public venue.

<u>BENCHMARKS</u>—Students in Non-Performance-Based Classes will be able to:	<u>ASSESSMENTS</u>—Students in Non-Performance-Based Classes will demonstrate through	MI State Standards	National Standards
<ul style="list-style-type: none"> • develop understanding of how, when, and why musicians use the elements of music • develop ability to use the elements of music in context appropriate to the goals of the course • develop ability to organize the elements of music to be able to utilize them as a means of personal expression • develop understanding of the roles music plays in the world, in history, in cultural contexts (as appropriate to the goals of the course) 	<ul style="list-style-type: none"> • singing or performing on classroom instruments such as MIDI keyboards or other electronic or acoustic instruments • composing and improvising original music • listening and identifying in musical works 	<p>1, 2, 4, 5</p> <p>1, 2, 3, 4, 5</p> <p>3, 4, 5</p>	<p>1, 2, 5, 6, 7</p> <p>1, 2, 3, 4, 5, 6, 7</p> <p>6, 7, 8, 9</p>

MUSIC CURRICULUM FOR PERFORMANCE-BASED CLASSES

GRADES 9-12

Students in Farmington Schools are required to study one of the fine arts for a minimum of 20 weeks somewhere during their four years in high school. Students have the option of electing to study music for the full four years, or for any number of semesters between 20 weeks and four years.

Therefore, this curriculum document specifies outcomes that high school students are expected to achieve by the *end of twelfth grade*, reflecting their music study throughout their high school experience. The document specifies outcomes for students at *two levels*. It is assumed that students functioning at the Advanced Level of proficiency also have all the skills and understandings expected at the Proficient Level.

Proficient Level: Level of proficiency and understanding expected of students who have completed the minimum amount of music study required at the high school level—20 weeks of study.

Advanced Level: Level of proficiency and understanding expected of students who have chosen to pursue further study of music as part of their high school experience—students who have participated in music classes throughout the four years of high school.

We would expect the level of proficiency and understanding of students whose high school music experience falls between 20 weeks and the full four years to lie somewhere in between, depending on the extent of their experience.

Note about Curricular Integration: Throughout the document, there are suggested *process connections* and *conceptual connections* indicated by “PC” and “CC.” Potential *historical or cultural connections* are indicated by “HC” and “CulC.”

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	BENCHMARKS—Within a musical context, students will be able to:	ASSESSMENTS—Students will demonstrate through:	MI State Standards	National Standards
RHYTHM + PITCH = MELODY 1. Notation represents both pitch and duration of melody. 2. Notation reflects contour and direction of melody. 3. Notation indicates phrasing. 4. Melodies should be performed with pitch and rhythmic accuracy.	PROFICIENT LEVEL <u>Reading</u> Perform simple melodies from notation. PC: Connection to other symbol systems	<ul style="list-style-type: none"> Sight-reading a simple melody alone or within the context of a group (melodies with stepwise motion, diatonic intervals, basic rhythm and meter). Performing rhythms that include subdivisions in duple and triple meters. 	1	1, 5, 6, 7
	<u>Intonation</u> <ul style="list-style-type: none"> Sing a melody in tune with a sense of tonal center. Distinguish whether or not they are performing in tune with the rest of the ensemble. 	<ul style="list-style-type: none"> Performing individually or with others with appropriate pitch accuracy. Adjusting their personal performance to align with that of the ensemble. 	1, 3	1, 5, 6, 7
	<u>Simultaneity</u> Distinguish whether or not they are performing in time with the rest of the ensemble.	<ul style="list-style-type: none"> Performing with others with appropriate rhythmic accuracy. Adjusting their personal performance to align with that of the ensemble. Performing appropriately in response to the conductor or ensemble. 	1, 3	1, 5, 6, 7
	<u>Phrasing</u> <ul style="list-style-type: none"> Recognize phrase within a melody. 	<ul style="list-style-type: none"> Performing appropriately in response to the conductor or ensemble. Making appropriate decisions about when to breathe to establish the phrase. 	1, 3, 4	1, 5, 6, 7
	CC: Connections to language arts.			1, 3, 4
			5	8

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	BENCHMARKS—Within a musical context, students will be able to:	ASSESSMENTS Students will demonstrate through:	MI State Standards	National Standards
RHYTHM + PITCH = MELODY 1. Notation represents both pitch and duration of melody. 2. Notation reflects contour and direction of melody. 3. Notation indicates phrasing. 4. Melodies should be performed with pitch and rhythmic accuracy.	ADVANCED LEVEL <u>Reading</u> Sight-read music independently meeting appropriate MSVMA standards. PC: Connection to other symbol systems	Sight-reading, individually or within the context of a group, 3 or 4 part diatonic music that contains intermediate-level rhythms and intervals.	1, 3	1, 5, 6, 7
	<u>Intonation</u> <ul style="list-style-type: none"> Perform in tune with the rest of the ensemble. Recognize in-tune and out-of-tune performance. Understand the relationship between proper vocal production and pitch accuracy. 	<ul style="list-style-type: none"> Performing individually and/or with others with appropriate pitch accuracy and vocal technique. Adjusting their personal performance to align with that of the ensemble. Ability to critique musical performance through analytical listening, 	1, 3, 4	1, 5, 6, 7
	<u>Simultaneity</u> Perform in time with the rest of the ensemble.	<ul style="list-style-type: none"> Performing with others with appropriate rhythmic accuracy. Adjusting their personal performance to align with that of the ensemble. Performing appropriately in response to the conductor or ensemble. 	1, 3, 4	1, 5, 6, 7
	<u>Phrasing</u> <ul style="list-style-type: none"> Perform a melody with sensitivity to phrase structure and affective impact. 	<ul style="list-style-type: none"> Performing appropriately in response to the conductor or ensemble and reflecting the musical style. Making appropriate decisions about using breath to shape a phrase. 	1, 3, 4	1, 5, 6, 7
	CC: Connections to language arts.			5

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u> —Within a musical context, students will be able to:	<u>ASSESSMENTS</u> —Students will demonstrate through:	MI State Standards	National Standards
HARMONY 1. Melodies function within and reflect a harmonic structure. 2. Harmonic structure can be implied through melody. 3. Harmonic structure can be represented by notation. 4. Melodies can be harmonized. 5. Chords can accompany melodies.	PROFICIENT LEVEL <u>Tonality</u> Identify the tonic and the tonic triad by ear and on the printed page.	<ul style="list-style-type: none"> • Singing the tonic and the tonic triad in the context of a melody. • Visually and verbally identifying the tonic and the tonic triad in the context of a melody. 	1, 3 1, 3	1, 5, 6, 7 1, 5, 6, 7
	<u>Modality</u> Identify major and minor.	<ul style="list-style-type: none"> • Performing melodies accurately. • Verbally describing the qualities of major and minor and using appropriate labels to identify them. • Composing or improvising original melodies in major or minor 	1, 3 3 2	1, 5, 6, 7 6, 7 3, 4
	CC: Connection to mathematical sets			8
	<u>Chords</u> Understand what a triad is.	<ul style="list-style-type: none"> • Locating triads in their printed music. • Performing triads as part of warm-ups and identify them in works. 	1 1, 3	1, 5, 6, 7 1, 6, 7
	Understanding the relationship between chords and melodies	Improvising melodies over simple chord progressions	2	3

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u> —Within a musical context, students will be able to:	<u>ASSESSMENTS</u> —Students will demonstrate through:	MI State Standards	National Standards
<p style="text-align: center;">HARMONY</p> <p>1. Melodies function within and reflect a harmonic structure. 2. Harmonic structure can be implied through melody. 3. Harmonic structure can be represented by notation. 4. Melodies can be harmonized. 5. Chords can accompany melodies.</p>	<p>ADVANCED LEVEL</p> <p><u>Tonality</u></p> <ul style="list-style-type: none"> Identify various diatonic chords by ear and on the printed page in various keys. Understand that melodies emanate from and imply chord progressions. 	<ul style="list-style-type: none"> Singing the tonic and basic chords in the context of a musical work. Visually and verbally identifying the tonic and basic chords in the context of a melody. 	1, 3 1, 3	1, 5, 6, 7 1, 5, 6, 7
	<p><u>Modality</u></p> <p>Identify major and minor and experience other modes.</p>	<ul style="list-style-type: none"> Performing melodies accurately. Verbally describing the qualities of major and minor and using appropriate labels to identify them. Composing or improvising original melodies in major or minor 	1, 3 1, 3 2	1, 5, 6, 7 1, 5, 6, 7 3, 4
	<p>On the printed page, identify the tonic in all major keys.</p>	Verbal description.	3	5 6, 7
	<p>Understand the relationships between major and minor.</p> <p>CC: Connection to mathematical sets</p>	Verbal description.	3 5	8

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
FORM Form is the (horizontal) organization of musical ideas as they move through time.	Understand and describe the overall formal structure of works they are performing.	<ul style="list-style-type: none"> • Labeling or discussing section changes • Written analysis of music they are performing or hearing • Analyzing musical scores for changes • Composing original works in particular forms 	1, 3 1, 3, 4, 5 1, 3, 4, 5 2	1, 5, 6, 7 1, 5, 6, 7, 9 1, 5, 6, 7, 9 4
	Develop understanding of how, when, and why musicians use form to organize music.	Analyzing music performed, created, and listened to	1, 2, 3, 4, 5 4, 5	1, 5, 6, 7, 9 8, 9
	PC, CC, HC, CulC: Structure in Art, Dance, Architecture, Literature, Science			

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
TEXTURE Texture is the (vertical) organization of musical ideas as they move through time.	PROFICIENT LEVEL Perform music with multiple parts and maintain an independent part within the context of the whole	Performing as part of a group with or without teacher direction	1, 3	1, 5, 6, 7
	Perform in a group setting with a beginning understanding of balance and blend	Performing a musical line with awareness of their line in relation to the whole	1, 3	1, 5, 6, 7
	Understand how their part contributes to the whole ensemble and musical work	Ability to perform a musical line accurately with others	1, 3	1, 5, 6, 7
	Understand how layers of music are put together to create the texture of a piece.	Composing original works in particular textures	2	4
	ADVANCED LEVEL Perform in a group setting with proper balance and blend	Performing a musical line with appropriate dynamics, shape, and awareness of the singing of their peers	1, 3	1, 5, 6, 7
	Analyze a score for textural content	Ability to recognize and describe textural change in the score	1, 3	1, 5, 6, 7
	Identify various textures using appropriate terminology (homophonic, polyphonic, etc.)	Verbally describing music they are performing and listening to.	1, 3	1, 5, 6, 7
	Develop understanding of how, when, and why musicians use texture to organize music	Analyzing music performed, created, and listened to	1, 2, 3, 4, 5	1, 3, 4, 5, 6, 7, 9

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
<p style="text-align: center;">EXPRESSION = DYNAMICS, TEMPO, ARTICULATION</p> <p>1. Music is interpreted to express the human condition. 2. A musician’s interpretive tools are dynamics, tempo, and articulation. 3. Musicians also utilize phrasing (see melody) and tone color (see timbre) when interpreting the expressive qualities of the music.</p>	Make appropriate decisions when interpreting musical scores	Identifying and/or performing with appropriate diction, dynamics, tempo, phrasing, tone color	1, 3, 4, 5	1, 5, 6, 7, 9
	Perform music with understanding of conductor’s indications of dynamics, tempo, and articulation	Their personal performance within the context of the ensemble	1, 3	1, 5, 6, 7
	Recognize and understand dynamic, tempo, and articulation markings on a musical score	Singing or playing accurately from a musical score	1, 2, 3	1, 5, 6, 7
	Develop understanding of how, when, and why musicians use dynamics, tempo, and articulation as a means of expression	<ul style="list-style-type: none"> • Decisions in performing alone or in a group (in song, in relation to the text) • Composing or improvising original music using specific expressive technique 	1, 2, 3, 4, 5 2	1, 5, 6, 7, 9 3, 4
	CC, HC, CulC: Tools for Expression in other arts		5	8

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
TIMBRE (TONE COLOR) A musical score should be properly realized by the appropriate use of characteristic tone quality.	<p>PROFICIENT LEVEL Understand how to produce supported tone with resonance</p>	<ul style="list-style-type: none"> • utilizing appropriate breathing techniques while performing individually or in a group (diaphragmatic support, posture, use of breath) • demonstrating rudimentary skill in focusing the sound in different areas of resonance 	1, 3	1, 5, 6, 7
	<p>Develop understanding of how, when, and why musicians manipulate timbre as a means of expression</p>	<p>Composing or improvising original music using specific expressive techniques</p>	2	3, 4
	<p>ADVANCED LEVEL Produce supported tone with resonance</p>	<ul style="list-style-type: none"> • use of appropriate breathing technique while performing individually or in a group • ability to focus the sound in different areas of resonance • ability to shape vowels correctly and modify them where appropriate. 	1, 3	1, 5, 6, 7
	<p>Produce tone quality appropriate to style of music</p>	<ul style="list-style-type: none"> • performing individually or in an ensemble 	1, 3	1, 6, 7
	<p>Evaluate their own tone quality and that of others</p>	<ul style="list-style-type: none"> • correcting problems that arise during performance • identifying and describing tone quality of performance 	1, 3	1, 6, 7, 9
	<p>PC and CC: Connections to color and shading in visual art</p>		1, 3, 5	1, 6, 7, 9
			5	8

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
STYLE The elements of music combine to produce a particular style. Styles of music reflect historical and cultural traditions and genres.	Understand how the various elements of music combine to produce particular styles	Identification of style characteristics during listening or performing experiences (with knowledge of appropriate labels for some styles, genre, historical periods or cultures)	1, 3, 4, 5	1, 5, 6, 7, 9
	Understand how various performance techniques produce particular styles	Appropriate application of style characteristics to performance	1, 3, 4, 5	1, 5, 6, 7, 9
	Understand and produce historically and culturally appropriate performance	Performing with historically and culturally appropriate style characteristics (performance practice)	1, 3, 4, 5	1, 5, 6, 7, 9
	Develop understanding of how, when, and why musicians use style	<ul style="list-style-type: none"> • Appropriate performance decisions • Composing or improvising original music using specific stylistic characteristics 	1, 3, 4, 5 2	1, 5, 6, 7, 9 3, 4
	CC, HC, CulC: Connections to style in any of the arts, including Language Arts		5	8

BY THE END OF TWELFTH GRADE...				
KEY CONCEPTS:	<u>BENCHMARKS</u>—Within a musical context, students will be able to:	<u>ASSESSMENTS</u>—Students will demonstrate through:	MI State Standards	National Standards
<p style="text-align: center;">AFFECT</p> <p style="text-align: center;">Affect is the feeling generated by a particular work of art.</p> <p style="text-align: center;">The elements of music combine to produce particular affective qualities.</p>	Understand how the various elements of music combine to produce affective qualities in music	Description and/or comparison of different musical works (experienced through listening or performing)	3, 4, 5	6, 7, 9
	Understand how various performance techniques produce affective qualities	Appropriate application of expressive elements to performance	1, 3, 4, 5	1, 5, 6, 7, 9
	Understand how textual narrative links to musical narrative (that is, the musical setting of a text that makes a song).	Discussing and making decisions about interpretation of vocal music in terms of the text and the connections between the text and the music.	1, 3, 4, 5	1, 5, 6, 7, 9
	Develop understanding of how, when, and why musicians produce affective qualities	<ul style="list-style-type: none"> • Making appropriate performance decisions (in song, in relation to the text). • Demonstrating and describing how they plan to interpret a piece of music based on knowledge of how to interpret the score (in song, including text) rooted in the cultural and historical context of the work. • Composing or improvising original music designed to generate particular affective qualities and responses 	1, 3, 4, 5 1, 3, 4, 5 2	1, 5, 6, 7, 9 1, 5, 6, 7, 9 3, 4
	PC, CC, HC, CulC: Connections to affect in any of the arts, including Language Arts		5	8

Farmington Format:
Vocal Music
CURRICULUM
for Performance-Based Classes
GRADES SIX through EIGHT

Students in Farmington Schools are required to study music for a minimum of 30 weeks somewhere during their three years in middle school. Students have the option of electing to study music for the full three years, or for any number of semesters between 30 weeks and three years.

Therefore, this curriculum document specifies outcomes that middle school students are expected to achieve by the *end of eighth grade*, reflecting their music study throughout their middle school experience. The document specifies outcomes for students at *two levels*. It is assumed that students functioning at the Advanced Level of proficiency also have all the skills and understandings expected at the Proficient Level.

Proficient Level: Level of proficiency and understanding expected of students who have completed the minimum amount of music study required at the middle school level—30 weeks of study.

Advanced Level: Level of proficiency and understanding expected of students who have chosen to pursue further study of music as part of their middle school experience—students who have participated in music classes throughout the three years of middle school.

We would expect the level of proficiency and understanding of students whose middle school music experience falls between 30 weeks and the full three years to lie somewhere in between, depending on the extent of their experience.

...singing, performing, improvising, composing, reading, listening, evaluating, understanding music (National Standards)

Element – Melody (Pitch + Rhythm)

(At more advanced levels of musical experience, such as those that are part of the secondary school music curriculum, pitch and rhythm are generally conceived and acted upon within the context of melody.)

Key Concepts

- Notation represents both pitch and duration of melody.
- Notation reflects contour and direction of melody.
- Notation indicates phrasing.
- Melodies should be performed with pitch and rhythmic accuracy.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

- P8M1 Perform simple melodies and accompaniments from notation.
- P8M2 Distinguish whether or not they are performing in tune with the rest of the ensemble.
- P8M3 Distinguish whether or not they are performing in time with the rest of the ensemble.
- P8M4 Recognize phrase within a melody.

Benchmarks for Advanced Level

Within a musical context, students will be able to:

- A8M1 Sight-read music of moderate difficulty independently.
- A8M2 Perform in tune with the rest of the ensemble.
- A8M3 Perform in time with the rest of the ensemble.
- A8M4 Understand the structure of a phrase within a melody and shape the phrase in a musical manner.

(P8M1 – Proficient Level, expected by the end of Grade 8, Key Concept Melody, Benchmark #1)

(A8M1 – Advanced Level, expected by the end of Grade 8, Key Concept Melody, Benchmark #1)

Curricular Integration

P8M1 & A8M1: Process Connection to other symbol systems.

P8M4 & A8M4: Conceptual Connection to language arts.

Authentic Application

The ability to understand, perform, hear, and create music with attention to pitch and duration (rhythm) and the ways these two elements combine to produce melody is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Harmony

Key Concepts

- Melodies function within and reflect a harmonic structure.
- Harmonic structure can be implied through melody.
- Harmonic structure can be represented by notation.
- Melodies can be harmonized.
- Chords can accompany melodies.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

P8H1 Identify the tonic (“do” or “1” or “home tone”) by ear.

P8H2 Identify on the printed page the tonic in the keys of C, F, and G major.

P8H3 Identify major and minor modalities.

P8H4 Identify I, IV, and V7 and hear when the chords change.

P8H5 Understand what a triad is.

Benchmarks for Advanced Level

Within a musical context, students will be able to:

A8H1 Identify and accurately perform the tonic

A8H2 On the printed page, identify the tonic in several major keys.

A8H3 On the printed page, identify the tonic in

- A8H4 Identify major and minor modalities.
- A8H5 Understand the relationships between major and minor modalities.
- A8H6 Identify I, IV, and V7 and hear when the chords change.
- A8H7 Understand what a triad is and experiment with added 7ths.
- A8H8 Be aware of use other chords (e.g., ii,vi)

Curricular Integration

P8H3 & A8H4: Conceptual Connection to mathematical sets.

Authentic Application

The ability to understand, perform, hear, and create music with attention to harmonic structure is central to all Western music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Form

Key Concept

- Form is the (horizontal) organization of musical ideas as they move through time.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

- 8F1 Identify repeating and contrasting sections of a musical work (e.g., intro, bridge, coda, A, B, Rondo, Theme and Variation, etc.).
- 8F2 Develop understanding of how, when, and why musicians use form to organize music.

Curricular Integration

Process, Conceptual, and Historical Connections to structure in Art, Architecture, Literature, Dance, Science

Authentic Application

The ability to understand, perform, hear, and create music with attention to formal structure is central to all Western and some non-Western music-making and music listening experiences. These skills and understandings therefore

support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Texture

Key Concept

- Texture is the (vertical) organization of musical ideas as they move through time.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

P8Tx1 Perform music with multiple parts and maintain an independent part within the context of the whole.

P8Tx2 Perform in a group setting with a beginning understanding of balance and blend.

P8Tx3 Understand how their part contributes to the whole ensemble and musical work.

Benchmarks for Advanced Level

Within a musical context, students will be able to:

A8Tx1 Perform in a group setting with proper balance and blend.

A8Tx2 Analyze a score for textural content.

A8Tx3 Develop understanding of how, when, and why musicians use texture to organize music.

Authentic Application

The ability to understand, perform, hear, and create music with attention to textural structure is central to all Western and many non-Western music-making and music listening experiences. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Expression (Dynamics, Tempo, Articulation)

Key Concepts

- Music is interpreted to express the human condition.
- A musician’s interpretive tools are dynamics, tempo, and articulation.
- Musicians also utilize phrasing (see melody) and tone color (see timbre) when interpreting the expressive qualities of the music.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

8Ex1 Make appropriate decisions when interpreting musical scores.

8Ex2 Perform music with understanding of conductor’s indications of dynamics, tempo, and articulation.

8Ex3 Recognize and understand dynamic, tempo, and articulation markings on a musical score.

8Ex4 Develop understanding of how, when, and why musicians use dynamics, tempo, and articulation as a means of expression.

Curricular Integration

Conceptual, Historical, and Cultural Connections to tools for expression in other arts

Authentic Application

The ability to understand, perform, hear, and create music with attention to expressive qualities is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Timbre (Tone Color)

Key Concept

- A musical score should be properly realized by the appropriate use of characteristic tone quality.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

P8Tm1 Understand how to produce supported tone with resonance

Benchmarks for Advanced Level

Within a musical context, students will be able to:

- A8Tm1 Produce supported tone with resonance.
- A8Tm2 Produce tone quality appropriate to style of music.
- A8Tm3 Evaluate their own tone quality and that of others.

Curricular Integration

Process and Conceptual Connections to color and shading in visual art

Authentic Application

The ability to understand, perform, hear, and create music with attention to timbral qualities is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Style

Key Concepts

- The elements of music combine to produce particular musical styles.
- Styles are generally rooted in and representative of particular historical and cultural contexts.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

- 8S1 Understand how the various elements of music combine to produce particular styles.
- 8S2 Understand how various performance techniques produce particular styles.
- 8S3 Understand and produce historically and culturally appropriate performance.
- 8S4 Develop understanding of how, when, and why musicians use style.

Curricular Integration

Conceptual, Historical, and Cultural Connections to style in any of the arts, including Language Arts

Authentic Application

The ability to understand, perform, hear, and create music with attention to the qualities that generate particular styles is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Affect

Key Concepts

- Affect is the feeling generated by a particular work of art.
- The elements of music combine to produce particular affective qualities.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

8A1 Understand how the various elements of music combine to produce affective qualities in music.

8A2 Understand how various performance techniques produce affective qualities.

8A3 Develop understanding of how, when, and why musicians produce affective qualities.

Curricular Integration

Process, Conceptual, Historical, and Cultural Connections to style in any of the arts, including Language Arts

Authentic Application

The ability to understand, perform, hear, and create music with attention to the qualities that generate particular affective responses is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Farmington Format:

Vocal Music

CURRICULUM

For Performance-Based Classes

GRADES NINE through TWELVE

Students in Farmington Schools are required to study one of the fine arts for a minimum of 20 weeks somewhere during their four years in high school. Students have the option of electing to study music for the full four years, or for any number of semesters between 20 weeks and four years.

Therefore, this curriculum document specifies outcomes that high school students are expected to achieve by the *end of twelfth grade*, reflecting their music study throughout their high school experience. The document specifies outcomes for students at *two levels*. It is assumed that students functioning at the Advanced Level of proficiency also have all the skills and understandings expected at the Proficient Level.

Proficient Level: Level of proficiency and understanding expected of students who have completed the minimum amount of music study required at the high school level—20 weeks of study.

Advanced Level: Level of proficiency and understanding expected of students who have chosen to pursue further study of music as part of their high school experience—students who have participated in music classes throughout the four years of high school.

We would expect the level of proficiency and understanding of students whose high school music experience falls between 20 weeks and the full four years to lie somewhere in between, depending on the extent of their experience.

...singing, performing, improvising, composing, reading, listening, evaluating, understanding music (National Standards)

Element – Melody (Pitch + Rhythm)

(At more advanced levels of musical experience, such as those that are part of the secondary school music curriculum, pitch and rhythm are generally conceived and acted upon within the context of melody.)

Key Concepts

- Notation represents both pitch and duration of melody.
- Notation reflects contour and direction of melody.
- Notation indicates phrasing.
- Melodies should be performed with pitch and rhythmic accuracy.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

- P12M1 Perform simple melodies from notation.
- P12M2 Sing a melody in tune with a sense of tonal center.
- P12M3 Distinguish whether or not they are performing in tune with the rest of the ensemble.
- P12M4 Distinguish whether or not they are performing in time with the rest of the ensemble.
- P12M5 Recognize phrase within a melody.

Benchmarks for Advanced Level

Within a musical context, students will be able to:

- A12M1 Sight-read music independently meeting appropriate MSVMA standards.
- A12M2 Perform in tune with the rest of the ensemble.
- A12M3 Recognize in-tune and out-of-tune performance.
- A12M4 Understand the relationship between proper vocal production and pitch accuracy.
- A12M5 Perform in time with the rest of the ensemble.
- A12M6 Perform a melody with sensitivity to phrase structure and affective impact.

Curricular Integration

- P12M1 & A12M1: Process Connection to other symbol systems.
- P12M5 & A12M6: Conceptual Connection to language arts.

Authentic Application

The ability to understand, perform, hear, and create music with attention to pitch and duration (rhythm) and the ways these two elements combine to produce melody is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Harmony

Key Concepts

- Melodies function within and reflect a harmonic structure.
- Harmonic structure can be implied through melody.
- Harmonic structure can be represented by notation.
- Melodies can be harmonized.
- Chords can accompany melodies.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

P12H1 Identify the tonic and the tonic triad by ear and on the printed page.

P12H2 Identify major and minor modalities.

P12H3 Understand what a triad is.

Benchmarks for Advanced Level

Within a musical context, students will be able to:

A12H1 Identify various diatonic chords by ear and on the printed page in various keys.

A12H2 Understand that melodies emanate from and imply chord progressions.

A12H3 Identify major and minor and experience other modes.

A12H4 On the printed page, identify the tonic in all major keys.

A12H5 Understand the relationships between major and minor.

Curricular Integration

P12H2 & A12H3: Conceptual Connection to mathematical sets.

Authentic Application

The ability to understand, perform, hear, and create music with attention to harmonic structure is central to all Western music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Form

Key Concept

- Form is the (horizontal) organization of musical ideas as they move through time.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

12F1 I Understand and describe the overall formal structure of works they are performing.

12F2 Develop understanding of how, when, and why musicians use form to organize music.

Curricular Integration

Process, Conceptual, and Historical Connections to structure in Art, Architecture, Literature, Dance, Science

Authentic Application

The ability to understand, perform, hear, and create music with attention to formal structure is central to all Western and some non-Western music-making and music listening experiences. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Texture

Key Concept

- Texture is the (vertical) organization of musical ideas as they move through time.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

- P12Tx1 Perform music with multiple parts and maintain an independent part within the context of the whole.
- P12Tx2 Perform in a group setting with a beginning understanding of balance and blend.
- P12Tx3 Understand how their part contributes to the whole ensemble and musical work.

Benchmarks for Advanced Level

Within a musical context, students will be able to:

- A12Tx1 Perform in a group setting with proper balance and blend.
- A12Tx2 Analyze a score for textural content.
- A12Tx3 Identify various textures using appropriate terminology (homophonic, polyphonic, etc.)
- A12Tx4 Develop understanding of how, when, and why musicians use texture to organize music.

Authentic Application

The ability to understand, perform, hear, and create music with attention to textural structure is central to all Western and many non-Western music-making and music listening experiences. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Expression (Dynamics, Tempo, Articulation)

Key Concepts

- Music is interpreted to express the human condition.
- A musician’s interpretive tools are dynamics, tempo, and articulation.
- Musicians also utilize phrasing (see melody) and tone color (see timbre) when interpreting the expressive qualities of the music.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

- 12Ex1 Make appropriate decisions when interpreting musical scores.
- 12Ex2 Perform music with understanding of conductor's indications of dynamics, tempo, and articulation.
- 12Ex3 Recognize and understand dynamic, tempo, and articulation markings on a musical score.
- 12Ex4 Develop understanding of how, when, and why musicians use dynamics, tempo, and articulation as a means of expression.

Curricular Integration

Conceptual, Historical, and Cultural Connections to tools for expression in other arts

Authentic Application

The ability to understand, perform, hear, and create music with attention to expressive qualities is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one's life with casual listening to music to professional engagement in music.

Element – Timbre (Tone Color)

Key Concept

- A musical score should be properly realized by the appropriate use of characteristic tone quality.

Benchmarks for Proficient Level

Within a musical context, students will be able to:

- P12Tm1 Understand how to produce supported tone with resonance

Benchmarks for Advanced Level

Within a musical context, students will be able to:

- A12Tm1 Produce supported tone with resonance.
- A12Tm2 Produce tone quality appropriate to style of music.
- A12Tm3 Evaluate their own tone quality and that of others.

Curricular Integration

Process and Conceptual Connections to color and shading in visual art

Authentic Application

The ability to understand, perform, hear, and create music with attention to timbral qualities is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Style

Key Concepts

- The elements of music combine to produce particular musical styles.
- Styles are generally rooted in and representative of particular historical and cultural contexts.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

12S1 Understand how the various elements of music combine to produce particular styles.

12S2 Understand how various performance techniques produce particular styles.

12S3 Understand and produce historically and culturally appropriate performance.

12S4 Develop understanding of how, when, and why musicians use style.

Curricular Integration

Conceptual, Historical, and Cultural Connections to style in any of the arts, including Language Arts

Authentic Application

The ability to understand, perform, hear, and create music with attention to the qualities that generate particular styles is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

Element – Affect

Key Concepts

- Affect is the feeling generated by a particular work of art.
- The elements of music combine to produce particular affective qualities.

Benchmarks (for both Proficient and Advanced Levels)

Within a musical context, students will be able to:

- 12A1 Understand how the various elements of music combine to produce affective qualities in music.
- 12A2 Understand how various performance techniques produce affective qualities.
- 12A3 Understand how textual narrative links to musical narrative (that is, the musical setting of a text that makes a song).
- 12A4 Develop understanding of how, when, and why musicians produce affective qualities.

Curricular Integration

Process, Conceptual, Historical, and Cultural Connections to style in any of the arts, including Language Arts

Authentic Application

The ability to understand, perform, hear, and create music with attention to the qualities that generate particular affective responses is central to all music-making and music listening experience. These skills and understandings therefore support all life experience with music—everything from enriching one’s life with casual listening to music to professional engagement in music.

PROPOSALS

This music curriculum will enable students to meet the highest levels of state and national standards, and achieve the quality of excellence that the Farmington community has come to expect. In order to best carry out this curriculum, we propose:

- a revised middle school schedule

Proposed Middle School Music Schedule			
1st Semester (20 wks)		2nd Semester (20 wks)	
6 th Grade Music repeatable	6 th Grade Music repeatable	6 th Grade Music repeatable	6 th Grade Music repeatable
6 th Grade Choir – option for sharing with instrumental (schedule and eligibility for participation must be determined by teachers)		6 th Grade Choir – option for sharing with instrumental (schedule and eligibility for participation must be determined by teachers) repeatable (new repertoire, similar level)	
7 th Grade Choir – 2 x 20 weeks or 7 th Grade Music		7 th Grade Choir – 2 x 20 weeks or 7 th Grade Music repeatable (new repertoire, similar level)	
7 th Grade Choir – full year - option for sharing with instrumental (schedule and eligibility for participation must be determined by teachers)			
8 th Grade Choir – 2 x 20 weeks		8 th Grade Choir – 2 x 20 weeks	
8 th Grade Choir – full year - option for sharing with instrumental (schedule and eligibility for participation must be determined by teachers)			

- a common preparation period for music teachers at the middle school level—within each school (already established at the HS level).
- that a line item be added to the district music budget specifically to support the secondary vocal program with piano accompanists for rehearsals and performances. The fine arts director and the vocal music teachers would evaluate the skills of and participate in the selection of these individuals.

- that the secondary media centers have discographies and listening stations to support research and independent study for all students—not just music students (discography to be determined by the music faculty).

BASIC EQUIPMENT AND RESOURCES NECESSARY TO SUPPORT SECONDARY VOCAL MUSIC PROGRAMS

To support performance-based and non-performance-based classes, each classroom needs:

Presently Available in All Buildings

- An acoustically sound rehearsal room with sufficient rehearsal space
- Adequate office space for music staff
- Each room equipped with a white board with music staves (*some schools are missing staves*)
- Each school equipped with sufficient sections of standing risers (depending on size of ensembles)
- Each school equipped with sufficient number of appropriate posture chairs
- Platform risers
- Acoustic shells
- Quality stereo/recording system
- Quality microphones and stands
- Piano that is well maintained
- Adequate building budgets for music (as appropriate for ensemble size)

Not Presently Available in All Buildings:

- Professional quality keyboards (synthesizers) for composing, improvising, performing, theory work
- 1 Superscope (CD recorder/burner)
- Adequate district budget for accompanists
- Adequate storage space for sound equipment, risers, and uniforms
- Adequate budget for uniforms for choral ensembles (*needed for middles schools and some high schools*)
- Adequate building budgets for memberships to choral organizations and festival fees
- Properly ventilated and humidified rooms (*in some buildings, lack of humidity damages equipment*)