

TABLE OF CONTENTS

Introduction	3
Goals	4
Strands	5
Music Theory/Literacy	5
Performance	5
Music History and Cultural Context	5
Analysis, Evaluation, and Critique	5
Aesthetics	5
How to read this document	6
Example (outcome with benchmark)	6
Outcome Codes	6
MUSIC DELIVERY MODEL (4)	8
Music Theory/Literacy	8
Performance	8
Music History and Cultural Context	9
Analysis, Evaluation, and Critique	10
Aesthetics	10
BEGINNING BAND (5) & ADVANCED BAND (6)	11
Music Theory/Literacy	11
Performance	11
Music History and Cultural Context	13
Analysis, Evaluation, and Critique	14
Aesthetics	14
MS BAND I (7) and MS BAND II (8)	15
Music Theory/Literacy	15
Performance	15
Music History and Cultural Context	17
Analysis, Evaluation, and Critique	17
Aesthetics	17
HS PERCUSSION	18
Music Theory/Literacy	18
Performance	18
Music History and Cultural Context	20
Analysis, Evaluation, and Critique	20
Aesthetics	21

INSTRUMENTAL MUSIC: BAND BENCHMARKS/OUTCOMES

HS CONCERT BAND	22
Music Theory/Literacy	22
Performance	22
Music History and Cultural Context	24
Analysis, Evaluation, and Critique	24
Aesthetics	24
HS SYMPHONIC BAND	26
Music Theory/Literacy	26
Performance	26
Music History and Cultural Context	28
Analysis, Evaluation, and Critique	28
Aesthetics	28
HS WIND ENSEMBLE	29
Music Theory/Literacy	29
Performance	29
Music History and Cultural Context	31
Analysis, Evaluation, and Critique	31
Aesthetics	31
ELEMENTARY GUIDELINES FOR INSTRUMENTAL ENRICHMENT	32
Students	32
Parents	32
Classroom Teachers	33
Colleagues and Administrators Scheduling issues	33
Learning environments	34
Mutual professional respect	34



Introduction

Outcomes/Benchmarks identify the essential knowledge and skills required in the music curriculum for each grade level or course in schools. The outcomes/benchmarks outline the minimum criteria for a sequential course of study within a comprehensive music education program. The outcomes/benchmarks are designed to be cumulative, progressing in complexity by grade level from kindergarten (general music) through several sequences of high school courses (performance).

Throughout music education, course content is organized into five specific content strands or topics: **Music Theory/Literacy**; **Performance**; **Music History and Cultural Context**; **Analysis, Evaluation, and Critique**; and **Aesthetics**. Although the strands are presented separately for organizational purposes, in practice they are integrated throughout music instruction, regardless of the particular learning experience. Through the mastery of music concepts and acquisition of music skills, the goals for music education are realized. A comprehensive music program provides students with the ability to understand their own responses and the responses of others to the many forms of musical experience. Through individualized instruction and multiple group educational opportunities, students develop individual expression and the ability to work collaboratively to achieve common artistic goals, while preparing for a lifetime of engagement with the arts.

The outcomes/benchmarks are intended neither to encompass the entire curriculum for a given grade level or course nor to prescribe how the content should be taught. Teachers are encouraged to go beyond the outcomes/benchmarks and select instructional strategies and assessment methods appropriate for their students. Teachers are expected to consistently model appropriate use of copyrighted and royalty-protected materials.

Goals

The content of the Music General Music Outcomes/Benchmarks is intended to support the following goals for students:

- Develop the ability to read and notate music.
- Develop understanding of music through experiences in singing, playing instruments, listening, and moving.
- Create compositions that transform their thoughts and emotions into concrete forms of human musical expression.
- Exercise critical-thinking skills by investigating and analyzing all facets of the music discipline.
- Demonstrate knowledge of and responsibility for the safe and ethical use of materials, equipment, methods, and technologies.
- Demonstrate understanding of the relationship of music to history and culture.
- Make connections between music and other fields of knowledge.
- Articulate personal aesthetic preferences and apply aesthetic criteria for making artistic choices.
- Develop awareness of copyright and royalty requirements when rehearsing, performing, or otherwise using the works of others.
- Nurture a lifelong appreciation for music as an integral component of an educated, cultured society.

Strands

Music Theory/Literacy

Students will study and practice music theory through reading and writing music notation. They will use critical-thinking skills to analyze the manner in which music is organized.

Performance

Students will demonstrate mastery of musical skills and concepts at levels of increasing difficulty. They will learn to participate in music as a musician through singing, playing instruments, improvising, composing, and moving to music. Students will participate in all aspects of music performance, demonstrating appropriate use of related materials, equipment, methods, and technologies.

Music History and Cultural Context

Students will understand aspects of music history and ways in which music fits into culture. They will become familiar with the distinctive musical characteristics of music that delineate major historical periods of music and will identify the compositional techniques employed in many styles of music. Students will examine the interrelationships among current events, developing technologies, and music in society.

Analysis, Evaluation, and Critique

Students will listen to, respond to, reflect on, analyze, interpret, evaluate, and critique music. They will articulate objective evaluations of musical works by analyzing creative musical elements and production as a whole. Students will be guided in the development of criteria to be used for making informed artistic judgments about music as well as the other arts and for evaluating the roles of music in society. They will apply these processes when creating and evaluating their own musical works.

Aesthetics

Students will reflect on the sensory, emotional, and intellectual qualities of music. They will examine various cultural perspectives and factors that shape aesthetic responses to music. By experiencing and evaluating musical compositions and performances, students will have the opportunity to understand meaning in music and recognize the contribution music makes to the enrichment of the human experience.

How to read this document

Course
Description
Strand
OUTCOME CODE.# (Example MDM7, ESB7) Benchmark (to be added to Outcome code. Ex. MDM7.1)

Example (outcome with benchmark)

MSB7 is the outcome, **MSB7.1** is the outcome and benchmark

MSB7 The student will perform major scales, ascending and descending, in quarter-eighth-eighth rhythm* (MU.PR.6.PE.8a)

1. Play *E, A, D, G, C, F, Bb, Eb*, and *Ab* scales on wind and mallet instruments, two octaves (when appropriate) at M.M. quarter note = 100.

- **OUTCOME CODE:** **MSB7**
- **OUTCOME:** The student will perform major scales, ascending and descending, in quarter-eighth-eighth rhythm
- **ARIZONA STATE STANDARD:** (MU.PR.6.PE.8a)
- **BENCHMARK*:** Play *E, A, D, G, C, F, Bb, Eb*, and *Ab* scales on wind and mallet instruments, two octaves (when appropriate) at M.M. quarter note = 100.

***Note: If no benchmark is listed, then the outcome is the benchmark**

Outcome Codes

MDM4 Music Delivery Model

Fourth Grade General Music (This is not a band course)

ESB Elementary School Band

INSTRUMENTAL MUSIC: BAND BENCHMARKS/OUTCOMES

Grade 5 or 6: Beginning Band (Course Starts a Book 1)

Grade 6: Intermediate Band (Course still taught from Book 1)

Grade 6: Advanced Band (Course that has progressed to Book 2 only)

MSB Middle School Band

Grade 7: Band I (all 7th-grade students regardless of ability)

Grade 8: Band II (all 8th-grade students regardless of ability)

PERC High School Percussion Ensemble

Grades 9-12: Percussion only course

HSCB High School Concert Band*

Grades 9-12: Automatic Placement for incoming 9th Grade Students

HSSB High School Symphonic Band*

Grade 9: Placement by audition only

Grades 10-12: Auditioned Ensemble or Placement Criteria

HSWE High School Wind Ensemble

Grade 9: Placement by audition only

Grades 10-12: Auditioned Ensemble or Placement Criteria

MUSIC DELIVERY MODEL (4)

Fourth Grade General Music (only taught by a Band Specialist)

The standards for 4th Grade General Music emphasizes a deeper understanding of musical concepts, including singing, playing instruments, listening, creating, composing, and performing. Students continue to expand their knowledge of orchestral instruments and music from various cultures. Students gain an understanding of music styles and listen to, analyze, and describe music. 4th Grade Standards assume that K-3 standards have been taught.

Music Theory/Literacy

MDM1 The student will read and notate music, including (MU.PR.4.4c)

1. reading melodies of increasing complexity based on a pentatonic scale using solfege or scale degrees;
2. using traditional notation to write melodies containing stepwise motion;
3. reading two-note accompaniment patterns (bordon);
4. reading and notating rhythmic patterns that include dotted quarter note followed by an eighth note and previously learned rhythms;
5. using a system to sight-read melodic and rhythmic patterns (scale degrees, solfege, letter names);
6. identifying the meaning of the upper and lower numbers of simple time signatures (2/4, 3/4, 4/4) and react to conducting cues in these time signatures;
7. identify dynamic markings (p, mp, mf, f,) accidentals, phrase markings, rehearsal marks, and key signatures;
8. reviewing treble clef note names

Performance

MDM2 The student will sing a varied repertoire of songs alone and with others, a capella and accompanied. (MU.PR.5.4a)

1. singing with clear tone quality and correct intonation;
2. singing pentatonic melodies;
3. singing melodies written on the treble staff;
4. singing with expression using dynamics and phrasing;
5. singing in simple harmony and reviewing partner songs and rounds;

6. demonstrating proper posture for singing.

MDM3 The student will play a variety of pitched and non-pitched instruments alone and with others, including (MU.PR.5.4a)

1. playing music of increasing difficulty in two-part ensembles;
2. playing melodies of increasing difficulty written on the treble staff;
3. playing a given melody on a wind or string instrument
4. playing with expression, using dynamics and phrasing;
5. accompanying songs and chants with I, IV, V, V7 chords;
6. demonstrating proper playing techniques.

MDM4 The student will perform rhythmic patterns that include dotted quarter note followed by an eighth note. (MU.CR.1.4b)

MDM5 The student will respond to music with movement by (MU.CR.2.4a)

1. performing improvised and choreographed movements;
2. performing traditional folk dances and other music activities;
3. creating movement to illustrate rondo (ABACA) musical form.

MDM6 The student will create music by (MU.CR.1.4b)

1. improvising melodies and rhythms, using a variety of sound sources and specified guidelines
2. composing short melodic and rhythmic phrases within specified guidelines;
3. composing using contemporary media and technology.

Music History and Cultural Context

MDM7 The student will explore historical and cultural aspects of music by (MU.CN.10.4a)

1. identifying representative composers and music compositions/instruments from four different periods of music history;
2. placing musical examples into categories of style;
3. listening to and describing music from a variety of world cultures correlating to grade-level social studies curriculum;
4. examining how music from popular culture reflects the past and influences the present.

MDM8 The student will demonstrate audience and participant behaviors appropriate for the purposes and settings in which music is performed.(MU.CR.3.4b)

MDM9 The student will compare the relationships between music and other fields of knowledge (MU.CN.11.4a)

Analysis, Evaluation, and Critique

MDM10 The student will analyze music by (MU.RE.9.4)

1. identifying instruments from a variety of music ensembles visually and aurally;
2. distinguishing between major and minor tonality
3. listening to, comparing, and contrasting music compositions from a variety of cultures and time periods;
4. identifying elements of music through listening, using music terminology;
5. identifying rondo form (ABACA) and round.

MDM11 The student will evaluate and critique music by (MU.RE.7.4b)

1. reviewing criteria used to evaluate compositions and performances;
2. describing performances and offering constructive feedback

MDM12 The student will identify characteristics and behaviors that lead to success as a musician and different musical career paths. (MU.CN.11.4a)

Aesthetics

MDM13 The student will explain personal preferences for musical works and performances; (MU.RE.7.4a)

MDM14 The student will explain how criteria used to value music may vary from one culture to another. (MU.CN.10.4a)

MDM15 The student will describe how personal beliefs influence responses to music. (MU.CN.10.4a)

BEGINNING BAND (5) & ADVANCED BAND (6)

Students will begin instruction on a band instrument of their choice. Instruction begins grade 5 and continues until the skill levels are mastered. Students will demonstrate proper care of the instrument, and will be familiar with the technology of the instrument. They will demonstrate basic positions, tone production, and fingerings, and will count, read, and perform the beginning level of music being studied (MTSBOA Solo Repertoire, Level 1-2). Teachers will use the available standard method book to deliver instruction in either homogeneous or heterogeneous class settings with limited ensemble work. It is expected that students learning a new instrument at the beginning of fifth grade should master Traditions of Excellence (TOE) Book 1 by the end of their 1st year of playing and Traditions of Excellence (TOE) Book 2 by the end of their second year. Appropriate accommodations to the timeline should be made for students beginning after their 5th grade year. Students who have chosen band should not be withheld from assigned times during the school day. Permission to miss class must come from the band specialist as the teacher of record. Parents and administration must be informed if a student misses their assigned band course during their assigned time during the school day.

Music Theory/Literacy

ESB1 The student will compose a two- to four-measure melody, using available technology and teacher-specified rhythms and pitches. (MU.CR.1.PE.5a)

ESB2 The student will read and notate music. (MU.PR.6.PE.5a)

1. Use a syllable, number, or letter system to read and write simple pitch notation in the appropriate clef.
2. Use a syllable, number, or letter system to read and write rhythmic patterns that include whole, dotted half, half, dotted quarter, quarter, and eighth notes and rests in simple meter.
3. Identify, define, and demonstrate standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Performance

ESB1 The student will demonstrate proper posture, embouchure, hand position, and playing position using a method book for guidance. (MU.PR.4.PE.5a)

ESB2 The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch. (MU.PR.4.PE.5a)

ESB3 The student will adjust intonation while playing an instrument. (MU.PR.6.PE.5a)

ESB4 The student will maintain a steady tempo while performing the materials being studied. (MU.PR.6.PE.5a)

ESB5 The student will use contrasting articulation. (MU.PR.6.PE.5a)

ESB6 The wind student will read, perform, and notate scales, including scales in half-note/quarter note pattern, arpeggios, and broken 3rd in steady quarters (MU.PR.6.PE.5a)

1. Concert Bb major scale, arpeggio, and broken 3rds
2. Concert F major scale, arpeggio, and broken 3rds
3. Concert Eb major scale, arpeggio, and broken 3rds
4. Concert Ab major scale, arpeggio, and broken 3rd

ESB7 The percussion student will perform the Seven Essential Rudiments plus the nine stroke roll (5th Grade) and the seventeen stroke roll (6th Grade) from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. Supplemental materials will be provided to facilitate the learning of these rudiments along with the adopted method book. (MU.PR.6.PE.5a)

1. Single Stroke Roll, Multiple Bounce Roll, and Single Paradiddle.
2. Double Stroke Roll, Flam, Drag
3. Five-Stroke Roll
4. Nine-Stroke Roll
5. Seventeen-Stroke Roll

ESB8 All students will perform a one-octave chromatic scale, ascending and descending. (MU.PR.6.PE.5a)

ESB9 The student will use dynamic contrast as a means of expression. (MU.PR.6.PE.5b)

1. Forte, piano, mezzo-piano, mezzo-forte, crescendo, decrescendo, diminuendo
2. The percussion student will demonstrate the basic technique on a snare, bass drum, and mallets.

ESB10 The student will demonstrate musical phrasing through the use of melodic contour, natural accents, and proper use of breath or bow. (MU.PR.6.PE.5b)

ESB11 The student will use dynamic contrast as a means of expression. (MU.PR.6.PE.5b)

1. Blend instrumental timbres.
2. Match dynamic levels.
3. Respond to basic conducting gestures
 - a. analyze and respond in 2/4 and 4/4
 - b. analyze and respond in 3/4

4. Maintain a steady tempo.

ESB12 The student will sight-read music of varying styles and levels of difficulty, in accordance with MTSBOA Level 1-2 (MU.PR.6.PE.5a)

1. Grade 5: MTSBOA Grade I
2. Grade 6: MTSBOA Grade II

ESB13 The student will sing selected lines from the material being studied. (MU.PR.6.PE.5a)

1. Students will sing exercises to make connections to tone production, demonstrate pitch-matching ability, and develop intonation. Students will make connections to Elementary General Music curriculum.

ESB14 The student will perform music from a variety of cultures, styles, and historical periods. (MU.PR.4.PE.5b)

ESB15 The student will perform simple rhythmic and melodic examples in call-and-response styles. (MU.PR.6.PE.5a)

ESB16 The student will demonstrate knowledge of the instrument being studied. (MU.PR.6.PE.5a)

1. Identify instrumental parts.
2. Demonstrate proper care and maintenance.

ESB17 The student will demonstrate increased learning through a variety of music activities. (MU.PR.6.PE.5a)

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in concerts, performances, cross-disciplinary activities, and co-curricular activities.
4. Demonstrate concert etiquette as a performer and listener.

Music History and Cultural Context

ESB20 The student will identify career options in music. (MU.CN.10.PE.5b)

ESB21 The student will identify and analyze cultures, styles, composers, and historical periods from materials being studied. (MR.PR.4.PE.5b)

Analysis, Evaluation, and Critique

ESB22 The student will analyze and discuss individual and group performances as an ongoing class activity and after each performance. (MU.PR.5.PE.5a)

Aesthetics

ESB23 The student will associate terminology common to music with the other fine arts and other disciplines. (MU.CN.10.PE.5a)

ESB24 The student will demonstrate concert etiquette as an active listener.
(MU.CN.11.PE.5a)

ESB25 The student will discuss musical performance and its value to the community
(MU.CN.10.PE.5a)

MS BAND I (7) and MS BAND II (8)

Developing musicianship skills continue to be a priority at the High School Level. Students will begin to use more articulations, perform scales and music in more difficult key signatures, demonstrate vibrato, and perform music at an intermediate level of difficulty (MTSBOA Solo Repertoire, Grades II-IV). Ensemble skills will become more developed as students participate in full band settings. Students will describe concepts common to music and other disciplines, and will be involved in discussing various cultures, styles, composers, and historical periods. 7th Grade students, regardless of ability, are identified as BAND I, 8th grade students, regardless of ability, are identified as BAND II.

Music Theory/Literacy

MSB1 The student will read and notate music (MU.PR.6.PE.8a)

1. Use a syllable, number, or letter system to read and write simple melodies in the appropriate clef, individually and in large ensembles.
2. Use a syllable, number, or letter system to read and write rhythmic patterns that include whole, half, quarter, eighth, and sixteenth notes, rests, and dotted notes, and triplets in simple and compound meters.
3. Identify, define, and demonstrate standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Performance

MSB2 The student will demonstrate proper posture, embouchure, hand position, and playing position (MU.PR.4.PE.8a)

MSB3 The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch (MU.PR.4.PE.8a)

MSB4 The student will adjust intonation and match pitches. (MU.PR.6.PE.8a)

MSB5 The student will incorporate tempo changes and a variety of rhythms and meters in materials being studied. (MU.PR.6.PE.8a)

MSB6 The student will demonstrate a variety of articulations. (MU.PR.6.PE.8a)

1. Play staccato, legato tongue, accent, marcato, and tenuto on wind instruments.

2. "For percussion students, select the appropriate implement with which to demonstrate these articulation styles."

MSB7 The student will perform major scales, ascending and descending, in quarter-eighth-eighth rhythm. (MU.PR.6.PE.8a)

2. Play *E, A, D, G, C, F, Bb, Eb*, and *Ab* scales on wind and mallet instruments, two octaves (when appropriate) at M.M. quarter note = 100.
3. Play *Db, Gb/F#, and B* scales, one octave at M.M. quarter note = 72

MSB8 The percussion student will perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. (MU.PR.6.PE.8a)

1. Roll Rudiments: single stroke roll, multiple bounce roll, double stroke roll, five-stroke roll, nine stroke roll, seventeen stroke roll
2. Diddle Rudiments: single paradiddle
3. Flam Rudiments: flam, flam accent, flam tap, flamacue, flam paradiddle
4. Drag Rudiments: drag, single drag tap, double drag tap, lesson 25, drag paradiddle, single ratamacue

MSB9 The student will perform a chromatic scale, ascending and descending, two octaves in eighth notes (M.M. quarter note = 72). (MU.PR.6.PE.8a)

MSB10 The student will use dynamic contrast and technical skills as a means of expression. (MU.PR.6.PE.8b)

1. Use vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments.
2. Use multiple mallet techniques on three timpani, tuning drums to reference pitches without gauges and making changes during the performance of an instrumental work. Demonstrate appropriate techniques on auxiliary instruments when performing on percussion instruments.

MSB11 The student will demonstrate musical phrasing through the use of dynamics, tempo, and melodic contour. (MU.PR.6.PE.8b)

MSB12 The student will demonstrate ensemble skills (MU.PR.6.PE.8a)

1. Blend instrumental timbres.
2. Match dynamic levels, style, and intonation.
3. Respond to conducting gestures in simple and compound meters.
4. Maintain a steady tempo.

MSB13 The student will sight-read music of varying styles and levels of difficulty, in accordance with MTSBOA Level 2-3. (MU.PR.6.PE.8a)

MSB14 The student will sing a part while other students sing or play contrasting parts. (MU.PR.6.PE.8a)

MSB15 The student will perform music from a variety of cultures, styles, and historical periods. (MU.PR.4.PE.8b)

MSB16 The student will identify and repair minor problems of the instrument being studied.

MSB17 The student will demonstrate increased learning through a variety of music activities. (MU.PR.6.PE.8a)

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in concerts, performances, cross-disciplinary activities, and co-curricular activities.
4. Demonstrate concert etiquette as a performer and listener.

Music History and Cultural Context

MSB18 The student will embellish four to eight measures of a folk song by creating rhythmic and melodic variations. (MU.CR.1.PE.8a)

MSB19 The student will compose an eight-measure melody, using available technology, within teacher-specified parameters. (MU.CR.2.PE.8a)

MSB20 The student will identify career and avocational options in music. (MU.CN.10.PE.8b)

MSB21 The student will identify and analyze cultures, styles, composers, and historical periods from materials being studied. (MR.PR.4.PE.8b)

Analysis, Evaluation, and Critique

MSB22 The student will evaluate individual and group performances. (MU.PR.5.PE.8a)

Aesthetics

MSB23 The student will describe concepts common to music, the other fine arts, and other disciplines. (MU.CN.10.PE.8a)

MSB24 The student will demonstrate concert etiquette as an active listener. (MU.CN.11.PE.8a)

MSB25 The student will discuss musical performance and its value to the community.
(MU.CN.10.PE.8a)

HS PERCUSSION

Developing musicianship skills continues to be a priority at the High School Level. Students will begin to use more articulations, perform scales and music in more difficult key signatures, demonstrate vibrato, and perform music at an intermediate level of difficulty (MTSBOA Solo Repertoire, Grades II-IV). Ensemble skills will become more developed as students participate in full band settings. Students will describe concepts common to music and other disciplines and will be involved in discussing various cultures, styles, composers, and historical periods.

Music Theory/Literacy

PERC1 The student will compose an eight-measure melody using available technology within teacher-specified parameters. (MU.CR.1.PE.HS1a)

PERC2 The student will read and notate music (MU.PR.6.PE.HS1a)

1. Use a syllable, number, or letter system to read and write simple melodies in the appropriate clef, individually and in large ensembles.
2. Use a syllable, number, or letter system to read and write rhythmic patterns that include whole, half, quarter, eighth, and sixteenth notes, rests, and dotted notes, and triplets in simple and compound meters.
3. Identify, define, and demonstrate standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Performance

PERC3 The student will demonstrate proper posture, hand position, and playing position (MU.PR.4.PE.HS1a)

PERC4 On appropriate instruments, the student will produce tones that are clear, free of tension, sustained, and unwavering in pitch. (MU.PR.4.PE.HS1a)

PERC5 On appropriate instruments, the student will adjust intonation and match pitches. (MU.PR.6.PE.HS1a)

PERC6 The student will incorporate tempo changes and a variety of rhythms and meters in materials being studied. (MU.PR.6.PE.HS1a)

PERC7 The student will demonstrate a variety of articulations. (MU.PR.6.PE.HS1a)

1. On appropriate instruments, play staccato, legato tongue, accent, marcato, and tenuto on wind instruments.
2. "For percussion students, select the appropriate implement with which to demonstrate these articulation styles."

PERC8 The student will perform major scales, ascending and descending, in quarter-eighth-eighth rhythm. (MU.PR.6.PE.HS1a)

1. Play *E, A, D, G, C, F, Bb, Eb*, and *Ab* scales on mallet instruments, two octaves (when appropriate) at M.M. quarter note = 100.
2. Play *Db, Gb/F#, and B* scales, one octave at M.M. quarter note = 72

PERC9 The percussion student will perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. (MU.PR.6.PE.8a)

1. Roll Rudiments: single stroke roll, multiple bounce roll, double stroke roll, five stroke roll, nine stroke roll, seventeen stroke roll
2. Diddle Rudiments: single paradiddle
3. Flam Rudiments: flam, flam accent, flam tap, flamacue, flam paradiddle
4. Drag Rudiments: drag, single drag tap, double drag tap, lesson 25, drag paradiddle, single ratamacue

PERC10 The student will perform a chromatic scale, ascending and descending, two octaves in eighth notes (M.M. quarter note = 72). (MU.PR.6.PE.HS1a)

PERC11 The student will use dynamic contrast and technical skills as means of expression. (MU.PR.6.PE.HS1b)

1. Use multiple mallet techniques on three timpani, tuning drums to reference pitches without gauges and making changes during performance of an instrumental work. Demonstrate appropriate techniques on auxiliary instruments when performing on percussion instruments.

PERC12 The student will demonstrate musical phrasing. (MU.PR.6.PE.HS1b)

1. through the use of dynamics
2. through the use of tempo
3. through the use of melodic contour

PERC13 The student will demonstrate ensemble skills. (MU.PR.6.PE.HS1a)

1. Blend instrumental timbres.
2. Match dynamic levels, style, and intonation.
3. Respond to conducting gestures in simple and compound meter.
4. Maintain a steady tempo.

PERC14 The student will sight-read music of varying styles and levels of difficulty, in accordance with MTSBOA Level 2-4. (MU.PR.6.PE.HS1a)

PERC15 The student will sing a part while other students sing or play contrasting parts. (MU.PR.6.PE.HS1a)

PERC16 The student will perform music from a variety of cultures, styles, and historical periods. (MU.PR.4.PE.HS1a)

PERC17 The student will identify and repair minor problems of the instrument being studied.

PERC18 The student will demonstrate increased learning through a variety of music activities. (MU.PR.6.PE.HS1a)

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in concerts, performances, cross disciplinary activities, and co-curricular activities.
4. Demonstrate concert etiquette as a performer and listener.

Music History and Cultural Context

PERC19 The student will embellish four to eight measures of a folk song by creating rhythmic and melodic variations. (MR.CR.1.PE.HS1a)

PERC20 The student will identify career and avocational options in music. (MU.CN.10.PE.HS1b)

PERC21 The student will identify and analyze cultures, styles, composers, and historical periods from materials being studied. (MR.PR.4.PE.HS1b)

Analysis, Evaluation, and Critique

PERC22 The student will evaluate individual and group performances.(MU.PR.5.PE.HS1a)

Aesthetics

PERC23 The student will describe concepts common to music, the other fine arts, and other disciplines. (MU.CN.10.PE.HS1a)

PERC24 The student will demonstrate concert etiquette as an active listener.
(MU.CN.11.PE.HS1a)

PERC25 The student will discuss musical performance and its value to the community.
(MU.CN.10.PE.HS1a)

HS CONCERT/JAZZ BAND

Developing musicianship skills continues to be a priority at the High School Level. Students will begin to use more articulations, perform scales and music in more difficult key signatures, demonstrate vibrato, and perform music at an intermediate level of difficulty (MTSBOA Solo Repertoire, Grades II-IV). Ensemble skills will become more developed as students participate in full band settings. Students will describe concepts common to music and other disciplines and will be involved in discussing various cultures, styles, composers, and historical periods. Note: Students in grades 9-12 should be placed in this ensemble unless auditioned, using specified criteria, into another ensemble/

Music Theory/Literacy

CB1 The student will compose an eight-measure melody, using available technology, within teacher-specified parameters. (MU.CR.1.PE.HS1a)

CB2 The student will read and notate music (MU.PR.6.PE.HS1a)

1. Use a syllable, number, or letter system to read and write simple melodies in the appropriate clef, individually and in large ensembles.
2. Use a syllable, number, or letter system to read and write rhythmic patterns that include whole, half, quarter, eighth, and sixteenth notes, rests, and dotted notes, and triplets in simple and compound meters.
3. Identify, define, and demonstrate standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Performance

CB3 The student will demonstrate proper posture, embouchure, hand position, and playing position (MU.PR.4.PE.HS1a)

CB4 The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch. (MU.PR.4.PE.HS1a)

CB5 The student will adjust intonation and match pitches. (MU.PR.6.PE.HS1a)

CB6 The student will incorporate tempo changes and a variety of rhythms and meters in the materials being studied. (MU.PR.6.PE.HS1a)

CB7 The student will demonstrate a variety of articulations. (MU.PR.6.PE.HS1a)

1. Play staccato, legato tongue, accent, marcato, and tenuto on wind instruments.
2. "For percussion students, select the appropriate implement with which to demonstrate these articulation styles."

CB8 The student will perform major scales, ascending and descending, in the quarter-eighth-eighth rhythm. (MU.PR.6.PE.HS1a)

1. Play *E, A, D, G, C, F, Bb, Eb*, and *Ab* scales on wind and mallet instruments, two octaves (when appropriate) at M.M. quarter note = 100.
2. Play *Db, Gb/F#, and B* scales, one octave at M.M. quarter note = 72

CB9 The percussion student will perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. (MU.PR.6.PE.8a)

1. Roll Rudiments: single stroke roll, multiple bounce roll, double stroke roll, five stroke roll, nine stroke roll, seventeen stroke roll
2. Diddle Rudiments: single paradiddle
3. Flam Rudiments: flam, flam accent, flam tap, flamacue, flam paradiddle
4. Drag Rudiments: drag, single drag tap, double drag tap, lesson 25, drag paradiddle, single ratamacue

CB10 The student will perform a chromatic scale, ascending and descending, two octaves in eighth notes (M.M. quarter note = 72). (MU.PR.6.PE.HS1a)

CB11 The student will use dynamic contrast and technical skills as means of expression. (MU.PR.6.PE.HS1b)

1. Use vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments.
2. Use multiple mallet techniques on three timpani, tuning drums to reference pitches without gauges, and making changes during the performance of instrumental work. Demonstrate appropriate techniques on auxiliary instruments when performing on percussion instruments.

CB12 The student will demonstrate musical phrasing. (MU.PR.6.PE.HS1b)

1. through the use of dynamics
2. through the use of tempo
3. through the use of melodic contour

CB13 The student will demonstrate ensemble skills. (MU.PR.6.PE.HS1a)

1. Blending instrumental timbres.
2. Matching dynamic levels, style, and intonation.
3. Responding to conducting gestures in simple and compound meters.
4. Maintain a steady tempo.

CB14 The student will sight-read music of varying styles and levels of difficulty, in accordance with MTSBOA Level 2-4. (MU.PR.6.PE.HS1a)

CB15 The student will sing a part while other students sing or play contrasting parts. (MU.PR.6.PE.HS1a)

CB16 The student will perform music from a variety of cultures, styles, and historical periods. (MU.PR.4.PE.HS1a)

CB17 The student will identify and repair minor problems of the instrument being studied.

CB18 The student will demonstrate increased learning through a variety of music activities. (MU.PR.6.PE.HS1a)

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in concerts, performances, cross-disciplinary activities, and co-curricular activities.
4. Demonstrate concert etiquette as a performer and listener.

Music History and Cultural Context

CB19 The student will embellish four to eight measures of a folk song by creating rhythmic and melodic variations. (MR.CR.1.PE.HS1a)

CB20 The student will identify career and avocational options in music. (MU.CN.10.PE.HS1b)

CB21 The student will identify and analyze cultures, styles, composers, and historical periods from the materials being studied. (MR.PR.4.PE.HS1b)

Analysis, Evaluation, and Critique

CB22 The student will evaluate individual and group performances. (MU.PR.5.PE.HS1a)

Aesthetics

CB23 The student will describe concepts common to music, the other fine arts, and other disciplines. (MU.CN.10.PE.HS1a)

INSTRUMENTAL MUSIC: BAND BENCHMARKS/OUTCOMES

CB24 The student will demonstrate concert etiquette as an active listener.
(MU.CN.11.PE.HS1a)

CB25 The student will discuss musical performance and its value to the community.
(MU.CN.10.PE.HS1a)

HS SYMPHONIC BAND

Students at the Symphonic Band Level (MTSBOA Solo Repertoire, Level 3-4) will participate regularly in a band setting. Technical and expressive skills will increase in difficulty as the student demonstrates a variety of articulations, alternate fingerings, and vibrato while playing the required scales, arpeggios, and rudiments in more complex rhythmic patterns. Percussion students will become more proficient in the use of mallet instruments, timpani, and auxiliary instruments. Symphonic Band instrumental students will perform, discuss, and critically evaluate characteristics of more elaborate music compositions. Students will discuss relationships between music concepts and other disciplines, and be involved in discussing various cultures, styles, composers, and historical periods. Students should audition for placement in this ensemble using specified criteria.

Music Theory/Literacy

SB1 The student will improvise a short melody within teacher-specified parameters. (MU.CR.1.PE.HS2a)

SB2 The student will arrange accompanying harmonies or counter melodies to a given melody. (MU.CR.1.PE.HS2a)

SB3 The student will read and write rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with MTSBOA Level 3-4. (MU.CR.1.PE.HS2a)

SB4 The student will identify, define, and apply music terms and symbols from materials being studied. (MU.RE.8.PE.HS2a)

SB5 The student will compare and contrast materials being studied in its historical and cultural context. (MU.RE.8.PE.HS2a)

Performance

SB6 The student will demonstrate proper posture, embouchure, hand position, and playing position. (MU.PR.4.PE.HS2a)

SB7 The student will produce a characteristic tone that is clear, free of tension, sustained, and unwavering in pitch. (MU.PR.4.PE.HS2a)

SB8 The student will adjust intonation and match pitches independently. (MU.PR.4.PE.HS2a)

SB9 The student will incorporate tempo changes and a variety of rhythms and meters in materials being studied. (MU.PR.4.PE.HS2a)

SB10 The student will demonstrate a variety of articulations. (MU.PR.4.PE.HS2a)

1. Use double-tongue and breath attacks if applicable for the instrument.

SB11 The student will perform all major scales in the full range of the instrument, and all one-octave harmonic minor scales, with one-octave tonic arpeggios, tonic ascending and dominant descending, in quarter-eighth-eighth rhythm (M.M. quarter note = 100) (MU.PR.4.PE.HS2a)

SB12 The percussion student will perform the 40 Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. (MU.PR.4.PE.HS2a)

SB13 The student will perform a chromatic scale, ascending and descending, in sixteenth notes (M.M. quarter note = 96 or faster) throughout the practical range of the instrument. (MU.PR.4.PE.HS2a)

SB14 The student will use dynamic contrast and technical skills as a means of expression. (MU.PR.4.PE.HS2b)

1. Use vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments.
2. Use three-mallet technique when performing on mallet percussion.
3. Use multiple percussion techniques when performing on auxiliary percussion instruments.
4. Use timpani technique on three or four drums, tuning drums to reference pitches without gauges and making changes during performance of an instrumental work.

SB15 The student will demonstrate musical phrasing through the use of dynamic emphasis and tempo modification. (MU.PR.4.PE.HS2b)

SB16 The student will demonstrate ensemble skills. (MU.PR.4.PE.HS2b)

1. Blend instrumental timbres.
2. Match dynamic levels, style, and intonation.
3. Respond to conducting gestures.
4. Use conducting gestures.

SB17 The student will sight-read music of varying styles and levels of difficulty. (MU.PR.4.PE.HS2a)

SB18 The student will sing a part while other students sing or play contrasting parts. (MU.PR.4.PE.HS2a)

SB19 The student will perform music from a variety of cultures, styles, and historical periods. (MU.PR.4.PE.HS2a)

SB20 The student will identify and repair minor problems of the instrument being studied. (MU.CN.10.PE.HS2a)

SB21 The student will demonstrate increased learning through a variety of music activities. (MU.PR.4.PE.HS2a)

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in activities such as concerts, performances, marching band, jazz ensemble, chamber ensembles, and All-District, All-Region, and All-Virginia events.
4. Demonstrate concert etiquette as a performer and listener.

Music History and Cultural Context

SB22 The student will research career and avocational options in music, using available technology. (MU.CN.10.PE.HS2b)

Analysis, Evaluation, and Critique

SB23 The student will diagnose and correct personal performance errors. (MU.PR.5.PE.HS2a)

Aesthetics

SB24 The student will discuss relationships between music concepts and the concepts of other disciplines. (MU.CN.10.PE.HS2a)

1. Describe interrelationships between music and other disciplines.

SB25 The student will demonstrate concert etiquette as an active listener. (MU.CN.11.PE.HS2a)

SB26 The student will articulate expressive qualities of music. (MU.CN.10.PE.HS2a)

HS WIND ENSEMBLE

Students who perform at the Wind Ensemble Level (MTSBOA Solo Repertoire, Level 4-6) have built upon the previous skill levels of Elementary and Middle School. The Wind Ensemble instrumental student will perform, discuss, and critically evaluate characteristics of more elaborate music compositions. The students will analyze concepts common to music and other disciplines and will be involved in the study of aural examples of music representing a variety of cultures, styles, and historical periods. Students should audition for placement in this ensemble using specified criteria.

Music Theory/Literacy

WE 1 The student will associate aural examples of music with a variety of cultures, styles, and historical periods. (MU.PR.4.PE.HS3a)

WE2 The student will analyze a specific work and discuss how the music elements are used to create expression. (MU.CR.1.PE.HS2a)

WE3 The student will identify, define, and apply music terms and symbols from materials being studied. (MU.CR.1.PE.HS2a)

Performance

WE4 The student will demonstrate proper posture, embouchure, hand position, and playing position. (MU.PR.4.PE.HS3a)

WE5 The student will produce a characteristic tone that is clear, free of tension, sustained, and unwavering in pitch. (MU.PR.4.PE.HS3a)

WE6 The student will adjust intonation and match pitches independently. (MU.PR.4.PE.HS3a)

WE7 The student will incorporate tempo changes and a variety of rhythms and meters while performing materials being studied. (MU.PR.4.PE.HS3a)

WE8 The student will perform all articulations indicated in materials being studied, including double-tongue, triple-tongue, and breath attacks if applicable for the instrument. (MU.PR.4.PE.HS3a)

WE9 The student will perform all major and minor scales, ascending and descending, in a variety of rhythmic patterns and articulations. (MU.PR.4.PE.HS3a)

WE10 The percussion student will perform the 40 Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. (MU.PR.4.PE.HS3a)

WE11 The student will perform a chromatic scale, ascending and descending, using the MTSBOA state audition tempo and range requirements for the instrument. (MU.PR.4.PE.HS3a)

WE12 The student will use dynamic contrast and technical skills as means of expression. (MU.PR.4.PE.HS3b)

1. Use embellishments, extreme tessitura, and a variety of timbre effects when performing on wind instruments.
2. Demonstrate Steven's and Burton four-mallet technique on appropriate instruments.
3. Use multiple percussion techniques when performing on auxiliary percussion instruments.
4. Use timpani technique on four or more drums, tuning all drums in reference to a single pitch without gauges and making changes during performance of a piece, using intervallic pitches.

WE13 The student will demonstrate musical phrasing through the use of dynamic emphasis and tempo modification.

WE14 The student will demonstrate ensemble skills. (MU.PR.4.PE.HS3a)

1. Blend instrumental timbres.
2. Match dynamic levels, style, and intonation.
3. Respond to conducting gestures.
4. Use conducting gestures.

WE15 The student will sight-read music of varying styles and levels of difficulty. (MU.PR.4.PE.HS3a)

WE16 The student will sing a part while other students sing or play contrasting parts. (MU.PR.4.PE.HS3a)

WE17 The student will perform music from a variety of cultures, styles, and historical period. (MU.PR.4.PE.HS3a)

WE18 The student will improvise a melody to a chord progression. (MU.CR.1.PE.HS3a)

WE19 The student will arrange a selection for two or more instruments, using available technology. (MU.CR.2.PE.HS3a)

WE20 The student will identify and repair minor problems of the instrument being studied. (MU.CN.10.PE.HS3a)

WE21 The student will read and write rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with MTSBOA Level 4. (MU.CR.1.PE.HS3a)

WE22 The student will demonstrate increased learning through a variety of music activities. (MU.CR.1.PE.HS3a)

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in activities such as concerts, performances, marching band, jazz ensemble, chamber ensembles, solo and ensemble festivals, and All-Region, and All-State events.
4. Demonstrate concert etiquette as a performer and listener.
5. Serve as a peer mentor.

Music History and Cultural Context

WE23 The student will research career and avocational options in music, using available technology. (MU.CN.10.PE.HS2b)

Analysis, Evaluation, and Critique

WE24 The student will analyze concepts common to music and other disciplines. (MU.PR.5.PE.HS2a)

1. Describe interrelationships between music and other disciplines.

Aesthetics

WE25 The student will evaluate and improve personal performance as compared to an exemplary model. (MU.CN.10.PE.HS3a)

WE.26 The student will demonstrate concert etiquette as an active listener. MU.CN.11.PE.HS3a)

WE27 The student will articulate expressive qualities of music. (MU.CN.10.PE.HS3a)

ELEMENTARY GUIDELINES FOR INSTRUMENTAL ENRICHMENT

Students

- Explain to students that it is a privilege to participate in intensive music study and with privileges come certain responsibilities to themselves, their teachers, and other music students.
- Remind students of their responsibilities as often as necessary.
 - They should report to their classroom teacher for attendance and assignments.
 - They are responsible for any homework, notes, or activities that are assigned.
 - Instrumental lessons should never be used as an excuse for late homework.
 - If a quiz or test is scheduled, students must take the test before coming to the music class.
- Encourage students to find a study partner who will take notes for them and provide them with information, materials, and assignments, especially for newly introduced topics.
- Provide an alternative means to make up a lesson/class when an irresolvable conflict exists.
- In order to address students who may not adhere to the stated conducts, devise appropriate consequences in advance for failure to uphold their responsibilities. Communicate those stated conducts and consequences to the students, classroom teachers, administrators, and parents.

Parents

- Encourage parents to support their children's participation in an elective music program, especially in their dealings with principals and classroom teachers.
- Discuss the results and the implications of research studies in person, at concerts, and in regular periodic communications. Provide specific information so that parents can have access to research resources. Consider creating a "booster" organization for the

music program.

- Research studies do not say that every child studying music will do well academically. Every child is unique and individual differences must be accommodated for the benefit of the child. Work with parents if their child is doing poorly in his or her regular classroom subjects. Arrange a conference with the parents and classroom teacher to map out specific, sequential criteria for the student in order to create a nurturing environment for the child in both the music class and the regular classroom.

Classroom Teachers

- Specialized instruction programs are obliged to work closely with classroom teachers and principal(s) to ensure that children are allowed to participate in such music programs without unnecessary negative ramifications or discouragement from teachers.
- Be aware and understanding of the pressures and challenges classroom teachers are under that may cause them to be less than supportive of your program.
- Build rapport with the classroom teachers and keep them informed about how “their” students are doing in your music classes. You and the classroom teacher share a common concern for your shared students.
- Work with classroom teachers to support their programs, and ask them to try to avoid scheduling exams and other tests, if at all possible, during specialized instruction time.
- Cooperate with classroom teachers to create and strictly abide by a long-range, published schedule of any lessons/classes.
- Address teaching across the curriculum in music classes
- Communicate to classroom teachers that the music educator supports the curriculum as a whole in addition to providing discipline specific instruction.
- Work with classroom teachers to establish jointly agreed-upon penalties for students who are absent from lessons or classes, including deadlines for make-up work and parental sign offs.

Colleagues and Administrators Scheduling issues

- Realize that scheduling is often a compromise and work out a schedule with colleagues and administrators that all can support and comfortably work within.

- Explore the efficacy of a rotating specialized instruction schedule designed so that no one class gets priority over another. Each session of music should be respected and uninterrupted, even if held at a different time of different days, and all teachers should be expected to adhere to the instruction schedule equally.
- Ask your administrators to consider providing opportunities for more than one lesson/class per week for beginning instruction with the district recommendation being 2X per cycle for 45 minutes.

Learning environments

- Ask your administrators to provide a positive learning space that is conducive to quality music instruction and that promotes music learning and retention of students (hallways, behind curtains, storage closets, entryways, etc., are unacceptable).
- Request coordinated, effective use of resources, including curriculum, instructional time, and facilities. [Opportunity-to-Learn Standards for Music Instruction](#), Grades PreK—12 recommends conditions schools should provide in order to achieve the National Standards for Music Education and the NAfME Standards for prekindergarten music education.

Mutual professional respect

- Help your colleagues and administrators understand that music teachers are professional colleagues teaching a core curriculum.
- Let your colleagues and administrators know that you respect all teachers' importance in the education of the whole child.
- Help your colleagues and administrators stay current with research about music and arts education as an integrated part of the education day.
- Refrain from displaying anger or becoming emotional if you sense opposition to specialized instruction programs. One of the best ways to effectively deal with problems is to calmly and objectively gather and present facts and figures, keeping in mind that the focus of all teachers should be the best comprehensive education for all students.
- If you sense a problem, take the initiative in discussing it with the classroom teacher. Communicate, communicate, communicate.

- Realize that it is not always feasible for the classroom teacher to delay direct instruction during specialized instruction times.
- Remind the adults involved that educational opportunities for students should be structured to meet students' and parents' best interests rather than teachers' or administrators' convenience.
- The attitude of a novice music educator's immediate supervisor—usually a principal—is vitally important. Removing children from class for specialized instruction can be a politically or philosophically charged issue that may be difficult for new teachers to navigate without carefully considered guidance. Less experienced teachers may want to seek the advice/counsel of more experienced teachers.

2013 Curriculum Team

- **David P. Duarte - Fine Arts Specialist**
- **George Hattendorf - Mountain Ridge HS**
- **David Kuhns - Deer Valley HS**
- **Jesse Mitchell - Mountainside ES**
- **James O'Halloran - Boulder Creek HS**

2018 Curriculum Team

- **David P. Duarte - Fine Arts Specialist**
- **Evan Dixon - Deer Valley HS**
- **Debbie Hutson - Terramar School K8**
- **Ryan Salcido - Desert Sky MS**