

# MUSIC

## Kindergarten

All major societies have characteristic music which plays a significant part in their culture. Students will learn to recognize and associate varying musical styles with societies and countries studied. A strong emphasis is made on performance technique and its importance in playing and performing music. Vocal health learner outcomes are included and are intended to help students understand the proper use and care of the voice and the potential dangers of vocal misuse and abuse.

Music selections reflect repertoire that includes different genres, cultures and historical periods. Composers from diverse cultures and historical time periods are presented. The student's learning experiences include group singing, playing instruments, creating music, reading graph symbols that represent music, listening to music and moving to music. Throughout these experiences, students use age appropriate strategies to evaluate music and music performances, explore relationships between music and other disciplines and explore music in relations to history and culture.

The Day School music curriculum has been aligned with ***The National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*** and the ***Fine Arts Curriculum Standards*** (FACS) as endorsed by the Music Educators National Conference (MENC), the American Choral Directors Association (ACDA) and the Minnesota Music Educators Association (MMEA).

Kindergarten students experience activities that help them understand concepts of pitch and rhythm while developing their singing voice. Our year is culminated by a special "Children Around the World" performance where students sing and play songs from various cultures. In addition to learning folk dances from different countries for this performance, movement and playing instruments is also incorporated into many of our music activities.

### Units of Study- Key Content--Essential Questions

**Vocal Music:** sing, speak, whisper, call, recognize rhymes, word patterns, sing songs from different countries

- What are the different ways that I can use my voice expressively? What is a singing voice? How do songs relate to our daily lives?

**Music Literacy:** Duration (Beat, Meter, Rhythm), Pitch (Melody, Tonality), Expressive Elements (Tempo), Design (Form, Structure)

- What is the contrast between long and short in music? How are rhythms used in songs, poetry and speech? What is the relationship between rhythms and

### Concepts, Understandings, and Skills

- Echo-sing short phrases
- Freely explore vocal ranges and sounds
- Echo-play short phrases
- Improvise sounds to dramatize and respond to literature
- Improvise sounds using contracts: loud/soft, fast/slow, and high/low
- Read visual symbols that indicate steady beat

syllables? What is the difference between high and low? What is the contrast between loud and soft?

**Playing Instruments:** Non-Pitched Percussion Instruments, Pitched Percussion Instruments

- How does an instrument create a musical sound? What is the relationship to the size of instruments and the pitches/sounds they create? How do musicians add accompaniments to songs? What is the proper way to play an instrument?

**Moving to the Beat:** Understand relationships between music the other arts, and disciplines outside the arts.; play and move to a steady beat

- What are the different ways that I can use my body expressively? How does dance and movement relate to our daily lives? How can movement/dance help us learn important educational concepts (musical form, patterns)? How does dance/movement help us understand the relationship to history and culture?

- Describe contrasts in music using words: same/different, loud/soft, fast/slow, and high/low
- Respond interpretively to music using visual art and movement
- Identify own music preference
- Identify uses of lullabies and marches in his/her daily life

# MUSIC

## Grade 1-2

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Using our bodies is an important way to internalize the musical beat in first and second grade. We continue to play barred pitched and non-pitched percussion instruments as we learn a variety of Jewish and American folk songs. During the year the students also start to write and perform their own rhythmic compositions.

### Units of Study- Key Content--Essential Questions

**Vocal Music:** Vocal health, recognize rhymes, word patterns, sing songs from different countries, Jewish and American folk songs

- What are the different ways that I can use my voice expressively? How is a singing voice different than a speaking, whispering, or calling voice? How can songs help us learn important educational concepts (musical form, patterns, days of the week, months of the year, etc)? How do songs help us understand the relationship to history and culture?

**Music Literacy:** Duration (Beat, Meter, Rhythm), Pitch (Melody, Tonality, Melodic Direction), Expressive Elements (Tempo), Design (Form, Structure, Pattern)

### Concepts, Understandings, and Skills

- Identify and demonstrate four healthy uses of the voice: talking, singing, whispering and calling
- Sing simple melodic patterns that include combinations of sol-mi and sol-mi-la
- Play simple rhythmic patterns and ostinati that include beat, divided beat, and silence
- Improvise a four- beat rhythm pattern using

- What is the contrast between long and short in music? How are rhythms used in songs, poetry and speech? What is the relationship between rhythms and syllables? What is the difference between high and low? What is the contrast between loud and soft? What is the musical concept called form and how does it relate to patterns found in other subject areas?

**Playing Instruments:** Non-Pitched Percussion Instruments, Pitched Percussion Instruments

- How does an instrument create a musical sound? What is the relationship to the size of instruments and the pitches/sounds they create? How do musicians add accompaniments to songs? What is the proper way to play an instrument? What is the difference between a melody and an accompaniment and what is their relationship to each other?

**Moving to the Beat:** Understand relationships between music the other arts, and disciplines outside the arts.; play and move to a steady beat

- What are the different ways that I can use my body expressively? How does dance and movement relate to our daily lives? How can movement/dance help us learn important educational concepts (musical form, patterns)? How does dance/movement help us understand the relationship to history and culture?

**Music Appreciation:** Orchestra instrument terminology, instruments family characteristics and individual instrumental members of each family

- How are the instrument families different? How are instruments within the same family alike or different? Why/How do composers use different instruments to create different moods and textures?

beat, divided beat, and silence

- Compose simple rhythms using combinations of quarter notes, two eighth notes and quarter rests in 4/4 meter
- Identify features of a staff: lines and spaces
- Identify a “fermata” within a song
- Read simple rhythm patterns that include combinations of quarter notes and two eighth notes using standard music notation
- Identify and notate “line notes” and “space notes” on a full or modified staff
- Read and notate melodic intervals: space-to-space and line-to-line intervals (sol-mi)
- Aurally distinguish melodic features: high and low tones, and melodic direction
- Aurally distinguish expressive features: contrast in loud/soft, fast/slow, strong/weak, and smooth/detached
- Respond to music using visual art and movement
- Identify, by sight and by sound, nonpitched classroom instruments and male/female/children’s voices
- Identify by sight and sound instruments from the four different families of the orchestra: Strings, Woodwinds, Brass and Percussion
- Identify his/her own music preferences and contribute simple explanations
- Demonstrate various uses of the voice and describe implications for vocal health

# MUSIC

## Grade 3

All major societies have characteristic music which plays a significant part in their culture. Students will learn to recognize and associate varying musical styles with societies and countries studied. A strong emphasis is made on performance technique and its importance in playing and performing music. Vocal health learner outcomes are included and are intended to help students understand the proper use and care of the voice and the potential dangers of vocal misuse and abuse.

Music selections reflect repertoire that includes different genres, cultures and historical periods. Composers from diverse cultures and historical time periods are presented. The student's learning experiences include group singing, playing instruments, creating music, reading graph symbols that represent music, listening to music and moving to music. Throughout these experiences, students use age appropriate strategies to evaluate music and music performances, explore relationships between music and other disciplines and explore music in relations to history and culture.

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While expanding their vocal ranges by singing songs in harmony, students in third grade also study museums that are dedicated to music. Students expand their music vocabulary by learning how to describe different musical elements by listening to pieces composed by such musical greats as Antonin Dvorak, Gustov Holst, and Camille Saint-Saëns. An emphasis on working collaboratively in large and small groups is emphasized during the year as we compose and perform our own body percussion and non-pitched percussion pieces.

### Units of Study- Key Content--Essential Questions

**Vocal Music:** Matching pitch, sing a variety of songs from different genres; partner songs; singing in harmony

- What are several ways that people can make music together? How do people connect together by making music? What makes a recording a hit? How do songs help us understand the relationship to history and culture?

**Music Literacy:** Duration (Beat, Meter, Rhythm), Pitch (Melody, Tonality, Melodic Direction), Expressive Elements (Tempo, Dynamics), Design (Form, Structure, Pattern)

- What is the form of the song? What are different ways to create vocal harmony? How do you follow the musical signposts in a song (coda, 1<sup>st</sup>, 2<sup>nd</sup> endings, etc.)? What decisions do I have to make as a composer before I start to write a song?

### Concepts, Understandings, and Skills

- Sing in a group using accurate pitch and rhythm, songs that fall in age level appropriate vocal range that consists of simple rhythm patterns
- Sing, alone and with others, a varied repertoire of songs from memory
- Use a system to read and write (compose) basic music notation (e.g. syllables, notations)
- Describe elements of music, heard in a given

How do I determine which musical expressive elements I need to make my composition work? How can previous musical material be used in creative ways to create new music? When working with another person on a composition what is needed to make the collaboration effective or successful?

**Playing Instruments:** Non-Pitched Percussion Instruments, Pitched Percussion Instruments

- How do musicians add accompaniments to songs? What is the proper way to play an instrument? What is the difference between a melody and an accompaniment and what is their relationship to each other? What are the different strategies and techniques needed to play pitched and non-pitched (as well as found sounds) instruments so that I can play my own music and the music of others?

**Music Listening:** Music of Samuel Goldfarb; *Washington Post March*-John Philip Sousa; *The Planets*-Gustav Holst; “*Largo*” from *The New World Symphony*-Antonin Dvorak; *Carnival of the Animals* by Camille Saint-Saëns

- How do expressive musical elements create visual imagery, impact our emotions, and affect our interpretation of music? How do you composers use expressive elements in their compositions to convey different moods? In what ways do the stories behind the music and the life of composers influence their musical style?

**Music Museums:** Rock Hall of Fame and Museum-Cleveland; Country Music Hall of Fame and Museum-Nashville; Sun Studio-Memphis; Stax Records-Memphis; Motown-Detroit; Experience Music Project-Seattle

- Where do you find information about different genres of music? When and where did certain styles of music begin? Why is it important to have museums dedicated to different genres of music? How are songs and music influenced by actual events and geographical locations? How does music help us understand the relationship to history and culture?

selection, using appropriate music terminology

- Describe musical selections using movement and visual art
- Play rhythmic and harmonic accompaniments on Orff and rhythm instruments using combinations of whole, half, quarter, and eighth notes and whole, half, and quarter rests; and can play melodies and ostinati
- Improvise answers in the same style to given rhythmic and pentatonic melodic phrases
- Identify where and why music is used throughout the community (country) and describe characteristics that make this music suitable for each use
- Identify and describe music careers that are found within a community
- Understand relationships between music the other arts, and disciplines outside the arts
- Orchestra instrument terminology, instruments family characteristics and individual instrumental members of each family
- Learn about famous musicians and museums dedicated to various genres and the cultural aspects of music
- Evaluate and compare music performances

# MUSIC

## Grade 4

All major societies have characteristic music which plays a significant part in their culture. Students will learn to recognize and associate varying musical styles with societies and countries studied. A strong emphasis is made on performance technique and its importance in playing and performing music. Vocal health learner outcomes are included and are intended to help students understand the proper use and care of the voice and the potential dangers of vocal misuse and abuse.

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Students in Grade 4 find out how the electronic media of radio shaped musical styles and tastes in the United States over a 60 year time period. We learn how music and language arts are tied to each other as we listen to a radio dramatization that engages the listener with songs that reflect different musical styles and correspond to the action in each chapter. During our fourth grade year there is also study about Native American Pow-Wows and we listen to music from a variety of composers.

### Units of Study- Key Content--Essential Questions

**Vocal Music:** Matching pitch, sing a variety of songs from different genres; partner songs; singing in harmony

- What are several ways that people can make music together? How do people connect together by making music? What makes a recording a hit? How do songs help us understand the relationship to history and culture? How is our cultural heritage transmitted to succeeding generations through singing songs?

**Music Literacy:** Duration (Beat, Meter, Rhythm), Pitch (Melody, Tonality, Melodic Direction), Expressive Elements (Tempo, Dynamics), Design (Form, Structure, Pattern)

- What is the form of the song? What are different ways to create vocal harmony? How do you follow the musical signposts in a song (coda, 1<sup>st</sup>, 2<sup>nd</sup> endings, etc.)?

### Concepts, Understandings, and Skills

- Sing a familiar song with accurate pitch and rhythm to a chordal accompaniment
- Sing in a group/solo using accurate pitch and rhythm, songs that fall in age level appropriate vocal range
- Use a system to read and write (compose) basic music notation (e.g. syllables, notations)
- Play alone a familiar song, with accurate pitch and rhythm to a chordal

What decisions do I have to make as a composer before I start to write a song? How do I determine which musical expressive elements I need to make my composition work? How can previous musical material be used in creative ways to create new music? When working with another person on a composition what is needed to make the collaboration effective or successful?

**Playing Instruments:** Non-Pitched Percussion Instruments, Pitched Percussion Instruments

- How do musicians add accompaniments to songs? What is the proper way to play an instrument? What is the difference between a melody and an accompaniment and what is their relationship to each other? What are the different strategies and techniques needed to play pitched and non-pitched (as well as found sounds) instruments so that I can play my own music and the music of others?

**On the Radio:** Study of songs from the 1920s, 30s, 40s, 50s, 60s, and 80s.

- How did musical styles change in American popular music over a 60 year period? How did the medium of radio influence and reflect American culture from the 1920s to the 1980s?

**Music and Literature:** Songs of varying style (dramatic ballad, Broadway, etc.) used in a radio dramatization

- How does music and literature relate to each other? What is the connection between stories and music? How do composers and lyricists match characteristic elements of written text (books, plays, poems, etc.) to the mood of music? How was the entertainment industry different during the golden days of radio and how did the technological advances of television change American culture?

**Music Listening and History:** *Plink, Plank, Plunk!* - Leroy Anderson; *Niagara Symphony* – William Henry Fry; *C Jam Blues* – Duke Ellington; *Hit the Road Jack* – Ray Charles; *Liberty Fanfare* – John Williams; *Production Number from Hollywood Suite* – Ferde Grofé; *Beethoven Lives Upstairs*

- How do expressive musical elements create visual imagery, impact our emotions, and affect our interpretation of music? How do you composers use expressive elements in their compositions to convey different moods? In what ways do the stories behind the music and the life of composers influence their musical style?

accompaniment

- Play rhythmic and harmonic accompaniments on Orff and rhythm instruments using combinations of whole, half, quarter, and eighth notes and whole, half, and quarter rests; and can play melodies and ostinati
- Improvise/Play a melody or accompaniment, within a given framework of pitch, rhythm and form; demonstrating consistent tempo; ending in a final point; and showing a sense of musical direction
- Describe elements of music, heard in a given selection, using appropriate music terminology
- Identify musical from: theme and variations, introductions, interludes, and coda
- Compare the functions music serves in various communities and ethnic groups
- Integrate music with social studies and language arts; read dialogue and text; make connections to musical expressive elements
- Understand relationships between music the other arts, and disciplines outside the arts,
- Identify characteristics and style elements of songs from the 1920s, 1940s, 1950s, 1960s, and 1980s
- Identify performers of popular music
- Listening to recorded performances and singing songs live, demonstrate behavior appropriate to the musical style and setting.
- Understand relationships between music the other arts, and disciplines outside the arts

# MUSIC

## Grade 5

All major societies have characteristic music which plays a significant part in their culture. Students will learn to recognize and associate varying musical styles with societies and countries studied. A strong emphasis is made on performance technique and its importance in playing and performing music. Vocal health learner outcomes are included and are intended to help students understand the proper use and care of the voice and the potential dangers of vocal misuse and abuse.

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In addition to expanding vocal music opportunities students in Grade 5 study Jewish-American composers and musicians. Musicians studied may include Irving Berlin who wrote a great deal of music for many Broadway classics and conductors/composers Leonard Bernstein and Aaron Copland. These three Jewish-American composers influenced much of today's contemporary classical music and contributed to our cultural legacy. The fifth grade curriculum at the Day School includes instruction on the recorder for those students not in band and will take place during the second and third trimester. This recorder was quite popular during the Renaissance and will enrich our ability to play melodies. Students continue to refine their composition skills and use more advance techniques while playing Orff instruments.

### Units of Study- Key Content--Essential Questions

**Vocal Music:** Matching pitch, sing a variety of songs from different genres; partner songs; singing in harmony

- What are several ways that people can make music together? How do people connect together by making music? What makes a recording a hit? How do songs help us understand the relationship to history and culture? How is our cultural heritage transmitted to succeeding generations through singing songs?

**Music Literacy:** Duration (Beat, Meter, Rhythm), Pitch (Melody, Tonality, Melodic Direction), Expressive Elements (Tempo, Dyanmics), Design (Form, Structure, Pattern)

### Concepts, Understandings, and Skills

- Sing a familiar song with accurate pitch and rhythm to a chordal accompaniment
- Sing in a group/solo using accurate pitch and rhythm, songs that fall in age level appropriate vocal range
- Use a system to read and write (compose) basic music notation (e.g. syllables, notations)

- What decisions do I have to make as a composer before I start to write a song? How do I determine which musical expressive elements I need to make my composition work? How can previous musical material be used in creative ways to create new music? When working with another person on a composition what is needed to make the collaboration effective or successful? How does an understanding of music theory concepts assist me in analyzing the works of others? How do I give constructive feedback?

**Playing Instruments:** Non-Pitched Percussion Instruments, Pitched Percussion Instruments, Pitched Melodic Instruments (Recorder)

- What are the different strategies and techniques needed to play pitched and non-pitched (as well as found sounds) instruments so that I can play my own music and the music of others?

**Music Listening and History:** *Circus Galop* – John Philip Sousa; *Can Can* – Jacques Offenbach; *The Four Seasons* (Autumn, Winter, Spring) – Antonio Vivaldi; *A Tribute to John Williams* – *Star Wars*, *Jaws*, *Superman*, *Harry Potter*, *Raiders of the Lost Ark*, *E.T. the Extra-Terrestrial*; *Appalachian Spring* (*Simple Gifts Variations*), *Fanfare for the Common Man* – Aaron Copland; *Candide* (*Overture*), *Chichester Psalms*, *Scenes from West Side Story* – Leonard Bernstein; Selections from *West Side Story* – *The Five Browns*; *Blue Skies*, *Anything You Can Do I Can Do Better*, *There's No Business Like Show Business* (*Annie Get Your Gun*) – Irving Berlin; *Candy Man* – Sammy Davis, Jr.

- How do expressive musical elements create visual imagery, impact our emotions, and affect our interpretation of music? How do you composers use expressive elements in their compositions to convey different moods? In what ways do the stories behind the music and the life of composers influence their musical style? Who are some of the most famous Jewish American composers/musicians of the 20<sup>th</sup> century? How did these musicians (Copland, Bernstein, Berlin, Davis) impact the music of the United States? How is our cultural heritage transmitted to succeeding generations through music?

- Play alone a familiar song, with accurate pitch and rhythm to a chordal accompaniment
- Play rhythmic and harmonic accompaniments on Orff and rhythm instruments using combinations of whole, half, quarter, and eighth notes and whole, half, and quarter rests; and can play melodies and ostinati
- Improvise/Play a melody or accompaniment, within a given framework of pitch, rhythm and form; demonstrating consistent tempo; ending in a final point; and showing a sense of musical direction
- Describe elements of music, heard in a given selection, using appropriate music terminology
- Identify musical form: theme and variations, introductions, interludes, and coda
- Integrate music with social studies and language arts; make connections to musical expressive elements
- Understand relationships between music the other arts, and disciplines outside the arts,
- Identify performers of popular and classical music
- Listening to recorded performances and singing songs live, demonstrate behavior appropriate to the musical style and setting.
- Understand relationships between music the other arts, and disciplines outside the arts

# MUSIC

## Grade 6

All major societies have characteristic music which plays a significant part in their culture. Students will learn to recognize and associate varying musical styles with societies and countries studied. A strong emphasis is made on performance technique and its importance in playing and performing music. Vocal health learner outcomes are included and are intended to help students understand the proper use and care of the voice and the potential dangers of vocal misuse and abuse.

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As our students expand their study of diverse musical genres they start to learn to view music as an instrument for social change as well as driving force in shaping the contemporary musical world. In sixth grade students discover how music has geographical ties along with artist biographies from these cities. Duke Ellington and the sophisticated jazz created from New York City can be heard in the music room; Chubby Checker's great hit "The Twist" which originated in the streets of Philadelphia as well as the sound of The Stylistics is studied; and surf music from sunny California along with many others. We also study the vocal techniques used in vocal jazz and how jazz transformed over a 100 year period in the United States. We expand our ability to play more complex rhythms and melodies as well as layered harmony parts on the Orff instruments.

### Units of Study- Key Content--Essential Questions

**Vocal Music:** Matching pitch, sing a variety of songs from different genres; partner songs; singing in harmony

- How do songs help us understand the relationship to history and culture? How is our cultural heritage transmitted to succeeding generations through singing songs? What are some of the distinctive vocal techniques and stylistic characteristics that are used in jazz?

**Vocal Jazz Unit:** Styles: Ragtime, Dixieland, Swing, Big Band, Bebop, Cool Jazz, Jazz

### Concepts, Understandings, and Skills

- Sing a familiar song with accurate pitch and rhythm to a chordal accompaniment
- Sing in a group/solo using accurate pitch and rhythm, songs that fall in age level appropriate vocal range
- Use a system to read and write (compose) basic music notation (e.g. syllables,

Fusion; Songs: *Gotta Be Jazz, Basin Street Blues, My Favorite Things, Route 66, It's Don't Mean a Thing (If It Ain't Got That Swing), Birdland* Techniques: Fall-off. Staccato. Tenuto.

Glissandos-Slides. Smears, 12 bar blues, Bebop, Vocalise

- How did jazz change over time from its beginning in the 1890s to today? Is there a particular jazz artist or song that is your favorite? Do you prefer instrumental or vocal jazz? How does the art of improvisation make jazz different from other styles of music (classical, pop, rock, country)? How do you think jazz has influenced other musical styles?

**Music Literacy:** Duration (Beat, Meter, Rhythm), Pitch (Melody, Tonality, Melodic Direction), Expressive Elements (Tempo, Dynamics), Design (Form, Structure, Pattern)

- What decisions do I have to make as a composer before I start to write a song? How do I determine which musical expressive elements I need to make my composition work? How can previous musical material be used in creative ways to create new music? When working with another person on a composition what is needed to make the collaboration effective or successful? How does an understanding of music theory concepts assist me in analyzing the works of others? How do I give constructive feedback?

**Playing Instruments:** Non-Pitched Percussion Instruments, Pitched Percussion Instruments

- What are the different strategies and techniques needed to play pitched and non-pitched (as well as found sounds) instruments so that I can play my own music and the music of others? What are the rules for improvisation? What makes for an effective improvisation?

**United States Musical Cities and Styles:**

- A. 12-bar blues "Big Chief" by Professor Longhair. Zydeco Rhythms "Lula Lula Don't You Go to Bingo" by Boozoo Chavis.
- B. Popular Song Form and Soul Music "Matchbox" by Carl Perkins "Soul Man" by Sam & Dave
- C. Harmonic Progression of Major and Minor Thirds "Walkin' After Midnight" by Patsy Cline
- D. Instruments common to musical styles. Syncopation used in popular music. "The Twist" by Chubby Checker, "Rockin' Roll Baby" by The Stylistics

notations)

- Play alone a familiar song, with accurate pitch and rhythm to a chordal accompaniment
- Play rhythmic and harmonic accompaniments on Orff and rhythm instruments using combinations of whole, half, quarter, and eighth notes and whole, half, and quarter rests; and can play melodies and ostinati
- Improvise/Play a melody or accompaniment, within a given framework of pitch, rhythm and form; demonstrating consistent tempo; ending in a final point; and showing a sense of musical direction
- Describe elements of music, heard in a given selection, using appropriate music terminology
- Identify musical form: theme and variations, introductions, interludes, and coda
- Integrate music with social studies and language arts; make connections to musical expressive elements
- Understand relationships between music the other arts, and disciplines outside the arts,
- Identify performers of different musical genres
- Listening to recorded performances and singing songs live, demonstrate behavior appropriate to the musical style and setting.
- Understand relationships between music the other arts, and disciplines outside the arts

- E. Walking Bass and Instrument Arranging. Stylistic changes within a composition. “Ruby My Dear” by Thelonius Monk “Take the A Train” by Duke Ellington
- F. Instrument tone color. Elements common to Techno music. “Clear” by Cybotron “(How Did We Get) From Love to Tears” by Hank Ballard
- G. Instruments in Blues Music Fast Blues/Slow Blues “Walkin’ Blues” by Muddy Waters” and “Cut You a Loose” by Otis Rush
- H. Guitar Riffs and Surf Music “Driving Sideways” by Aimee Mann “The Eliminator” by Dick Dale

- How does history and geographical location in the United States influence the culture and music of a city? How did different musical styles migrate from one area to another in the United States? How did different musical styles influence each other or cause a new style to emerge? What do the musical elements of a particular style sound like? What instruments are common to different musical styles? How did many styles that developed from a certain geographical region influence popular music of today?

# MUSIC

## *Additional Course Offerings*

### **4-8 Bands**

### **7-8 Music**

Our community partnership is a mutually beneficial relationship between MacPhail Center for Music and the Day School in that MacPhail provides additional music education programming. MacPhail has developed an innovative program tailored to fit the resources and needs of our partnership. The Day School partnership, which was established in 1998, has been designed to work in tandem with our existing music program. In this program, MacPhail teaching artists work with 4th – 8th grade band students once or twice a week in small group lessons and a small ensemble rehearsal for concert band instruments (woodwind, brass and percussion) as well as providing instruction for our 7<sup>th</sup> and 8<sup>th</sup> grade music classes. This program complements the efforts of the music specialist who teaches classroom music. All instruction takes place at the Day School.

Students in grade 7<sup>th</sup> & 8<sup>th</sup> may be offered additional music course offerings in percussion or guitar dependent on student interest and instructor availability. Music course offerings for 7<sup>th</sup> and 8<sup>th</sup> graders change from year to year.

Students in grades 4-8 are offered instruction on concert band instruments during the second and third trimesters every year. The instrumental music instruction is offered on the following band instruments: flute, clarinet, alto saxophone, trumpet, trombone, and percussion (drums and mallet instruments). Students learn these instruments in small group lessons and are expected to regularly practice their instruments. Specific information about band instruction is communicated to families who enroll in the program.

MacPhail classes and ensembles are supportive group environments offering individuals the opportunity for musical development as part of a community. MacPhail is a certified member of the National Guild of Community Schools for the Arts and remains a steadfast leader in music education. A strong, successful, independent nonprofit organization in Minneapolis, MacPhail Center for Music is a community resource for education and performance experiences in the musical arts. From its inception in 1907, MacPhail Center for Music has grown to become a passionate organization at the forefront of music education and appreciation for the arts, and a leader in music therapy, Suzuki Talent Education, Early Childhood Arts and community partnership programs.

MacPhail Center for Music is an extraordinary community asset. During its near-century long history, MacPhail has become a vital part of the fabric of organizations that make the Twin Cities a vibrant arts community and a uniquely wonderful place to live and work. Exceptional instruction for individuals, groups, and ensembles as well as partnerships with the Day School and other arts organizations enable MacPhail to transform the lives of people of all ages, in the greater Twin Cities area and beyond.

### Units of Study- Key Content--Essential Questions

**Playing Instruments and Technique:** In band and other music course offerings the students will have the opportunity to study instrumental music. The student's experiences include learning to play band and other instruments while learning to read music of increasing complexity and difficulty. Experiences will include reading notation, improvising, evaluating, and comparing music. Although performances will continue to be an evaluative tool, performances are not the primary overall educational goal of instrumental music.

- What are the different strategies and techniques needed to play pitched and non-pitched (as well as found sounds) instruments so that I can play my own music and the music of others? What is the difference between a composition working correctly and sounding good? How do you composers use expressive elements in their compositions and how do I play them using appropriate instrumental technique? When working with others in a group setting what is needed to make the collaboration effective or successful? How does an understanding of music theory concepts assist me in analyzing the works of others? How do I give constructive feedback on my own playing and the playing of others?

**Repertoire and Music Literacy:** Music selections may reflect a diverse repertoire including varying genres (styles of music: jazz, classical, etc.), cultures and time periods. Selections will be grade level appropriate and will meet instructional needs to assist the student in learning the technique needed to play the instrument according to ability level. Composers from diverse cultures and historical periods may be presented. Repertoire selections will be overseen by the instructor.

- How does an understanding of music theory concepts assist me in analyzing the works of others? How do you composers use expressive elements in their compositions to create musical works?

### Concepts, Understandings, and Skills

Playing qualifiers include the ability to play:

- With accurate pitch and rhythm
- With accurate dynamic control
- With a steady beat, consistent tempo
- Using proper breath control, articulation, or other techniques (fingerings, sticking, embouchure, aperture, tonguing, etc.)
- While performing, students follow a director/teacher and demonstrate appropriate playing and ensemble skills
- Students demonstrate appropriate performance and etiquette
- Proper instrument care and maintenance
- Knowledge of letter names and fingerings (or other techniques) of the specific instrument
- Shows responsibility for attendance and outside practice
- Perform, with proper articulation/or technique, a musical selection from text
- Play rhythms independently
- Play melodies within instruments range (as applicable)
- Perform or present an art form (instrumental solo, small group, or ensemble) using fundamental instrumental skills
- Develop an awareness of the value of the individual in a cooperative group endeavor (ensemble skills)