



**Santa Fe Public Schools**  
**K-12 MUSIC CURRICULUM**  
**Appendices**

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## APPENDIX A

### 1. National Standards for Music Education

**Content Standard #1:** Singing, alone and with others, a varied repertoire of music

**Content Standard #2:** Performing on instruments, alone and with others, a varied repertoire of music

**Content Standard #3:** Improvising melodies, variations, and accompaniments

**Content Standard #4:** Composing and arranging music within specified guidelines

**Content Standard #5:** Reading and notating music

**Content Standard #6:** Listening to, analyzing, and describing music

**Content Standard #7:** Evaluating music and music performances

**Content Standard #8:** Understanding relationships between music, the other arts, and disciplines outside the arts

**Content Standard #9:** Understanding music in relation to history and culture

For more in depth information, see

<http://artsedge.kennedy-center.org/teach/standards.cfm>

## 2. NEW MEXICO ART CONTENT STANDARDS FOR MUSIC

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| <b>Grades K-5</b>   |
| <b>Strand: Music</b>  |
| <b>Standard 1:</b> Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts. |
| <b>K-5 Benchmark 1A:</b> Sing and play instruments with appropriate techniques while maintaining a steady beat.                             |
| <b>Performance Standards</b>  |
| K-1 1. Develop appropriate singing techniques and range (from keys E to B).   |
| 2. Develop appropriate instrument-playing techniques.   |
| 2-3 1. Perform a simple accompaniment (e.g., body percussion, rhythm band instruments, Orff instruments) while singing a simple song.       |
| 2. Develop appropriate singing techniques and range (from D below the staff to fourth line D).  |
| 4-5 1. Sing, alone and with others, with correct pitch, rhythm, timbre, diction, posture and range.   |
| 2. Play alone and with others on instruments (pitched and unpitched) with good rhythmic and ensemble skills.                                |
| 3. Sing and play two-part rounds, partner songs, simple descants, unison songs and simple accompaniments.                                   |
| 4. Develop sight-reading skills, using simple melodic and rhythmic patterns.  |
| <b>Grades K-5 Benchmark 1B:</b> Identify timbre (tone quality) of various families of instruments.  |
| <b>Performance Standards</b>  |
| K-1 1. Make music using body percussion and simple rhythm band instruments.   |
| 2-3 1. Make music using body percussion, Orff instruments, and world folk instruments.  |
| 4-5 1. Distinguish the sounds produced by woodwind, brass, percussion, string and keyboard instruments.                                     |
| <b>K-5 Benchmark 1C:</b> Acquire beat and rhythmic competency skills.   |
| <b>Performance Standards</b>  |
| K-1 1. Demonstrate a steady beat through movement, instruments and speech pieces.   |
| 2-3 1. Demonstrate rhythmic competency through reading, performing and creating rhythms/movements.  |
| 4-5 1. Demonstrate rhythmic independence by combining beat and rhythm patterns in solo/ensemble situations/movement.                        |
| 2. Explore simple meter groupings (aurally, visually in notation and through conducting patterns).  |
| <b>K-5 Benchmark 1D:</b> Identify basic musical notation and symbols  |
| <b>Performance Standards</b>  |
| K-1 1. Use iconic notation to identify steady beat and melodic direction.   |
| 2-3 1. Identify simple rhythmic and melodic notation.   |
| 4-5 1. Make music by reading notation and musical symbols.  |
| 2. Notate simple melodic and rhythmic patterns, using standard musical notation.  |

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| <b>Standard 2: Use dance, music, theatre/drama and visual arts to express ideas.</b>  |
| <b>K-5 Benchmark 2A: K-5 benchmark 2: Understand how music expresses ideas.</b>   |
| K-1 1. Use descriptive vocabulary when responding to musical examples.  |
| 2-3 1. Recognize and respond to different genres of music.  |
| 4-5 1. Identify ways in which music can express, non-verbally, various emotions or events.  |
| 2. Create and perform pieces using graphic/iconic notation and standard musical notation to express an idea or concept.   |
| 3. Use correct musical terminology in discussing and responding to music.   |
| <b>Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.</b>  |
| <b>K-5 Benchmark 3A: Identify terms common to the various art forms.</b>  |
| K-1 1. Explore the relationship between music elements and basic elements of other arts disciplines.  |
| 2-3 1. Identify the relationship between music elements and basic elements of other arts disciplines.   |
| 4-5 1. Create a project that shows understanding of an element of dance that is shared with another discipline (e.g., pattern in dance and visual arts).  |
| <b>K-5 Benchmark 3B: Explore connections between the elements of dance and other content areas.</b>   |
| K-1 1. Generate inventive movement suggested by other content areas (e.g., math, language arts, science or social studies).   |
| 2-3 1. Identify movement as described in a variety of content areas (e.g., pathways and force of weather; shapes and actions of animals; intersections, pathways and interruptions of transportation; shapes and spatial relationships of geometry) and respond through movement.   |
| 4-5 1. Communicate an understanding of music elements as they relate to basic elements of other arts disciplines.   |
| <b>K-5 Benchmark 3B: Develop musical accompaniments related to other art forms or content areas.</b>  |
| K-1 1. Use body percussion or rhythm instruments to accompany a song or speech piece.   |
| 2-3 1. Develop ostinato patterns based on key concepts or facts related to another content area.  |
| 4-5 1. Read, write and perform musical accompaniments.  |
| <b>K-5 Benchmark 3C: Identify how music can support and enhance other disciplines.</b>  |
| K-1 1. Make simple connections between music and other content areas.   |
| 2-3 1. Identify commonalities (e.g., terms, concepts, media) between music and other disciplines.   |
| 4-5 1. Discuss and demonstrate relationships of music to other disciplines: (e.g., reading - the ongoing, horizontal flow of words akin to the movement of music; social studies - how music of a culture helps to define and understand that culture; mathematics - the rhythm of music is expressed numerically; science - the movement of sound as a physical phenomenon). |
| <b>Standard 4: Demonstrate an understanding of the dynamics of the creative process.</b>  |
| <b>Grades K-5 Benchmark 4A: Understand why music is created and how it is used.</b>   |
| K-1 1. Develop an awareness of where music is found in the daily environment.   |
| 2-3 1. Identify the role and purpose music plays in daily life (e.g., entertainment, religion, civic affairs, military.)  |
| 2. Identify different careers in music.   |
| 4-5 1. Discuss different motivating factors which have inspired the creation of music, (e.g., historical figures, nature, events, literature, drama,).  |

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| <b>Grades K-5 Benchmark 4B: Understand how music is created.</b>   |
| K-1 1. Demonstrate call and response, create simple rhythmic and melodic ostinati, and create simple melodies for everyday tasks.  |
| 2. Improvise a rhythmic or melodic response to a musical question.   |
| 2-3 1. Perform and label simple forms in music such as: AB, ABA, rondo, theme and variation.   |
| 2. Improvise on an existing melody or accompaniment.   |
| 3. Explore a variety of sound sources for composing or improvising accompaniments or "found sound" pieces.   |
| 4-5 1. Apply learned musical elements (e.g., rhythm, melody, form, timbre, tempo, dynamics) to compose a simple melody.  |
| 2. Improvise rhythmic and melodic phrase endings, ostinato patterns and variations on familiar themes.   |
| <b>Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.</b>   |
| <b>K-5 Benchmark 5A: Identify simple music forms when presented aurally.</b>   |
| K-1 1. Identify repeated patterns in music.  |
| 2-3 1. Identify AB, ABA and rondo.   |
| 4-5 1. Identify theme and variation and verse/refrain.   |
| <b>K-5 Benchmark 5B: Identify the sounds of more familiar instruments, as well as treble and bass voices.</b>  |
| K-1 1. Distinguish between woods, metals and drums.  |
| 2. Distinguish between a man's voice, a woman's voice and a child's voice.   |
| 3. Distinguish between speaking, whispering, singing and calling/shouting voice.   |
| 2-3 1. Understand how different instruments generate sound, including: shakers (maracas, jingle bells), scrapers (guiro, sand blocks), struck instruments (triangle, wood block), drums and blown instruments (recorders). |
| 2. Distinguish various singing voices (e.g., soprano, bass).   |
| 4-5 1. Identify four orchestral families (strings, woodwinds, brass, percussion).  |
| 2. Identify at least two individual instruments from each orchestral family by sight and sound.  |
| 3. Identify vocal and instrumental ensembles (e.g., duet, choir, symphony orchestra, band)   |
| <b>K-5 Benchmark 5C: Use appropriate terminology to discuss responses and reactions to particular musical works.</b>   |
| K-1 1. Describe various pieces of music using terms such as: fast/slow, high/low, loud/ soft and various mood descriptors.   |
| 2-3 1. Using appropriate musical terminology, discuss and rationalize personal preferences about music in general and as related to a specific piece of music.   |
| 4-5 1. Using appropriate musical terminology, compare/contrast various styles and genres of music.   |
| <b>Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.</b>  |
| <b>K-5 Benchmark 6A: Show increased awareness of diverse peoples and cultures through visual and performing arts.</b>  |
| K-1 1. Sing songs from different cultures and in different languages.  |
| 2. Perform songs and musical games from New Mexico cultures.   |
| 2-3 1. Perform music from various cultures and discuss same and different elements in each.  |
| 2. Perform songs and musical games from New Mexico cultures.   |
| 4-5 1. Study and perform music from various cultures with an emphasis on historical and cultural connections.  |

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| 2. Study and perform music representative of the cultures found in New Mexico.  |
| 3. Identify specific musical characteristics unique to a country or a cultural style of music.  |
| <b>Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.</b>                    |
| <b>K-5 Benchmark 7A: Understand how various instruments have evolved.</b>   |
| K-1 1. Explore how instruments have developed and evolved from materials found in the environment.  |
| 2-3 1. Discuss and classify instruments based on origins.   |
| 4-5 1. Discuss and identify how instruments have developed from natural materials to man-made materials.  |
| 2. Discuss similarities and differences among folk instruments across cultures.   |
| 3. Discuss how the development of electronic instruments has influenced contemporary music.   |
| <b>K-5 Benchmark 7B: Use appropriate music technology.</b>  |
| K-1 1. Explore and experience traditional and non-traditional instruments.  |
| 2. Identify and label electronic technology used in music (e.g., stereo, compact discs, microphones, mp3 devices, electronic instruments)   |
| 2-3 1. Use recording and playback technology and music skill training software.   |
| 4-5 1. Understand how music technology is an extension of the traditional music curriculum.   |
| <b>Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts and by participating in the activities of cultural institutions.</b> |
| <b>K-5 Benchmark 8A: Model appropriate audience behavior at live concert performances.</b>  |
| K-1 1. Understand the role of the audience.   |
| 2-3 1. Understand and exhibit proper concert etiquette.   |
| 4-5 1. Understand and exhibit proper concert etiquette.   |
| 2. Model respectful behavior, understanding the dynamics of what it takes to be a performer.  |
| <b>K-5 Benchmark 8B: Participate in appropriate school programs.</b>  |
| K-1 1. Prepare and perform age-appropriate material at school and community-based programs.   |
| 2-3 1. Prepare and perform age-appropriate material at school and community-based programs.   |
| 4-5 1. Prepare and perform age-appropriate material at school and community-based programs.   |
| <b>K-5 Benchmark 8C Share and develop cultural experiences.</b>   |
| K-1 1. Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations   |
| 2-3 1. Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.  |
| 4-5 1. Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.  |

## Grades 6-8 Strand: Music

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| <b>Standard 1:</b> Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.  |
| <b>6-8 Benchmark 1A:</b> Sing and play instruments with appropriate techniques while maintaining a steady beat.  |
| <b>Performance Standards</b>   |
| 1. Sing, alone and with others, with correct pitch, rhythm, timbre, diction, posture, range, voice quality and breath control.   |
| 2. Demonstrate proper instrumental playing techniques (e.g., breath control, bow control, stick control, embouchure, articulation, vibrato, correct fingerings, posture, hand position and characteristic tone quality.) |
| 3. Perform at appropriate grade and ability level, using musical literature in both small and large ensembles, with a focus on blend, good intonation, balance and expressiveness.                                       |
| 4. Demonstrate the ability to prepare (using good practice skills) and perform music independent of the teacher/instructor.  |
| 5. Demonstrate sight-reading skills using musical literature appropriate to the ability level.   |
| <b>6-8 Benchmark 1B:</b> Identify timbre (tone quality) of various families of instruments.  |
| <b>Performance Standards</b>   |
| 1. Study and emulate tone quality of appropriate models in singing and instrumental playing.   |
| <b>6-8 Benchmark 1C:</b> Acquire beat and rhythmic competency skills.  |
| <b>Performance Standards</b>   |
| 1. Read and perform rhythms in simple and compound meter in solo/ensemble situations.  |
| 2. Identify simple and compound meter (aurally, visually in notation, and through conducting patterns).  |
| <b>6-8 Benchmark 1D:</b> Identify basic musical notation and symbols.  |
| <b>Performance Standards</b>   |
| Read, identify and perform using musical notation and symbols from appropriate grade-level literature (instrumental/choral.)   |
| <b>Standard 2:</b> Use dance, music, theatre/drama and visual arts to express ideas.   |
| <b>6-8 Benchmark 2A:</b> K-5 benchmark 2: Understand how music expresses ideas.  |
| 1. Recognize and discuss how programmatic music can describe specific events, art work, places, etc.   |
| 2. Discuss how movie scores and other background music complements and intensifies the action, emotion or mood in a dramatic performance.  |
| 3. Discuss how personal tastes influence the music that people perform, purchase and listen to.  |
| <b>Standard 3:</b> Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.   |
| <b>6-8 Benchmark 3A:</b> Identify terms common to the various art forms.   |
| 1. Compare and contrast music elements with elements of other arts disciplines (e.g., rhythm, balance, form, style, tempo).  |

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| <b>6-8 Benchmark 3B:</b> Understand how music can relate to other art forms or content areas.   |
| 1. Discuss and demonstrate relationships of music to other disciplines: (e.g., reading - the ongoing, horizontal flow of words akin to the movement of music; social studies - how music of a culture helps to define and understand that culture; mathematics - the rhythm of music is expressed numerically; science - the movement of sound as a physical phenomenon). |
| <b>6-8 Benchmark 3C:</b> Identify how music can support and enhance other disciplines.  |
| 1. Compose or improvise a short piece of music to represent or describe an idea or concept from another content area.   |
| <b>Standard 4:</b> Demonstrate an understanding of the dynamics of the creative process.  |
| <b>6-8 Benchmark 4A:</b> Understand why music is created and how it is used.  |
| 1. Discuss different motivating factors which have inspired the creation of music, including: historical figures, nature, events, literature, drama, etc.   |
| 2. Explore the training, skills and education necessary for various careers in music.   |
| <b>6-8 Benchmark 4B:</b> Understand how music is created.   |
| 1. Discuss influences on the creation of music from historical and cultural perspectives (e.g., aboriginal tribes - ritual, religion, social issues, availability of natural materials and technology/tools).   |
| 2. Apply learned musical elements (e.g., rhythm, melody, form, timbre, tempo, dynamics) to compose or improvise music.  |
| <b>Standard 5:</b> Observe, discuss, analyze and make critical judgments about artistic works.  |
| <b>6-8 Benchmark 5A:</b> Identify simple music forms when presented aurally.  |
| 1. Identify the musical form of the piece of music being studied/performed in an ensemble class.  |
| 2. Identify stylistic forms of music (e.g., rap, gamelan, mariachi, oriental, non-western, reggae, steel drum, folk, Mongolian throat singing).   |
| <b>6-8 Benchmark 5B:</b> Identify the sounds of more familiar instruments, as well as treble and bass voices.   |
| 1. Identify traditional orchestral families (e.g., strings, woodwinds, brass, percussion) and other traditional folk/cultural instruments (e.g., guitar, accordion, recorder, dulcimers).   |
| 2. Identify qualities unique to soprano, alto, tenor and bass voices.   |
| 3. Classify different types of ensembles when presented aurally (e.g., percussion ensemble, woodwind quintet, string quartet, brass ensemble, vocal trio).  |
| <b>6-8 Benchmark 5C:</b> Use appropriate terminology to discuss responses and reactions to particular musical works.  |
| 1. Develop a list of criteria for what constitutes a good musical performance, as applied to different genres/styles of music.  |
| 2. Using appropriate terminology, make critical judgments about one's own performance and the performance of others.  |
| <b>Standard 6:</b> Show increased awareness of diverse peoples and cultures through visual and performing arts.   |
| <b>6-8 Benchmark 6A:</b> Identify and perform a varied repertoire from historical periods and diverse cultures, with emphasis on the music and cultures of New Mexico.  |
| 1. Describe how folk music from various cultures is used as the basis for formal compositions.  |
| 2. Identify representative music of the diverse cultures found in New Mexico.   |
| 3. Compare and contrast music from different eras.  |
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| <b>Standard 7:</b> Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.  |
| <b>6-8 Benchmark 7A:</b> Show understanding of how various instruments have evolved. Grades 6-8 performance standards:  |
| 1. Trace the development of various instruments (e.g., wind, brass, string, percussion, keyboard.)  |
| 2. Describe how an instrument/voice functions and produces a characteristic tone.   |
| <b>6-8 Benchmark 7B:</b> Use appropriate music technology.  |
| 1. Use recording and playback technology to improve one's personal musical skills.  |
| 2. Use appropriate computer-aided instruction programs (e.g., theory programs, rhythmic training, compositional programs).  |
| <b>Standard 8:</b> Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts and by participating in the activities of cultural institutions.                     |
| <b>6-8 Benchmark 8A:</b> Model appropriate audience behavior at live concert performances.  |
| 1. Model respectful behavior, understanding the dynamics of what it takes to be a performer, as well as appropriate behavior in the performance venue.  |
| 2. Describe the role of the audience and how it should react to a performer in various types of performance situations (e.g., clapping after a jazz solo, but not a classical solo.)                  |
| <b>6-8 Benchmark 8B:</b> Participate in appropriate school programs.  |
| 1. Participate in appropriate school programs. Grades 6-8 performance standard: Prepare and perform age-appropriate material at school and community based programs.                                  |
| <b>6-8 Benchmark 8C:</b> Share and develop cultural experiences.  |
| 1. Share and develop cultural experiences. Grades 6-8 performance standard: Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations. |

## Grades 9-12 Strand: Music

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| <b>Standard 1:</b> Learn and develop the essential skills and meet technical demands unique to dance, music, theatre/drama and visual arts.   |
| <b>9-12 Benchmark 1A:</b> Sing and play instruments with appropriate techniques while performing a varied repertoire of music.  |
| <b>Performance Standards</b>  |
| 1. Sing, alone and with others (with and without accompaniment) with correct pitch, rhythm, timbre, diction, posture, range, voice quality, style, techniques and breath control.   |
| 2. Demonstrate advanced instrumental playing techniques (e.g., breath control, bow control, stick control, embouchure, articulation, vibrato, correct fingerings and extended range, posture, hand position and characteristic tone quality.)     |
| 3. Perform using musical literature appropriate to grade and ability level in both small and large ensembles, with a focus on blend, good intonation, balance, precision and expressiveness (e.g., dynamics, phrasing, style and interpretation). |
| 4. Demonstrate the ability to prepare (using good practice skills) and perform music independent of the teacher/instructor.   |
| 5. Demonstrate sight-reading skills, using musical literature appropriate to ability level.   |
| <b>9-12 Benchmark 1B:</b> Identify timbre (tone quality) of extended families of instruments, advanced ranges of instruments and specific voice classifications.  |
| <b>Performance Standards</b>  |
| 1. Study and perform literature of various genres and styles that utilize advanced techniques, emulating performances of well-known and appropriate soloists and ensembles.   |
| <b>9-12 Benchmark 1C:</b> Acquire beat and rhythmic competency skills.  |
| <b>Performance Standards</b>  |
| 1. Identify simple, compound and asymmetric meters (aurally, visually in notation and through conducting patterns).   |
| 2. Read and perform rhythms in simple meter (2/4, 3/4, 4/4), compound meter (3/8, 6/8, 9/8) and asymmetric meter (5/4, 5/8, 7/8) in solo/ensemble situations.   |
| <b>9-12 Benchmark 1D:</b> Identify basic musical notation and symbols.  |
| <b>Performance Standards</b>  |
| 1. Read, identify and perform using musical notation and symbols from appropriate grade-level literature (instrumental/choral.)   |
| 2. Use the conventions of musical notation (e.g., key signature, time signature, clefs, repeat signs) and non-traditional symbols (e.g., aleatoric symbols, tablature, chord symbols, shaped notes).  |
| <b>Standard 2:</b> Use dance, music, theatre/drama and visual arts to express ideas.  |
| <b>9-12 Benchmark 2A:</b> K-5 benchmark 2: Understand how music expresses ideas.  |
| 1. Recognize and discuss how programmatic and absolute music can express an abstract concept or describe specific events, art work, places, etc.  |
| 2. Discuss how movie scores and other background music complement and intensify the action, emotion or mood in a dramatic performance.  |
| 3. Discuss how preferences in music are developed among different subgroups (e.g., classes, strata and generations) in our society, showing respect and   |

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| appreciation for the preferences of others.  |
| <b>Standard 3: Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.</b>   |
| <b>9-12 Benchmark 3A: Identify terms common to the various art forms.</b>  |
| 1. Describe the interrelationship of all the art disciplines in terms of commonalities in the creative processes, historical and cultural influences and common elements (e.g., rhythm, balance, form, style, tempo).  |
| <b>9-12 Benchmark 3B: Describe the interrelationship of all the art disciplines in terms of commonalities in the creative processes, historical and cultural influences and common elements (e.g., rhythm, balance, form, style, tempo).</b>   |
| 1. Discuss and demonstrate relationships of music to other disciplines (e.g., reading - the ongoing, horizontal flow of words akin to the movement of music; social studies - how music of a culture helps to define and understand that culture; mathematics - the rhythm of music is expressed numerically; science - the movement of sound as a physical phenomenon). |
| <b>9-12 Benchmark 3C: Identify how music can support and enhance other disciplines.</b>  |
| 1. Develop an essential question that can be addressed through a musical composition and other art forms (e.g., "Why does racism occur?" "Why does war exist?").   |
| 2. Compose or improvise a short piece of music to represent or describe an idea or concept from another content area.  |
| <b>Standard 4: Demonstrate an understanding of the dynamics of the creative process.</b>   |
| <b>9-12 Benchmark 4A: Describe why music is created and how it is used.</b>  |
| 1. Discuss different motivating factors which have inspired the creation of music, including: historical figures, nature, events, literature, drama, etc.  |
| 2. Explore the training, skills and education necessary for various careers in music.  |
| 3. Communicate an understanding of the role of music as an avocation (e.g., consumer of music, concertgoer, listening to or performing music for personal pleasure.)   |
| <b>9-12 Benchmark 4B: Explain how music is created.</b>  |
| 1. Discuss influences on the creation of music from historical and cultural perspectives (e.g., aboriginal tribes - rituals, religions, social issues, availability of natural materials and technology/tools, etc.).  |
| 2. Demonstrate an understanding of principles of repetition, contrast and unity as compositional elements (e.g., score analysis, study of form, personal composition).   |
| 3. Identify non-traditional sources (e.g., computer-generated, manipulated, "found sound").  |
| <b>Standard 5: Observe, discuss, analyze and make critical judgments about artistic works.</b>   |
| <b>9-12 Benchmark 5A: Identify simple music forms when presented aurally.</b>  |
| 1. Identify the musical form of the piece being studied/performed in an ensemble class (e.g., overture, march, symphony, concerto, sonata allegro, rondo).   |
| 2. Identify stylistic forms of music (e.g., rap, gamelan, mariachi, oriental, non-western, reggae, steel drum, folk, Mongolian throat singing)   |
| <b>9-12 Benchmark 5B: Use appropriate terminology to discuss responses and reactions to particular musical works.</b>  |
| 1. Describe and analyze the criteria used in the critical evaluation of one's own and other's performances, compositions/arrangements and improvisations.  |
| 2. Utilize professional adjudicator's critiques/feedback from festival performances to improve individual and ensemble musicianship.   |

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| <b>Standard 6: Show increased awareness of diverse peoples and cultures through visual and performing arts.</b>   |
| <b>9-12 Benchmark 6A: Identify and perform a varied repertoire from historical periods and diverse cultures, with emphasis on the music and the cultures of New Mexico.</b>                             |
| 1. Study and perform music from various cultures with an emphasis on historical and cultural connections, and on the musical characteristics unique to a national or cultural style of music.           |
| 2. Describe the development of American musical styles and the contribution of various ethnic groups represented in American society (e.g., country, Appalachian folk, blues, jazz, bluegrass, gospel). |
| 3. Identify and describe the role of music and musicians in various settings within New Mexico.   |
| 4. Compare and contrast music from different eras that employ various compositional techniques (e.g., fugue, classical style, impressionism, atonal music, jazz rhythms).                               |
| <b>Standard 7: Demonstrate knowledge about how technology and invention have historically influenced artists and offered new possibilities for expression.</b>  |
| <b>9-12 Benchmark 7A: Describe how various instruments have evolved.</b>  |
| 1. Describe how technology has influenced the composition and performance of music (e.g., use of computers, computer-generated sounds, electronic keyboards/guitars/violins, etc.).                     |
| <b>9-12 Benchmark 7B: Use appropriate music technology.</b>   |
| 1. Use recording and playback technology to improve one's personal musical skills.  |
| 2. Use appropriate computer-aided instruction programs (e.g., theory programs, rhythmic training, compositional programs).  |
| <b>Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama and visual arts and by participating in the activities of cultural institutions.</b>                       |
| <b>9-12 Benchmark 8A: Model appropriate audience behavior at live concert performances.</b>   |
| 1. Model respectful behavior, showing understanding of the dynamics of what it takes to be a performer, as well as appropriate behavior in the performance venue.                                       |
| 2. Show understanding of the role of the audience and how it should react to a performer in various types of performance situations (e.g., clapping after a jazz solo, but not a classical solo).       |
| <b>9-12 Benchmark 8B: Participate in appropriate school programs.</b>   |
| 1. Prepare and perform age-appropriate material at school and community-based programs.   |
| 2. Participate in interscholastic music festivals and volunteer in community service projects using musical talents.  |
| <b>9-12 Benchmark 8C: Share and develop cultural experiences.</b>   |
| 1. Celebrate customs, cultural traditions and American holidays, using music at or from home and in other social situations.  |
| 2. Attend concerts within the community.  |

### 3. Music Content Standards and Benchmarks Glossary

**Benchmarks:** A statement of what all students should know and be able to do in a content area by the end of designated grades or levels. The grade groupings used for this purpose are kindergarten-grade-4; grade 5-grade 8; and grade 9-grade 12 checkpoints for evaluating progress towards achieving the content standards.

**Content Standards:** A broad description of the knowledge and skills students should acquire in a particular subject area.

**Performance Standards:** Concrete examples and explicit definitions of what students have to know and be able to do to demonstrate that such students are proficient in the skills and knowledge framed in the content standards:

- Degree or quality of student performance within content standards students are expected to achieve
  - Grades K-5, 6-8, and 9-12
- How adept or competent a student demonstration must be to indicate attainment of the benchmarks on the way to the content standard.

## **APPENDIX B - Reflection and Self-Critique Checklist**

The effective music educator continuously employs reflection and self-critique to improve classroom experiences and education for the students. The following questions may be helpful in guiding reflection:

### **In lesson planning:**

- Why are the students doing this activity?
- What will the students learn from this activity?
- How does this activity build upon what has been previously learned?
- What skills and knowledge will the students need to complete this task?
- What are you expecting the students to do? Is it a reasonable expectation? Does it move the students in their learning progression?
- How are students accountable for their learning?

### **In Assessing:**

- Does this assessment offer an opportunity for a variety of levels of success?
- Does the assessment accurately show student achievement?
- Does the assessment show learning in the area it is intended?

### **Classroom management:**

- Why are there problems with classroom management?
- Are students actively engaged in the learning process?
- Are the classroom rules accurately stated, written and consistently followed?
- Are students able and motivated to complete the tasks given?
- Would a different seating arrangement change student behavior?
- Are you moving around the room to facilitate all the learners?

### **Reviewing a lesson:**

- Did students learn what you expected? How do you know this?
- Was the learning environment conducive to quality learning experiences?
- Was the task structured in a way that goals and expectations were clear?
- What could you have done differently or would you do differently in the future?
- Why was the lesson effective?
- What needs to happen next to ensure that students retain and/or develop a fuller understanding of the concepts?



## APPENDIX C

### SFPS Counting System Adoption Clause

*Firm: per Counting System Review Team, 3-17-09*

*Firm: per Secondary Choral Teachers, 5-18-09*

*Firm: per SFPS Curriculum Council, 5-18-09*

### Elementary General – Choral – Guitar – Instrumental

Elementary general music teachers are expected to consistently use counting systems which are appropriate to the curricular content of a lesson and developmental level of their students. Transition to a numerical counting system should begin no later than the fourth grade. All music teachers are expected to consistently use a numerical system throughout secondary programs. The SFPS Music Education Department recognizes the following counting systems:

#### Syllabic (elementary only)

- Kodaly
- Orff mnemonics
- Gordon

#### Numerical

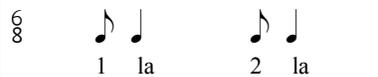
- Traditional
- Eastman
- Adjusted Eastman Counting System

# SFPS Adopted Counting Systems

## Numerical-Simple Meter

| Eastman  | Adjusted Eastman   | Traditional  |
|--|--|--|
| (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 2 3 4   | (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 2 3 4   | (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 2 3 4                             |
| (Beat)        <br>4/4 ♪ ♪<br>1 3   | (Beat)        <br>4/4 ♪ ♪<br>1 3   | (Beat)        <br>4/4 ♪ ♪<br>1 3                                     |
| (Beat)        <br>4/4 ○<br>1   | (Beat)        <br>4/4 ○<br>1   | (Beat)        <br>4/4 ○<br>1   |
| (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 te 2 te 3 te 4 te                                 | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 te 2 te 3 te 4 te                                 | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 + 2 + 3 + 4 +                 |
| (Beat)        <br>4/4 ♪♪♪♪ ♪♪♪♪ ♪♪♪♪ ♪♪♪♪<br>1 ta te ta 2 ta te ta 3 ta te ta 4 ta te ta | (Beat)        <br>4/4 ♪♪♪♪ ♪♪♪♪ ♪♪♪♪ ♪♪♪♪<br>1 ti te ta 2 ti te ta 3 ti te ta 4 ti te ta | (Beat)        <br>4/4 ♪♪♪♪ ♪♪♪♪ ♪♪♪♪ ♪♪♪♪<br>1 e+a 2 e+a 3 e+a 4 e+a |
| (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 te ta 2 te ta 3 te ta 4 te ta                     | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 te ta 2 te ta 3 te ta 4 te ta                     | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 + a 2 + a 3 + a 4 + a         |
| (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ta te 2 ta te 3 ta te 4 ta te                     | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ta te 2 ta te 3 ta te 4 ta te                     | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 e + 2 e + 3 e + 4 e +         |
| (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 te 3 te   | (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 te 3 te   | (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 te 3 te                           |
| (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ta 2 ta 3 ta 4 ta                                 | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ta 2 ta 3 ta 4 ta                                 | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 a 2 a 3 a 4 a                 |
| (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ta 2 ta 3 ta 4 ta                                 | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ti 2 ti 3 ti 4 ti                                 | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 e 2 e 3 e 4 e                 |
| (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 te__te 3 te__te                                       | (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 te__te 3 te__te                                       | (Beat)        <br>4/4 ♪ ♪ ♪ ♪<br>1 +__+ 3 +__+                       |
| (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ta ta 2 ta ta 3 ta ta 4 ta ta                     | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 ti ta 2 ti ta 3 ti ta 4 ti ta                     | (Beat)        <br>4/4 ♪♪ ♪♪ ♪♪ ♪♪<br>1 e a 2 e a 3 e a 4 e a         |

### Numerical Compound Meter

| Eastman  | Adjusted Eastman  | Traditional   |
|--|---|---|
| (Beat)    <br><br>1 la li      2 la li                  | (Beat)    <br><br>1 la li      2 la li                  | (Beat)    <br><br>1 trip-let      2 trip-let               |
| (Beat)    <br><br>1      li      2      li              | (Beat)    <br><br>1      li      2      li              | (Beat)    <br><br>1      let      2      let               |
| (Beat)    <br><br>1      la      2      la              | (Beat)    <br><br>1      la      2      la              | (Beat)    <br><br>1 trip      2 trip                       |
| (Beat)    <br><br>1 ta la ta li ta      2ta la ta li ta | (Beat)    <br><br>1 ta la ta li ta      2ta la ta li ta | (Beat)    <br><br>1 triplet +triplet      2triplet+triplet |

### Syllabic Compound Meter

| Kodaly  | Gordon   |
|---|--|
| (Beat)    <br><br>ti ti ti      ti ti ti         | (Beat)    <br><br>Du da di      du da di         |
| (Beat)    <br><br>ta      ti      ta      ti     | (Beat)    <br><br>du      di      du      di     |
| (Beat)    <br><br>ti ta      ti ta               | (Beat)    <br><br>du da      du da               |
| (Beat)    <br><br>tikatikatika      tikatikatika | (Beat)    <br><br>dutadatadita      dutadatadita |

### Orff Mnemonics

Methodology utilizing content related vocabulary with matching syllabic rhythm to create aural patterns in the form of rhythm ostinati.

Eg. Gilliy Gilliy Gilliy Good Morning



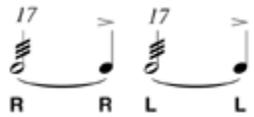
He-llo he-llo      gilly-gilly gilly-gilly gilly-gilly gilly-gilly      ri-sing sun

## Syllabic Simple

| Kodaly  | Gordon   |
|---|--|
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ta ta ta ta                              | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du du du du                         |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ta ah ta ah                              | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du du du du                         |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ta- ah ah ah                             | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>Du Du Du Du                         |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ti ti ti ti ti ti ti ti                  | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du de du de du de du de             |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ti ri ti ri ti ri ti ri                  | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du ta de ta du ta de ta du ta de ta |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ti tiri ti tiri ti tiri ti tiri          | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du deta du deta du deta du deta     |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>tiri ti tiri ti tiri ti tiri ti          | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>duta de duta de duta de duta de     |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ti rim ri ti rim ri ti rim ri ti rim ri  | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du ta ta du ta ta du ta ta du ta ta |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>tam ti tam ti                            | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du ta du ta du ta du ta             |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>tim ri tim ri tim ri tim ri              | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du ta du ta du ta du ta             |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>ti rim ti rim ti rim ti rim              | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>duta duta duta duta                 |
| (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>syn-co - pa syn-co - pa<br>(or ti ta ti) | (Beat)        <br>4/4 ♩ ♩ ♩ ♩<br>du de de du de de                   |



15. SEVENTEEN STROKE ROLL



II. DIDDLE RUDIMENTS

16 SINGLE PARADIDDLE \*



17. DOUBLE PARADIDDLE \*



18. TRIPLE PARADIDDLE



19. SINGLE PARADIDDLE-DIDDLE



III. FLAM RUDIMENTS

20. FLAM \*



21 FLAM ACCENT \*



22. FLAM TAP \*



23. FLAMACUE \*



24. FLAM PARADIDDLE \*



25. SINGLE FLAMMED MILL



26. FLAM PARADIDDLE \*



27. PATAFLAFLA



28. SWISS ARMY TRIPLET



29. INVERTED FLAM TAP



30. FLAM DRAG



IV. DRAG RUDIMENTS

31. DRAG \*



32. SINGLE DRAG TAP \*

LLR L RRL R

33. DOUBLE DRAG TAP \*

LLR LLR L RRL RRL R

34. LESSON 25 \*

LLR L R LLR L R  
RRL R L RRL R L

35. SINGLE DRAGADIDDLE

RRL R R LLR L L

36. DRAG PARADIDDLE #1 \*

R LLR L R R L RRL R L L

37. DRAG PARADIDDLE #2 \*

R LLR LLR L R R L RRL RRL R L L

38. SINGLE RATAMACUE \*

LLR L R L RRL R L R

39. DOUBLE RATAMACUE \*

LLR LLR L R L RRL RRL R L R

40. TRIPLE RATAMACUE \*

LLR LLR LLR L R L RRL RRL RRL R L R

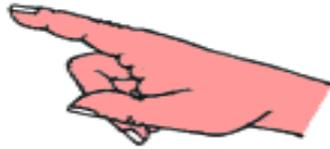
\* These rudiments are also included in the original Standard 26 American Drum Rudiments

# APPENDIX E

## Curwen Hand Signs



Do



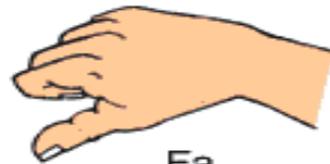
Ti



La



Sol



Fa



Mi



Re



Do



# APPENDIX F

# Standards Based Music Lesson Plan

Grade Level: \_\_\_\_\_ Quarter: \_\_\_\_\_ Unit/Theme: \_\_\_\_\_ Lesson: \_\_\_\_\_

Materials Needed:

Musical Selections:

**Musical Concepts:**

- |                               |                                     |                                    |                                 |                                       |                                     |                                |
|-------------------------------|-------------------------------------|------------------------------------|---------------------------------|---------------------------------------|-------------------------------------|--------------------------------|
| <input type="checkbox"/> Tone | <input type="checkbox"/> Intonation | <input type="checkbox"/> Technique | <input type="checkbox"/> Rhythm | <input type="checkbox"/> Articulation | <input type="checkbox"/> Expression | <input type="checkbox"/> Style |
|-------------------------------|-------------------------------------|------------------------------------|---------------------------------|---------------------------------------|-------------------------------------|--------------------------------|

**National Standards Achieved:**

- Singing alone and with others a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations and accompaniments.
- Composing and arranging music within specific guidelines.
- Reading and notating music.
- Listening to, analyzing and describing music.
- Evaluating music and music performances.
- Understanding music in relation to history and culture.
- Understanding relationships between music, the other arts and disciplines outside the arts.

|  |  |  |  |
|--|--|--|--|
| <u>Objective(s)</u> : The student(s) will be able to...  |  | <u>Activities</u> : The Students will... |  |
| <u>Assessment</u> : How are the objectives assessed? Were the objectives achieved? To what level of proficiency? |  | <u>Vocabulary</u> :                      |  |
| <u>Assignment</u> :  |  | <u>Notes</u> :                           |  |

## APPENDIX G Example Practice Chart



NAME \_\_\_\_\_

| <b>Week of</b>        | <b>Mon</b> | <b>Tues</b> | <b>Wed</b> | <b>Thurs</b> | <b>Fri</b> | <b>Sat</b> | <b>Sun</b> | <b>Total</b> | <b>Parent Signature</b> |
|-----------------------|------------|-------------|------------|--------------|------------|------------|------------|--------------|-------------------------|
| <b>9/6-<br/>9/12</b>  |            |             |            |              |            |            |            |              |                         |
| <b>9/13-<br/>9/19</b> |            |             |            |              |            |            |            |              |                         |
| <b>9/20-<br/>9/26</b> |            |             |            |              |            |            |            |              |                         |
| <b>9/27-<br/>10/3</b> |            |             |            |              |            |            |            |              |                         |

## APPENDIX H MASTER GLOSSARY



**a cappella** - singing without instrumental accompaniment.

**Accelerando** - gradually getting faster.

**Accent** - a symbol placed above or below a given note to indicate that the note should receive extra emphasis or stress.

**Adorno** - a musical embellishment played by the violins and trumpets.

**Aeolian scale** - a modal scale that starts and ends on *la*. Also known as a natural minor scale.

**All-State Festival** - annual auditioned competition in which the top choral, band, guitar, and orchestra high school musicians in New Mexico participate in large ensembles.

**Amplifier** - a device that increases the amplitude of a signal.

**Anular (A)** - (Sp.) the ring finger of the right hand.

**Apagón** - a manicé of the right hand across the strings of the guitar or vihuela in such a way that no distinct pitches are heard.

**Arpa** - a 36-string diatonic harp.

**Arpa Jalisciense** - a type of harp traditionally found in Jalisco, Mexico. It is but one of many distinct types of harps found in various parts of Mexico.

**Arpeggio** - a chord in which pitches are sounded successively, usually from lowest to highest; in broken style.

**Art Songs** - classical style vocal solo using piano accompaniment.

**Articulation** - in performance, the characteristics of attack and decay of single tones or groups of tones and the means by which these characteristics are produced.

**Asymmetrical Meter** - a time signature that mixes simple and compound beat division (i.e. 7/8, 2+2+3).

**Balance/Blend** - an ensemble concept of sound in which no individual voice or section can be heard above the rest.

**Barre Chord** - a type of guitar chord, where one or more fingers are used to press down multiple strings across the guitar fingerboard.

**Bass Clef** - symbol at the beginning of the staff used for lower voices and instruments, also known as the F clef.

**Bass Guitar (Electric Bass)** - a solid body instrument, visually similar to the electric guitar with four strings tuned as those of a double bass.

**Bass Line** - the low-pitched instrumental part or line played by a rhythm section instrument such as the electric bass.

**Benchmarks** - a statement of what all students should know and be able to do in a content area by the end of designated grades or levels. The grade groupings used for this purpose are kindergarten-grade 4; grade 5-grade 8; and grade 9-grade 12. These groupings serve as checkpoints for evaluating progress towards achieving the content standards.

**Blues** - both a musical form and a music genre created primarily within the African-American communities in the Deep South of the United States at the end of the 19th century.

**Body Percussion** - refers to a basic sound that can be made by using the body (snapping, clapping, stamping, *patsching*).

**Bolero** - a ballad or love song in trio style ensembles featuring more complicated and highly stylized harmonic and vocal accompaniment which implements characteristic 4/4 rhythm with ostinato guitarrón/armonía.

**Bow Technique** - methods of using the bow with all string instruments.

**Breath Impulse** – the practice of audibly pulsing the beat during a long note on a wind instrument.

**Bridge** - 1) a piece of wood or metal which supports the strings on a stringed instrument and transmits the vibration of these strings into the resonating chamber; 2) a musical phrase which ties together a preceding and a subsequent phrase or section.

**Cadence** – a musical ending.

**Canción** – (meaning ‘song’ in Spanish) the least specific term to cover all popular, secular styles.

**Canon** – a form of counterpoint in which one voice renders a melody with one or more additional voices strictly imitating the same melody. Usually the imitating voice(s) follow at a short distance.

**Capo** – a mechanical device which shortens the neck of a guitar by clamping down across the fret board.

**Choral Octavo** – an individual choral piece of music.

**Chord(al)** - the combination of three or more notes played or sung together at the same time.

**Chord Progression** - a series of musical chords that are based on a certain key, root or tonic chord.

**Chorus (Choir)** - a group or ensemble of people singing melody and harmony together.

**Chromatic Scale** - a scale that consists of half steps and uses all twelve pitches in an octave.

**Classical Guitar** - a 6-stringed plucked string instrument form, well-known for its comprehensive right hand technique, which allows the soloist to perform complex melodic and polyphonic material.

**Clef** – a sign written at the beginning of the staff in order to indicate the pitch of the notes.

**Compound Meter** - a meter that includes a triple subdivision within the beat, e.g., 6/8.

**Conductor** - a person who uses hand and arm gestures to indicate the meter and tempo, signaling changes in tempo and dynamics; cues entrances, leads, coordinates and interprets the expressive elements of music for groups of singers and instrumentalists.

**Content Standards** - a broad description of the knowledge and skills students should acquire in a particular subject or content area.

**Counter melody** - a second melody that is played or sung at the same time as the main melody.

**Counterpoint** – music consisting of two or more lines that sound simultaneously.

**Crescendo** - a dynamic marking indicating a gradual change from a softer tone to a louder tone.

**Da Capo** - return to the beginning.

**Danzón** - elegant and virtuosic music, with dance. Classically in ABAC or ABACA form.

**Decrescendo** - a dynamic marking indicating a gradual change from a louder tone to a softer tone.

**Descant** - a second melody that is played or sung above the main melody.

**Dictation** - written decoding by a student of rhythmic or melodic segments performed by the teacher.

**Dissonance** - dissonant intervals are those regarded as having an instability that requires a resolution into consonance.

**Dobro (Resophonic Guitar)** - an acoustic guitar whose sound is produced by one or more spun metal cones (resonators) instead of the traditional wooden soundboard.

**Dominant Chord** - a chord built of the 5<sup>th</sup> note of the scale.

**Dorian Scale** - a modal scale that starts and ends on *re*.

**Dynamics** - Levels of volume in music; symbols (generally in Italian) in music that indicate how loud or soft to sing or play.

Fortissimo – *ff* - very loud;

Forte - *f* - loud;

Mezzo forte – *mf* - medium loud;

Mezzo piano - *mp* - medium soft;

Piano - *p* - quiet;

Pianissimo – *pp* - very quiet.

**Enharmonic** - two different names for the same pitch (E=F flat).

**Expressive Qualities** - category of musical study that includes form, timbre, and expression.

**Esprit de Corps** - A shared spirit of comradery, enthusiasm, and devotion to a cause among the members of a group.

**Finger Pick** - a small device which attaches to the fingertip to aid in finger picking.

**Finger Picking** - the technique of playing the guitar by plucking the strings directly with the fingertips, fingernails, or picks attached to fingers.

**Flamenco** - a generic term for a genre of song, dance, and music of uncertain origin, mostly found in Andalusia. The style is characterized by its use of modes, its unusual rhythm patterns, and its use of guitar accompaniment.

**Form** - the overall plan or design of a piece of music (AB, ABA, rondo). Also includes comparisons of repetition/contrast, verse, and refrain.

**Found Instruments** - objects found in our everyday environment that can be used to produce tones or sounds.

**Glissando** – 1) a slide from one pitch to another; 2) when playing a guitar, left hand slide.

**Guitarrón** - a very large, deep-bodied Mexican 6-string acoustic bass played in mariachi bands.

**Half Barre** - the forefinger stops only the highest pitched two, three, four and fifth strings (guitar).

**Half Step** – the smallest interval in use in the Western musical tradition.

**Hammer-on** - a guitar playing technique in which the left hand changes the note of a sounding string creating a slur.

**Harmonic Minor Scale** - a minor scale (la-la) that uses a raised seventh note, *si* (raised from *sol*).

**Harmony** - a musical sound that is formed when two or more different pitches are played or sung at the same time.

**Hawaiian Slack-Key Guitar** - a fingerstyle genre of guitar music, originating in Hawaii, characterized by detuning or "slacking" one or more of the strings until the six strings form a single chord, frequently G major.

**Hemiola** - rhythmic grouping or articulation pattern which changes metric feeling (i.e.  $\frac{6}{8}$  ♩ ♩ ♩ or  $\frac{3}{4}$  ♩. ♩.).

**Huapango** - alternating rhythmic patterns similar to the *Son Jaliscience*, characterized by the use of a falsetto by the vocalist and the use of busy violin passages for musical introductions and interludes.

**Improvisation** - the art of performing music spontaneously, without the aid of manuscript, sketches, or memory.

**Indicio (I)** - (Sp.) the index finger of the right hand.

**Interval** - the distance between two tones.

**Intonation** - singing or playing exactly the correct pitch; in tune.

**Intonation Tendencies** - the tendency of pitches on certain instruments to be sharp or flat naturally.

**Introduction** - music played before the main section of the composition.

**Inversion** – substitution of higher for lower tones and vice versa. In a chord, the root is in an upper part instead of the in bass.

**Ionian Scale** - a modal scale that starts and ends on *do* (see also the Major scale).

**Jarabe** - literally “syrup” in Spanish, a traditional dance form that is like a potpourri (medley) of instrumental sections of different regional zones, each section usually is in different meter than the preceding section.

**José Alfredo Jimenez (1926-1973)** - a Mexican singer-songwriter in the *ranchero* style. His songs are considered an integral part of Mexican musical heritage.

**Leap** - moving from one tone to another while skipping two or more diatonic tones.

**Legato** - [It.] sustained and connected style of singing and playing.

**Locomotor Movement** - movement where one travels through space to arrive at another location (jogging, hopping, crawling, etc).

**Locrian Scale** - a modal scale that starts and ends on *ti*.

**Lydian Scale** - a modal scale that starts and ends on *fa*.

**Mandolin** - a plucked string instrument that has four courses of strings tuned as those of a violin. The fingerboard is fretted and played with a pick or plectrum. Usually the mandolin has a rounded back like that of a lute.

**Manicos** - the different strum patterns on the *vihuela* or guitar.

**Major Scale** - a scale that has *do* as its home tone, or keynote. It is composed of a specific arrangement of whole steps and half steps in the following order: W+W+H+W+W+W+H.

**Marcato** - [It.] a stressed and accented style of singing and playing.

**Marching Band** - an instrumental ensemble which utilizes choreographed movement in relation to music. Includes color guard, marching percussion and stationary auxiliary percussion.

- Attention: The statuesque position from which any move is initiated, feet together, chin up standing tall.

- Parade rest: a resting version of attention at which the feet move to shoulder width.
- Spacing: the interval of distance between two members of the ensemble.
- Dress center: a teaching position at which members turn their heads to adjust forms.
- Guiding: peripherally maintaining forms while moving.
- Mark time: a standing fundamental during which the heels move up and down to keep time.
- Forward march: moving fundamental in which members move forward utilizing the glide step.
- Backward march: moving fundamental in which member moves backward on the balls of the feet.
- Glide step: Drum corps style movement in which the heel shoots forward and the foot rolls through the sole to achieve upper-body stillness.
- Box-in-eight: Marching fundamental in which a group or individual executes four 8 count flanks completing a box shape.
- Faces: a standing fundamental in which the body changes directions right, left or about (180°).
- To the rear: a moving fundamental in which the body changes direction 180°.
- Oblique: a moving fundamental in which the lower body moves at a 45° angle to the upper body.
- Traverse: a moving fundamental in which the feet move at a 90° angle to the shoulders (hips 45°).
- Eight-to-Five step: a standard 22½ inch step size resulting in 8 steps to every 5 yards.
- Slide: see traverse.
- Adjusted step: moving fundamental in which the 8 to 5 step is adjusted to fit the distance required by drill design.
- Flank: a 90° turn while in motion.
- Crab step: a moving fundamental only used by marching percussion to move across the field while always facing forward.

**Mariachi Vargas de Tecalitlán** - a Mexican folk ensemble of mariachi music created in 1897 by Gaspar Vargas.

**Medio (M)** - (Sp.) the middle finger of the right hand.

**Melodic Contour** - notes either go up, down, or stay the same on a staff.

**Melodic minor scale** - a minor scale that uses raised sixth and seventh notes when ascending only: *fī* (raised from *fa*) and *si* (raised from *sol*).

**Melody** - a logical, single line succession of musical tones.

**Meter** - a way of organizing rhythm; a grouping of beats or pulse by strong accent. In duple meter, every other beat/pulse is accented or emphasized, beginning with the first. In triple meter, the first of every three beats is accented.

**Minor Scale** - a scale that has *la* as its home tone, or keynote. It is composed of a specific arrangement of whole steps and half steps in the following order: W+H+W+W+H+W+W.

**Mixed meter** - compositional technique that involves frequently changing time signatures.

**Mixolydian Scale** - a modal scale that starts and ends on *sol*.

**Modes** - scales that use unaltered pitches of major scales, but start on notes other than the tonic (see Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian).

**Monophony** - music which consists of a single melody (e.g. Gregorian chant).

**Moveable Chord** - barre chords are often referred to as "moveable" chords, as they can be moved up and down the neck of a guitar as needed.

**Music Notation** - any means of writing down music, including the use of notes, rests and symbols.

**Music Performance Assessment** - an adjudicated music festival sponsored by New Mexico Music Educator's Association.

**Natural Minor Scale** - a scale that uses *la* as its home tone or keynote with no altered pitches or accidentals.

**Non-locomotor Movement** - movement that is done in place using the arms, legs, head, and trunk of the body (twist, bend, wiggle, etc.).

**Notation** - a system of writing music that shows both pitch and duration.

**Nut** - Piece of bone or plastic supporting strings between guitar head stock and neck.

**Octave** - a tone on the eighth degree from a given tone (C to C above).

**Octave Scale** - a scale of eight notes.

**Open Chords** - standard guitar chords.

**Orff Instruments** - Instruments designed by Carl Orff in support of, and a fundamental component of his *Schulwerk*. The instruments are wooden or metal pitched-percussion instruments which are played with mallets (i.e. glockenspiel, metallophone, and xylophone).

**Ostinato** - [It.] a clearly defined melodic or rhythmic phrase that is repeated persistently, in immediate succession, throughout a composition or a section.

**Partner Songs** - two or more different songs that can be sung at the same time to create harmony.

**Paso Doble** - a Spanish march-like musical style as well as the corresponding dance style danced by a couple.

**Patsching** - [German] slapping hands on the top of one's thighs – a form of body percussion.

**Pedal Steel Guitar** - Unlike other types of steel guitar, it uses foot pedals and knee levers to affect the pitch.

**Performance Standards** - Concrete examples and explicit definitions of what students have to know and be able to do to demonstrate that such students are proficient in the skills and knowledge framed in the content standards:

- Degree or quality of student performance within content standards students are expected to achieve at grades K-4, 5-8, and 9-12; and,
- How adept or competent a student demonstration must be to indicate attainment of the benchmarks on the way to the content standard.

**Pentatonic Scale** - a musical scale with five pitches per octave, omitting the 4<sup>th</sup> and 7<sup>th</sup> scale degrees (ex. Do Re Mi Sol La Do).

**Pickup** - an electronic device that captures mechanical vibrations from electric guitars and converts them to be amplified, recorded or broadcast.

**Phrase Mark** - an indication of where a performer should breathe; not pertaining to articulation.

**Phrase** - a musical sentence, each phrase expresses one thought.

**Phrygian Scale** - a modal scale that starts and ends on *mi*.

**Pitch** - pitches are either higher or lower depending upon the increasing or decreasing frequency of the oscillations.

**Polka** - lively Central European dance; also a genre of dance music.

**Polyphonic** - music which consists of two or more melodies that combine to create simultaneous voice parts with different rhythms.

**Position** - the placement of the left hand when performing on a stringed instrument.

**Posture** - the way a musician stands or sits to produce optimal singing or playing.

**Power Chord** - a chord consisting of only the root note of the chord and the fifth.

**Projection** - vocal technique and skill to make the sound carry.

**Pulgar (P)** – (Sp.) the thumb of right the hand.

**Pull-off** - playing technique in which fingers of the left hand are removed from a sounding string, creating an ascending slur.

**Pulse/Steady Beat** - the basic underlying pulse in a piece of music that is constant throughout a section or the entire piece of music.

**Question/Answer** - form of composition where a segment poses a melodic “question” which is then “answered” by another segment, thereby ending the phrase.

**Rancho** - songs from the heart, singing about love for someone, lost love, patriotic love (both national and local), nature and environment, etc.

**Range** - in a melody, or piece of music, the span from the lowest tone to the highest tone.

**Rasgueado** - a guitar finger strumming technique commonly associated with Flamenco guitar music.

**Riff** - a repeated chord progression, pattern, refrain or melodic figure.

**Refrain** - a phrase or word repeated at intervals in a song with more than one verse.

**Requinto** - used in both Spanish and Portuguese to mean a smaller, higher-pitched version of an instrument.

**Rest** - various symbols used to notate silence in music.

**Roman Numeral Analysis** - the study of a composition with regard to harmony, using roman numerals to represent chords within a specified major, minor, or modal tonality.

**Round** - a follow-the-leader process in which all sing or play the same melody, starting and ending at different, sequential times.

**Rudiments** - Percussive Arts Society International drum rudiments (see Appendix D).

**Rhythm** - division or combination of beats into long and shorter segments of sound. A steady beat can be part of the rhythm, but the division or combining of beats is not part of the steady beat or pulse.

**Rhythm Instruments** - basic instruments found in elementary general music classes that can produce rhythms, but not melodies (rhythm sticks, drums, cowbells, etc).

**Saddle** - a piece of bone or wood resting on the guitar bridge which supports the strings.

**Scale** - a group of pitches played or sung in succession according to a specific pattern of intervals.

**Sesquialtera** - a 6/8 rhythm syncopated with 2/4 and 3/4 rhythms.

**Seventh Chord** - an extended harmony which adds the interval of a seventh above the root of a triad.

**Score** - a written musical notation of a composition with each of the instruments or vocal parts shown.

**Scrapers/Shakers** - any instrument where the sound or tone is generated by a scraping or shaking action (maracas, jingle bells, tambourines, etc.).

**Shift** - in the playing of stringed instruments, the movement from one position to another.

**Sight Reading** - reading and playing instrumental music at first sight.

**Sight Singing** - reading and singing music at first sight.

**Simple Meter** - any meter in which the quarter note receives the beat and the division of the beat is based on two eighth notes.

**Singing Range** - the range of notes in which a student should be able to sing comfortably. The singing range extends as the voice is developed. Lower notes are referred to as the “chest voice,” as vocal vibrations are felt in the lower throat and clavicle area. The higher notes are referred to as the “head voice,” as vocal vibrations are felt in the nasal cavity area.

**Skip** - moving from one tone to another tone while skipping one diatonic tone.

**Slide** - a glass or metal cylinder which fits over left hand finger to slide between frets.

**Slur** - a curved line connecting notes to be sung to the same syllable or performed without a break or new articulation.

**Solo** - music for a single singer or player, often with accompaniment.

**Solo and Ensemble Festival** - an adjudicated festival where singers/instrumentalists prepare and perform solos and small group ensemble pieces, sponsored by New Mexico Music Educators Association.

**Solfeggio Syllables** - Pitch names using *do, re, mi, fa, sol, la, ti, do*.

**Son** - A generic form identifying a regional sound music. The sound is usually a very traditional instrumental, vocal or danced piece.

*Son Huasteco*: a 6/8 with sesquialtera (hemiola) rhythmic pattern; traditionally, the *Son Huasteco* came from the Huasteca region just north of Veracruz and further along the Gulf of Mexico. A distinct characteristic of the *Son Huasteco* or *Huapangos* are falsetto jumps in the vocal line.

*Son Jalisciense*: a 12/8 rhythmical pattern with sesquialtera (hemiola) and *contratiempos* in the melody and manicos; the son jalisciense is from the State of Jalisco, making it very much a part of the traditional repertory of the mariachi; there is usually an entrada, verso, coro (either responsorial or separated refrain) a third section of music with new verses and a shortened version of the entrada to finish; there are also *Sones Jaliscienses* that do not fit the 12/8 pattern, that technically and musically are very difficult to play; these are some of the oldest *sones* in the repertory

*Son Jarocho*: from the State of Veracruz, *jarocho* means “brisk,” which describes the music and dance of this tradition. The vocal timbre is high but does not use the falsetto technique of the *Huapango*. Since the two areas are close in proximity, however, they are known to borrow or exchange repertoire.

**Speaking Range** - the range of notes or pitch where a student tends to speak. It is generally at the lower end of the singing range.

**Staccato** - short and detached style of singing or playing.

**Steel Guitar** - a method of playing slide guitar using a steel, which is a type of finger slide.

**Step** - moving from one tone to an adjacent diatonic tone.

**Strum** - a finger pattern or pick pattern using multiple strings.

**Style** - the overall effect a work of music makes by the ways its elements are used.

**Syncopation** - an arrangement of rhythm in which prominent or important melodic tones begin on weak beats or divisions of beats, giving a “catchy” or off-balance movement to the music.

**Tablature** - a system of music notation for the guitar.

**Tempo** - terms of music which indicate how fast or slow to sing or play.

**Technique** - the physical skills involved in singing or playing.

**Theme** - an important, unifying melody or short musical idea that occurs several times in a piece of music.

**Theme and Variation** - a compositional technique whereby once a theme is performed, it is varied in many different ways in sequential fashion.

**Timbre** - the difference between tones of the same pitch if produced on various instruments or voices.

**Time Signature** - the set of numbers at the beginning of a piece of music. The top number indicates the number of beats per measure. The lower number indicates the note value which receives the beat.

**Tone Quality** - the quality or “color” of tone on a specific instrument or voice which distinguishes it from other instruments or voices.

**Tonguing** – the mechanism of starting a sound on a wind instrument with the tongue.

**Traje** - a suit, referring to mariachi attire.

**Travis Picking** - a finger picking pattern named for Merle Travis.

**Treble Clef** - a symbol that generally indicates notes that sound higher than middle C.

**Tremolo** - in classical guitar, a very fast repetition of three or four notes. In other performance genres, a tremolo is a trill which is larger than a whole step.

**Triad** - a chord of three notes consisting of a root and the third and fifth above it.

**Trio Huasteco** – an ensemble composed of a *guitarra quinta huapanguera* (a five course, eight stringed guitar), a *Jarana Huasteca* (a stringed instrument related to the jarana), and a violin.

**Triplet** - a group of 3 equal length notes to be performed in the time of 2 of like value in the meter.

**Tuning Peg** - attached gear to head of guitar for tuning strings individually.

**Ukelele** - a small guitar with four strings of Portuguese origin.

**Unison** - singing or playing on the same pitch.

**Valse** - waltz; also one of the 3/4 forms of the ranchero.

**Verse** - a part of a song in which words change but the melody and harmony remain constant (stanza of a poem).

**Vihuela** - a small, deep-bodied rhythm guitar with five nylon strings which are tuned like the first five of a guitar, but with the third, fourth and fifth tuned up an octave.

**Vocal Range** - how high and low one can sing.

**Whole Step** - a melodic interval which equals two half steps.



# APPENDIX I

## STANDARDS DRIVEN LESSON/UNIT DESIGN TEMPLATE

**Name of Unit/Lesson:**

**Developed by:**

**Time Frame:**

### Defining

**Desired Results (What do we need from the lesson or unit?) Overarching Learning Target:**

**Students will understand that:**

**Essential Questions:**

**Guiding Questions:**

**Students will know & be able to do:**

Learning Chunks (How will we get there?)

| <i>Activities:</i> | <i>Materials:</i> | <i>Teaching Strategies:</i> |
|--------------------|-------------------|-----------------------------|
|                    |                   |                             |

## Assessing

Assessment/Evaluation (How will we know students know?)

*Assessments to produce evidence of facets of understanding.*

*Assessments to produce evidence of basic knowledge:*

*Other evidence:*

*Student reflection/self assessment:*

# Appendix J

## Curriculum Development Committees



### 1. Summer Institute Curriculum Committee 2007

|                              |   |
|------------------------------|---|
| Leanne DeVane                | Elementary Music Specialist, Ramirez Thomas Elementary School   |
| Martha Gonzales              | Educational Aide, Nava Elementary School  |
| Dolly Hand                   | Teacher, DeVargas Middle School   |
| G.S. Khalsa                  | Elementary Music Specialist, Piñon Elementary School  |
| Kristina Jourdan-Korte       | Elementary Music Specialist, Choir Director, R. M. Sweeney Elementary School  |
| William Korte                | Band Director, Ortiz Middle School  |
| Mario Montoya                | Elementary Music Specialist, Agua Fria Elementary School  |
| Margaret Pettengill          | Choir Director, Ortiz Middle School   |
| Maureen Ross                 | Elementary Music Specialist, Carlos Gilbert Elementary  |
| Janine Sammeth               | Music Program Support Specialist, Santa Fe Public Schools<br>Elementary Music Specialist, E.J. Martinez Elementary School |
| John Schutz                  | Retired Director of Visual and Performing Arts, Las Cruces Public Schools   |
| Priscilla Zimmermann, Ph. D. | Elementary Music Specialist, Choir Director, El Dorado Elementary School  |

## 2. Summer Institute Curriculum Committee 2008

|                        |  |
|------------------------|--|
| Robert Blea            | Elementary Music Specialist, Piñon Elementary  |
| Patrick Burns          | Guitar Instructor, Santa Fe High School  |
| Kurt Chrisman          | String Orchestra Director, Piedra Vista High School, Farmington Municipal Schools                                    |
| Karen Conley           | Elementary Music Specialist, Wood Gormley Elementary   |
| Leanne DeVane          | Music Education Coordinator, Santa Fe Public Schools   |
| Martha Gonzales        | Educational Aide, Nava Elementary School   |
| Dolly Hand             | Teacher, DeVargas Middle School  |
| G.S. Khalsa            | Band Director, Capital High School, Ramirez Thomas Elementary  |
| Benjamin Klemme        | Music Director, Santa Fe Youth Symphony Association  |
| Kristina Jourdan-Korte | Elementary Music Specialist, Choir Director, R. M. Sweeney Elementary School   |
| William Korte          | Band Director, Ortiz Middle School   |
| Richlyn McArthur       | Mariachi Instructor, Capital High<br>String Orchestra Director, Ortiz Middle School                                  |
| Mario Montoya          | Elementary Music Specialist, Agua Fria Elementary School   |
| Lynn Osborne           | Elementary Music Specialist, Alvord Elementary<br>Elementary Music Specialist, Guitar Instructor, Atalaya Elementary |

|                     |   |
|---------------------|---|
| Margaret Pettengill | Elementary Music Specialist, Choir Director, Piñon Elementary                           |
| John Roehr          | Band Director, Capshaw Middle School  |
| Maureen Ross        | Elementary Music Specialist, Carlos Gilbert Elementary                                  |
| Janine Sammeth      | Elementary Music Specialist, Choir Director, El Dorado Community School                 |
| Hilary Schacht      | String Instructor, Ramirez Thomas Elementary, Sweeney Elementary                        |
| Anthony Schillaci   | Band Director, Chaparral Elementary, Kearny Elementary, Piñon Elementary, Santa Fe High |
| John Schutz         | Retired Director of Visual and Performing Arts, Las Cruces Public Schools               |

### **3. Summer Institute Curriculum Committee 2009**

**Facilitated by Leanne DeVane – SFPS Music Education Coordinator**

|                     |   |
|---------------------|---|
| Marilyn Barnes      | Choral Director, Santa Fe High School   |
| James Leger         | String Orchestra Director, El Dorado and Gonzales Community Schools, Santa Fe High School |
| Margaret Pettengill | Elementary Music Specialist, Choir Director, Piñon Elementary School                      |
| Anthony Schillaci   | Band Director, Chaparral Elementary School, Piñon Elementary School, Santa Fe High School |

### **4. Summer Institute Curriculum Committee 2010**

**Facilitated by Leanne DeVane – SFPS Music Education Coordinator**

|                   |  |
|-------------------|--|
| James Leger       | String Orchestra Director, Ortiz Middle School, Gonzales Community School,<br>Santa Fe High School |
| Anthony Schillaci | Band Director, Chaparral Elementary School, Kearny Elementary School, Santa Fe High School         |

## **5. Summer Institute Curriculum Committee 2011**

**Facilitated by Leanne DeVane – SFPS Music Education Coordinator**

|                     |  |
|---------------------|--|
| <b>James Leger</b>  | String Orchestra Director, Ortiz Middle School, Santa Fe High School |
| Margaret Pettengill | Choral and Piano Director, Capital High School                       |
| Dr. Darryl Waller   | Choral and Piano Director, Ortiz Middle School                       |
| Anthony Schillaci   | Band Director, Santa Fe High School, President North Central NMMEA   |

## **APPENDIX J**



## **SUGGESTED REFERENCE MATERIALS**

Colleen Conway, ed., *Great Beginnings for Music Teachers*, MENC, 2003.

Susan L. Haugland, *Crowd Control: Classroom Management and Effective Teaching for Chorus, Band, and Orchestra*, MENC/Rowman & Littlefield Education, 2007.

Marvelene C. Moore, Angela L. Batey, and David M. Royse, *Classroom Management in General, Choral and Instrumental Music Programs*, MENC, 2002.

# APPENDIX L

## Acknowledgements



**The following resources were consulted in the development of this curriculum:**

Albuquerque Public Schools (Albuquerque, NM) – Music Scope and Sequence

Alfred/Warner Brothers Publishing:

Basic Instructor Guitar Method – Scope and Sequence

I Recommend Band Method – Scope and Sequence

Chesterfield County Public Schools (Chesterfield, PA) – Band Curriculum Overview

Clark County School District (Las Vegas, NV) – Elementary Orff Music Curriculum

Clovis Public Schools (Clovis, NM) – Music Curriculum K-12

Hal Leonard Publications:

Essential Musicianship – Choral Method – Scope and Sequence

Essential Elements 2000 – Band Method – Scope and Sequence

Horizon Publications:

Teaching Choral Concepts Curriculum

Las Cruces Public Schools (Las Cruces, NM) – Elementary Music Curriculum

Lewiston Independent School District #1 (Lewiston, OH) – Music Curriculum Guide

McMillan-McGraw/Hill “Spotlight on Music” textbook series - Scope and Sequence

Maryland Essential Learner Outcomes for Fine Arts: Summary Document

Music Educators National Conference Publications:

Performance Standards for Music

National Standards for Arts Education

New Mexico State Content Standards and Benchmarks for Music

Texas Music Educators Association Music Curriculum and Assessment Project

University Interscholastic League (Texas) – Sight Reading Criteria

Warner Brothers Publications:

Band Expressions – Band Method