

A Comparison of the Music Program in the Sandwich Public Schools to Music Programs in Other School Districts on Cape Cod and in Massachusetts

*A presentation to the Sandwich School Committee
by the Sandwich Schools Band Boosters, on November 5, 2008*

INTRODUCTION: The Sandwich Schools Band Boosters, Inc. was formed and became a 501c3 in September 2006. In the first two years of our existence, we have donated over \$20,000 in instruments, supplies and cash to the Sandwich Public School District's instrumental music program. In addition, SSBB has supported the program by:

- Improving communication between band directors and parents (SSBB developed a website www.sandwichschoolsbandboosters.org and has an extensive email list to notify parents of music happenings).
- Publishing an Instrumental Music Program Handbook for Grades 4-8.
- Coordinating activities related to concert performances.
- Assisting with field trip planning and organization.
- Creating and providing information for a new 'Musician of the Month' section in the Sandwich Enterprise.

SSBB is part advocacy and part action. This summer, we decided to focus our attention on comparing the music program in the Sandwich School District to that of other districts. We did not limit our survey to instrumental music, but included all types of music education offered by the districts. We thank the School Committee and Administrators for the opportunity to present our methodology, findings and a set of concrete, feasible action steps that we believe will improve the delivery of music education in the Sandwich Public Schools.

PURPOSE: The purpose of this analysis is to compare the music program in the Sandwich Public Schools to the music programs in other school districts on Cape Cod and in Massachusetts. As parents of children who are involved in the Sandwich instrumental music program, we often come face-to-face with deficits in course offerings, ensemble opportunities, etc. When we draw attention to these shortfalls, it's not uncommon for us to hear reprisals like, "Music programs everywhere are suffering. Budgets are tight, and all schools are making cuts," and "You may be right, but there's nothing we can do to fix it." We set out on a fact-finding mission to see if assertions like these are, in fact, true.

METHODS: We compiled a two-page survey comprised of general questions regarding a school's music program (Attachment 1). Our goal was to gather information about a variety of issues, such as financial support, enrollment, course offerings, ensemble opportunities, teaching staff, and perceptions of program vigor. The survey population included:

- Barnstable, Bourne, Falmouth, Mashpee, and Dennis-Yarmouth Regional High School —the school districts nearest Sandwich geographically
- Duxbury —a so-called “aspirant” school district
- Foxborough —ranked as one of the finest instrumental programs in MA

In virtually every case, an SSBB member was able to complete the survey by talking with the Director of the Music Department at each school. These conversations occurred over the summer and early fall of 2008.

FINDINGS:

1. During our conversations with band directors from other schools, several of them asked us to remind you of this important, fundamental point: *music is part of the MA State Core Curriculum*. Like math, science, English, and other core subjects, music (including specifically, instrumental music) is included in the Curriculum Frameworks. In short, music is not an “extra.” We have included the Curriculum Frameworks for music in Attachment 2.

In addition, we would like to point out that several studies have shown that music benefits children academically. In Attachment 3, you’ll find a list of ways that “Music Makes You Smarter.” For instance:

- The College Board reports that music education positively impacts SAT scores. For the 1999-2000 school year, students with just one-half year of arts coursework averaged seven points higher on the verbal SAT and ten points higher on the math SAT. After four years of coursework in music, students averaged 49 points higher on the combined (and averaged) verbal and math SAT scores. (Music Educators National Conference, 2000).
- The American Music Conference reports that music-makers are 52% more likely to go on to college and other higher education than non-music music makers.
- A recent Rockefeller Foundation Study discovered that music majors have the highest rate of admittance to medical schools, followed by biochemistry and the humanities.

2. One of the first parameters we explored was the music faculty:student ratio in the surveyed schools. Sandwich music faculty includes:

- three K-8 general music teachers
- one-and-a-half instrumental music teachers (Grades 4-8)
- one band director/chorus director/classroom teacher (Grades 9-12)
- TOTAL: 5.5 music faculty, or 1music faculty/ 659 students

In the other schools surveyed, the number of music faculty ranged from 5 to 32 (this number includes faculty listed as adjunct music instructors), with an average of 13. The music faculty:student ratio ranged from 1/564 to 1/80, with an average of 1/252.

3. Our next step was to look specifically at how the surveyed schools delivered music to students in Grades K-8. Because elementary school configurations vary from school district to school district, it was difficult to directly compare music programs at the elementary level. For our K-8 students, Sandwich offers the following music courses during the school day:

- General Music, Grades 1-8
- Instrumental music class for interested students, Grades 4-8 (These classes replace General Music in Grades 5-8.)
- Chorus for interested students. Grade level depends on school. (This class replaces General Music.)

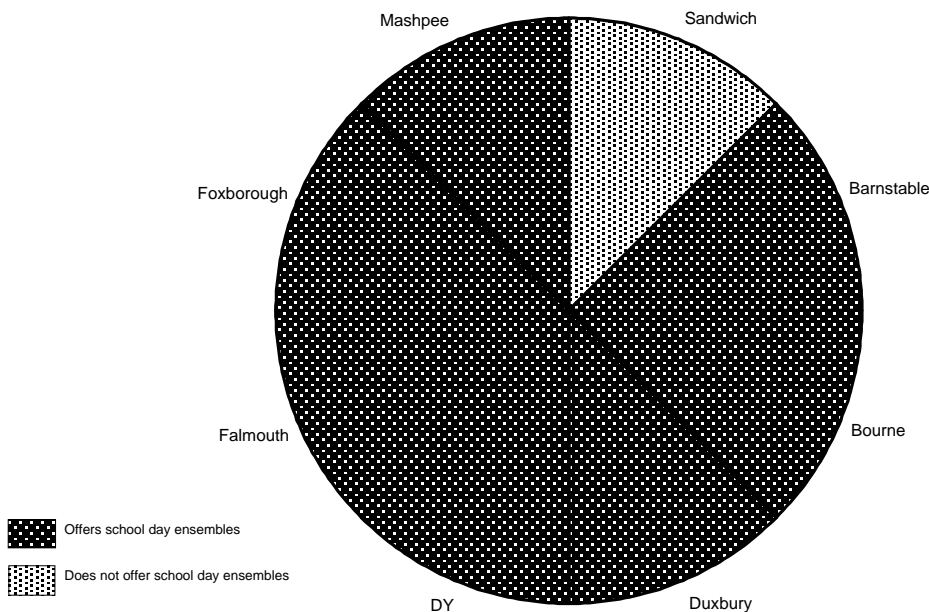
Surveyed elementary schools differed in their approach to General Music. Mashpee, for instance, does not offer General Music in their K-2 school. Other schools don't offer General Music to their middle school students. Instead, these students choose either a Chorus or Band elective.

4. Sandwich is the only school district surveyed that does *not* offer ensemble opportunities during the elementary school day. In Sandwich, ensemble opportunities for Grades 4-8 occur after school. Students pay a \$50 fee to participate. These after school ensemble opportunities are:

- Concert Band/Jazz Band, Grade 5 (70 students)
- Concert Band/Jazz Band, Grades 6-8 (90 students)
- Beginner Band, Grade 4 (begins January 26) (140 students)

In every other school surveyed, elementary school bands meet during the school day.

Middle Schools that Offer Ensembles During School Day



5. Next, we compiled the data about high school music programs. We learned that Sandwich High School (SHS) offers the least music courses during the school day.

Courses offered at SHS include:

- Grade 9 Arts Exploratory (one-third of the semester is devoted to music)
- Concert band (approx. 50 students)
- Chorus (approx. 45 students)
- Jazz theory (approx. 20 students)
- TOTAL: 4 courses

In the other schools surveyed, the total number of high school courses offered during the school day ranged from 5 to 17, with an average of 9. A partial list of the variety of courses offered in these other high schools includes: music technology, music business, the history of music, the history of rock music, music appreciation, and music theater.

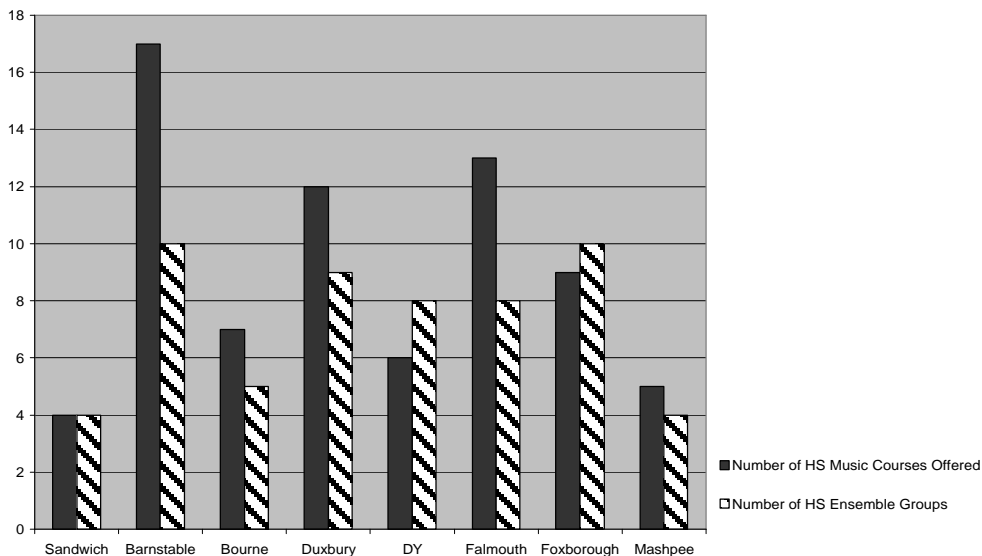
*Note: During our preliminary presentation of this data at an SSBB meeting, SHS Principal Ellin Booras pointed out that the New England Association of Schools and Colleges (NEASC), the regional accrediting association, looks for equity among academic, athletics, and the arts. Since NEASC visited SHS five years ago, 23 courses have been added to the high school program of studies. None of these 23 courses are music-related.

6. SHS and Mashpee High School offer the least ensemble opportunities. SHS students pay an \$80 activities fee to participate after school. Ensemble opportunities at SHS include:

- Concert band
- Chorus
- Jazz band (after school) (20 students)
- Style choir (after school) (12 students)
- TOTAL: 4 ensemble opportunities

In the other schools surveyed, the total number of ensemble opportunities ranged from 4 to 10, with an average of 8. A partial list of the variety of courses offered in these other high schools includes: marching band, pep band, symphony, string orchestra, wind ensemble, percussion ensemble, brass ensemble, jazz choir, show choir, and gospel choir.

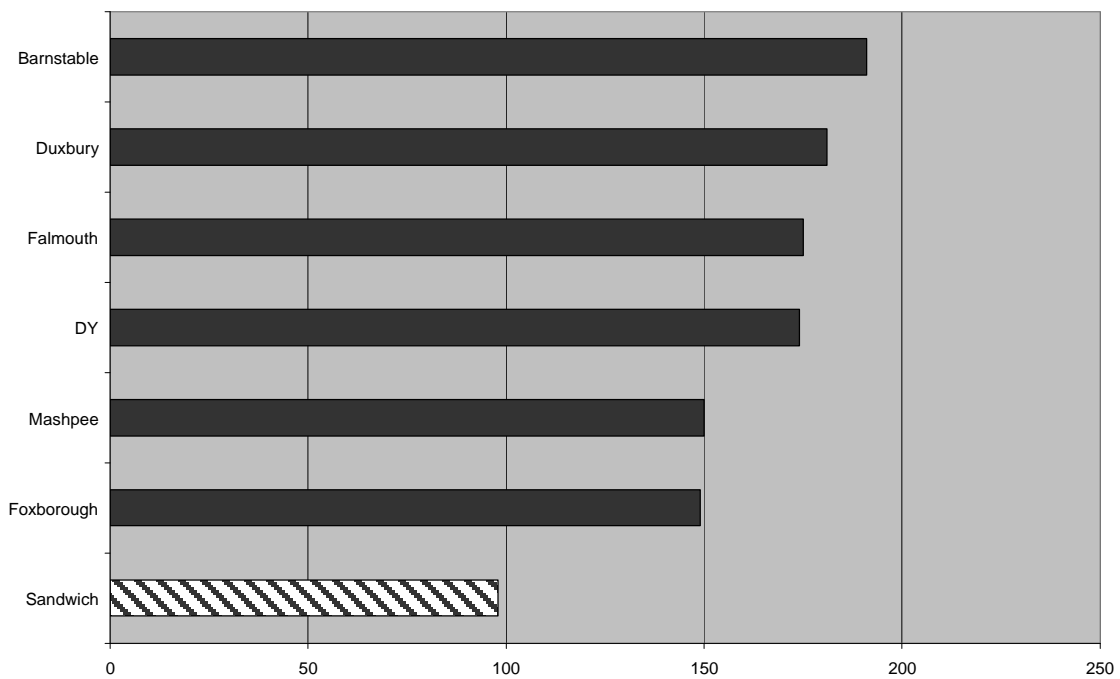
NUMBER OF HIGH SCHOOL COURSES & ENSEMBLES



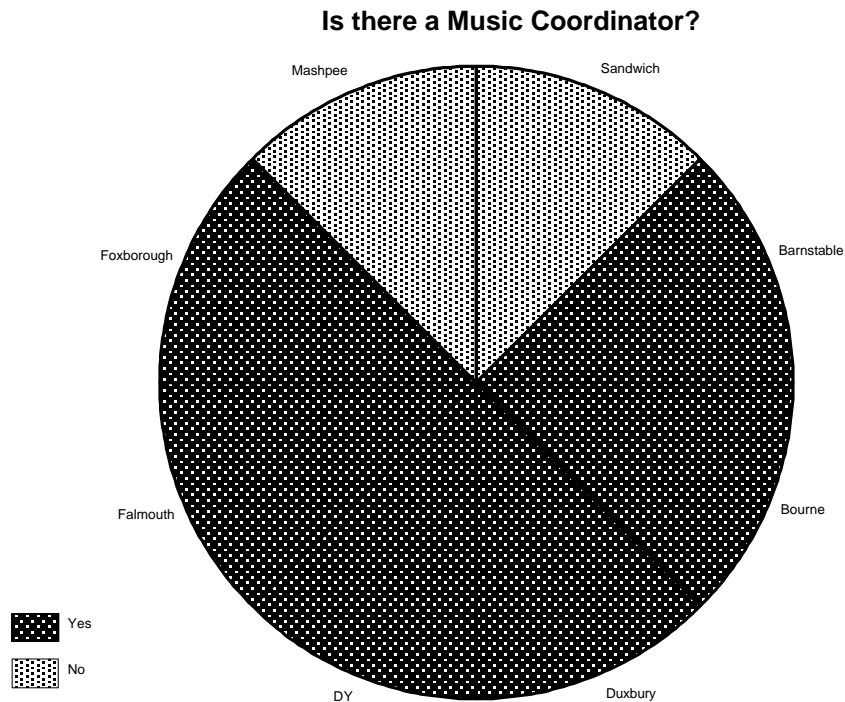
7. The Sandwich School District spends the least total dollars and the least dollars:pupil on music education.

- Sandwich:
 - TOTAL: \$355,000
 - per pupil: \$98
- Range of others:
 - TOTAL: \$281,000 - \$852,000
- Average of others:
 - TOTAL: \$581,800
 - per pupil: \$170

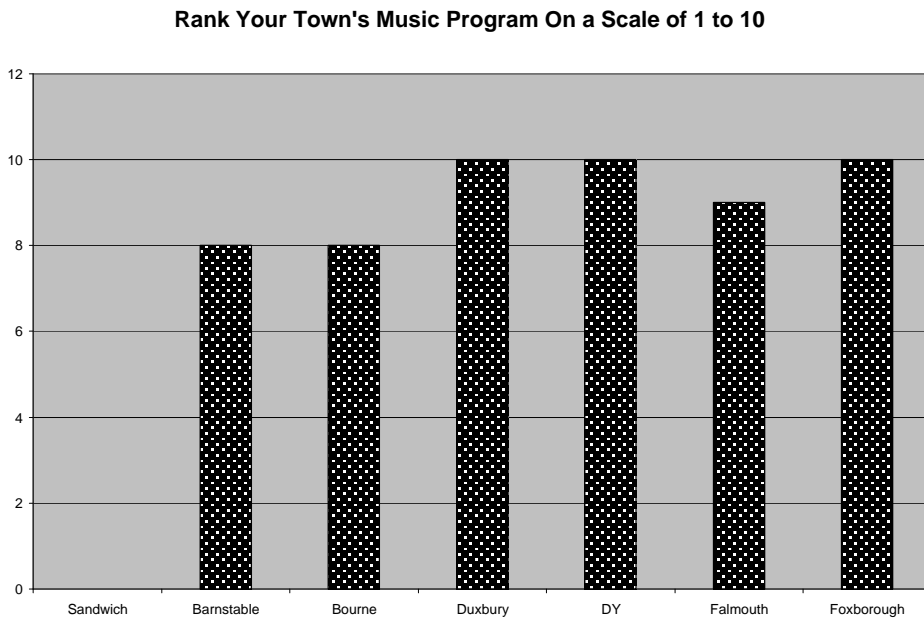
MUSIC DOLLARS PER PUPIL



8. Sandwich and Mashpee are the only school districts surveyed that do NOT have a “point person” who coordinates music education.



9. When asked to rank the “health” of their music programs on a scale of one to ten, with “one” meaning “poor” and “ten” meaning “robust,” the average response we received was 9. (Note: We could not complete this question for Sandwich, since there is no one who oversees the program district-wide.)



10. “Music programs everywhere are suffering. Budgets are tight, and all schools are making cuts.” —**FALSE**

11. “... there’s nothing we can do to fix it.” —**FALSE**

SUGGESTED ACTION STEPS:

Important Note: None of the following Suggested Action Steps will have an impact on the school budget.

1. Appoint a **coordinator** to oversee the music program district-wide. A coordinator like this is critical to harmonize the program throughout our four schools and was suggested as a “first step” in every conversation we had with other schools. A music program coordinator could:

- improve communication between music faculty
- address program inequities among the K-8 schools
- maintain accurate enrollment and rosters for ensembles
- enhance communication between music faculty and parents
- establish a detailed, transparent accounting of program finances
- advocate for the music program

2. Promote student participation in **music festivals and competitions**. When students participate in ensembles like these they gain valuable experience in the audition process and ensemble etiquette. They also meet other musicians and learn about other music programs. Currently, the SSBB website includes links to sites for information about local music festivals. Here’s an accounting of how Sandwich students performed in area music festival auditions in 2008:

- Massachusetts All-State Music Festival
Grades 9-12, highly competitive
Approximately 400 Massachusetts students accepted*
No Sandwich students accepted
- Sr. High Southeast District Music Festival
Grades 9-12, moderately competitive
Approximately 400 students from the SE district of MA accepted
70 of these accepted students were from Cape Cod
1 Sandwich student accepted: a violinist**
- Jr. High Southeast District Music Festival
Grades 7-9, moderately competitive
Approximately 400 students from the SE district of MA accepted*
No student from Sandwich accepted
- All Cape Music Festival
Grades 9-12, least competitive
254 students, all from Cape Cod, accepted
2 students from Sandwich accepted: a violinist** and a percussionist

*Unable to obtain a program to gather statistics on the number of Cape students accepted.

**The violinist is not a product of the Sandwich school system, as Sandwich has no string program.

Some background information on music festivals: All of these music festivals require an audition which consists of playing a specific piece of music, specific scales, and sight reading. Successful students usually spend several months preparing for these auditions. There is a limit of 10 students per instrument from each school, so some schools have to select who can audition if they have many good musicians on a particular instrument. Almost all students arrive at auditions by school bus, although some of the small private schools only need a small bus. Sandwich students are driven by car, usually by a parent.

3. Appoint a **Task Force** to examine the Sandwich music curriculum more closely and implement improvements. A Task Force can move this discussion to the next level with administrative and faculty support. Here are some relevant questions:
 - Are there ways we can use the same financial resources, and yet provide more music opportunities for our students? For example, can we re-evaluate teacher:student for General Music and possibly deploy existing faculty to SHS?
 - What can we do to offer more music courses? How about virtual (on-line) learning opportunities? or a partnership with our community television station, SACAT?
 - What can we do to offer more ensemble opportunities? Can we coordinate a program of adjunct musical instructors for sectional workshops? SSBB is already working on a plan to establish an SHS Pep Band. Are there other opportunities we can explore?

ACKNOWLEDGEMENTS:

The Sandwich Schools Band Boosters (SSBB) gratefully acknowledges the enthusiastic response we received from the school personnel we surveyed:

- Barnstable: Michael Smith, Barnstable Public School District, Director of Music; Anne Marie Ellis, Town of Barnstable, Assistant Finance Director
- Bourne : Andrea Kershaw, Bourne Middle School; Lisa Fournier Donley, Bourne High School; Kathy Timmons, Fine Arts Dept. Head, Bourne
- Dennis Yarmouth: Alexander Pendleton, Director of Bands; Sue Nelson, Wixon Middle School; John New, Band Teacher Mattacheese Middle School; Cheryl Mannella , Susie Meyer, and Karen Beauchenin, office staff Elementary Schools
- Duxbury: Joanne O'Regan, Duxbury Music Promoters
- Falmouth: Lin Whitehead, Music Dept. Head, Falmouth
- Foxborough: Stephen C. Massey, Chairman of the Music Department
- Mashpee: Andy Troyanos, Mashpee High School Band Director
- Sandwich: Rick Reino, Sandwich Public School District, Business Manager; Ellin Booras, SHS Principal; Tony Carafone, SHS Music Teacher and Band/Chorus Director; George Machon, Elementary Band Director; James Thomas, Band Director, Joe Bradley, Music Teacher, Forestdale

The following SSBB members collected survey information and other data: Beth McGonagle, Ellen Scott, Kathy Siranosian, Carolyn Walker, Kristine Whaples, Tracie Vespermann. The entire SSBB Executive Board contributed input and support. In addition to those already listed, the SSBB Executive Board includes: Nancy Crossman, Christine Johnson-Staub, and Jana Lefavor.

Finally, we would like to thank Tony Carafone, George Machon, James Thomas, and Pat Ryan for their continued dedication and enthusiasm as they teach our students to make beautiful music!

Attachment 1: Survey

INSTRUMENTAL MUSIC PROGRAM RESEARCH PROJECT

GENERAL SCHOOL DISTRICT INFORMATION:

TOWN:

SCHOOL BUDGET:

ANNUAL OPERATING BUDGET FOR MUSIC PROGRAM:

SCHOOL CONFIGURATION:

SCHOOL ENROLLMENT:

ELEMENTARY & MIDDLE SCHOOL MUSIC (GRADES K-8)

WHAT MUSIC COURSES ARE OFFERED FOR GRADE K-8 STUDENTS (INCLUDE GENERAL MUSIC, CHORUS, BAND, OTHER AND THE GRADES WHEN OFFERED)?

FOR WHICH GRADES IS MUSIC MANDATORY?

GRADE INSTRUMENTAL MUSIC BEGINS?

WHICH INSTRUMENTS ARE OFFERED?

NUMBER OF STUDENTS IN MUSIC PROGRAM:

HOW MANY STAFF PEOPLE SERVICE THE K-8 MUSIC OFFERINGS AND WHAT ARE THEIR TITLES?

WHAT IS THE SCHEDULE FOR MUSIC CLASSES?

WHEN IS AFTER SCHOOL BAND (GRADES K-8)?

HIGH SCHOOL MUSIC

ARE STUDENTS REQUIRED TO TAKE A COURSE THAT INCLUDES A MUSIC COMPONENT IN ORDER TO GRADUATE?

WHAT MUSIC COURSES ARE OFFERED FOR HIGH SCHOOL STUDENTS?

NUMBER OF STUDENTS IN THE MUSIC PROGRAM:

HOW MANY STAFF PEOPLE SERVICE THE HIGH SCHOOL MUSIC PROGRAM AND WHAT ARE THEIR TITLES?

WHAT ARE THE AFTER SCHOOL MUSIC OFFERINGS AND WHEN ARE THEY SCHEDULED?

PLEASE DESCRIBE ANY PROCEDURES/POLICIES THAT HAVE BEEN IMPLEMENTED TO MINIMIZE CONFLICTS THAT ARISE WHEN SCHEDULING DURING SCHOOL MUSIC COURSES AND/OR AFTER SCHOOL MUSIC OFFERINGS. (i.e. conflicts with other courses, sports, clubs, etc)

COMMUNITY SUPPORT

IS THERE ONE OR SEVERAL BOOSTER ORGANIZATIONS THAT SUPPORTS MUSIC IN YOUR DISTRICT? IF SO, WHAT IS THE PRIMARY FOCUS (i.e. FUNDRAISING, ADVOCACY, OTHER) OF EACH ORGANIZATION?

ON A SCALE OF ONE TO 10, WITH ONE BEING 'BAREBONES AND THREATENED EVERY YEAR' AND 10 BEING 'VERY ROBUST,' HOW WOULD YOU RATE YOUR SCHOOL'S INSTRUMENTAL MUSIC PROGRAM?

OTHER/COMMENTS:

COMPLETED BY- _____ DATE- _____

*From Massachusetts Arts Curriculum Framework, October 1999
(<http://www.doe.mass.edu/frameworks/current.html>)*

Music

“Music has a tremendous value as an academic discipline. It contributes to the understanding of other subjects. In school there’s a tremendous difference between learning and doing. With music, you do both.”

Joan Schmidt, Board Member, National School Boards Association

In through music education students become fluent in the language of music as artistic, intellectual, and cultural expression. Performing, creating, and responding to music provide means for development and growth. Learning to read and notate music opens for students the limitless body of musical styles, forms, and repertoire, and allows them to see what they hear and hear what they see. Fluency in music brings understanding of contemporary and historical cultures, as well as self-knowledge. Music includes forms such as folk, popular, band and orchestral music, gospel music and oratorio, jazz, opera, and musical theatre.

The PreK–12 Standards for Music in this Strand:

- 1. Singing.** Students will sing, alone and with others, a varied repertoire of music.
- 2. Reading and Notation.** Students will read music written in standard notation.
- 3. Playing Instruments.** Students will play instruments, alone and with others, to perform a varied repertoire of music.
- 4. Improvisation and Composition.** Students will improvise, compose, and arrange music.
- 5. Critical Response.** Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Connections Strand, beginning on page 75:

- 6. Purposes and Meanings in the Arts.** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- 7. Roles of Artists in Communities.** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- 8. Concepts of Style, Stylistic Influence, and Stylistic Change.** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
- 9. Inventions, Technologies, and the Arts.** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- 10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

The Arts Disciplines: Music

PreK–12 STANDARD 1: Singing

Students will sing, alone and with others, a varied repertoire of music.

GRADE LEVEL

By the end of
grade 4

LEARNING STANDARDS

Students will

- 1.1 Sing independently, maintaining accurate intonation, steady **tempo**, rhythmic accuracy, appropriately-produced sound (**timbre**), clear diction, and correct posture
- 1.2 Sing expressively with appropriate **dynamics, phrasing**, and interpretation
- 1.3 Sing from memory a variety of songs representing genres and styles from diverse cultures and historical periods
- 1.4 Sing **ostinatos**, partner songs, rounds and simple two-part songs, with and without **accompaniment**
- 1.5 Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

By the end of
grade 8

Students will

- 1.6 Sing independently with increased accuracy, expanded breath control, and extended vocal range
- 1.7 Sing with expression and technical accuracy a repertoire of vocal literature with a **level of difficulty** of 2, on a scale of 1 to 6 (level 3 for choral **ensemble**), including some songs performed by memory*
- 1.8 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed, and using a variety of languages
- 1.9 Sing music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment

By the end of basic study in
grades 9–12

Students will

- 1.10 Sing with expression and technical accuracy a large repertoire of vocal literature representing various genres, style, cultures, and historical periods, with a difficulty of 4, on a scale of 1 to 6, including works performed by memory*
- 1.11 Sing music written in four parts, with and without accompaniment
- 1.12 Demonstrate well-developed ensemble skills

By the end of extended study in
grades 9–12

Students will

- 1.13 Sing with expression and technical accuracy a large and varied repertoire of vocal literature representing various genres, styles, cultures, and historical periods, with a level of difficulty of 5, on a scale of 1 to 6, including works performed by memory*

- 1.14 Sing music written in more than four parts
- 1.15 Sing in small ensembles with one student on a part
 - * For a definition of level of difficulty, see *Key Terms in Music*, page 38.

PreK–12 STANDARD 2: Reading and Notation

Students will read music written in standard notation.

GRADE LEVEL

By the end of
grade 4

LEARNING STANDARDS

Students will

- 2.1 Demonstrate and respond to: the **beat**, division of the beat, **meter** (2/4, 3/4, 4/4), and rhythmic **notation**, including half, quarter, eighth, and sixteenth notes and rests
- 2.2 Use a system (syllables, numbers, or letters) to read and sing at sight simple pitch notation in the treble **clef**
- 2.3 Identify symbols and traditional terms referring to dynamics, tempo, and **articulation** and interpret them correctly when performing
- 2.4 Use standard symbols to notate meter, **rhythm**, **pitch**, and dynamics in simple patterns performed by the teacher

By the end of
grade 8

Students will

- 2.5 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and *alla breve* meter signatures
- 2.6 Read and sing at sight simple melodies and **intervals** in both the treble and bass clefs
- 2.7 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression
- 2.8 Use standard notation to record their own musical ideas and those of others
- 2.9 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a difficulty level of 2 on a scale of 1 to 6*

By the end of basic study in
grades 9–12

Students will

- 2.10 Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the **elements of music** are used
- 2.11 Read and sing at sight moderately difficult melodies, all **intervals** and their inversions from **unison** through an octave, and triads and their inversions in **arpeggiated form**
- 2.12 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6*

By the end of extended study in
grades 9–12

Students will

- 2.13 Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs

- 2.14 Read and sing at sight difficult melodies, all intervals, and seventh chords and their inversions in arpeggiated form
- 2.15 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6*
 - * For a definition of level of difficulty, see *Key Terms in Music*, page 38.

PreK–12 STANDARD 3: Playing Instruments

Students will play instruments, alone and with others, to perform a varied repertoire of music.

GRADE LEVEL

By the end of
grade 4

LEARNING STANDARDS

Students will

- 3.1 Play independently with accurate intonation, steady tempo, rhythmic accuracy, appropriate technique, and correct posture
- 3.2 Play expressively with appropriate dynamics, phrasing and articulation, and interpretation
- 3.3 Play from memory and written notation a varied repertoire representing genres and styles from diverse cultures and historical periods
- 3.4 Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments
- 3.5 Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- 3.6 Perform independent instrumental parts while other students sing or play contrasting parts

By the end of
grade 8

Students will

- 3.7 Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate posture, playing position, and technique
- 3.8 Perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument, a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for instrumental ensemble)*
- 3.9 Perform music representing diverse historical periods, genres, and cultures, with expression appropriate for the work being performed
- 3.10 Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

By the end of basic study in
grades 9–12

Students will

- 3.11 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, and cultural and historical periods, with a level of difficulty of 4, on a scale of 1 to 6*
- 3.12 Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
- 3.13 Perform in small ensembles with one student on a part

By the end of extended study in
grades 9–12

Students will

- 3.14 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 5, on a scale of 1 to 6*

* For a definition of level of difficulty, see *Key Terms in Music*, page 38.

PreK–12 STANDARD 4: Improvisation and Composition

Students will improvise, compose, and arrange music.

GRADE LEVEL

By the end of
grade 4

LEARNING STANDARDS

Students will

- 4.1 **Improvise** “answers” in the same style to given rhythmic and melodic **phrases**
- 4.2 Improvise and **compose** simple rhythmic and melodic ostinato accompaniments
- 4.3 Improvise and compose simple rhythmic variations and simple melodic embellishments on familiar **melodies**
- 4.4 Improvise and compose short vocal and instrumental melodies, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds (such as clapping), and sounds produced by electronic means
- 4.5 Create and arrange short songs and instrumental pieces within teacher-specified guidelines

By the end of
grade 8

Students will

- 4.6 Improvise and compose simple **harmonic** accompaniments
- 4.7 Improvise melodic embellishments and simple rhythmic and melodic variations on given **pentatonic** melodies and melodies in **major** keys
- 4.8 Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and **tonality**
- 4.9 Compose and arrange short pieces for voices or instruments within teacher-specified guidelines, using the elements of music to achieve unity and variety, tension and release, and balance
- 4.10 Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

By the end of basic study in
grades 9–12

Students will

- 4.11 Improvise stylistically appropriate harmonizing parts
- 4.12 Improvise rhythmic and melodic variations on given melodies in pentatonic, major, and **minor** tonalities
- 4.13 Improvise original melodies over given **chord** progressions consistent in style, meter, and tonality
- 4.14 Compose music in several distinct styles using the elements of music for expressive effect

- 4.15 Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of sound sources

By the end of extended study in
grades 9–12

Students will

- 4.16 Improvise stylistically appropriate harmonizing parts in a variety of styles
- 4.17 Improvise rhythmic and melodic variations on given melodies in pentatonic, major, minor, and **modal** tonalities
- 4.18 Improvise original melodies in a variety of styles, over given chord progressions consistent in style, meter, and tonality
- 4.19 Compose and arrange music, demonstrating imagination and technical skill in applying the principles of composition
- 4.20 Demonstrate an understanding of choral and instrumental scoring in composition

PreK–12 STANDARD 5: Critical Response

Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

GRADE LEVEL

By the end of
grade 4

LEARNING STANDARDS

Students will

- 5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form
- 5.2 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context
- 5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances
- 5.4 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children’s voices and male and female adult voices
- 5.5 Respond through purposeful movement to selected prominent music characteristics or to specific music occurrences while singing or listening to music
- 5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

By the end of
grade 8

Students will

- 5.7 Analyze the uses of elements in aural examples representing diverse genres and cultures
- 5.8 Describe specific music occurrences in a given aural example, using appropriate terminology
- 5.9 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in an analysis of music
- 5.10 Interpret more complex music through movement

- 5.11 Listen to formal and informal performances with attention, showing understanding of the protocols of audience behavior appropriate to the style of the performance

By the end of basic study in
grades 9–12

Students will

- 5.12 Demonstrate an understanding of how musical elements interact to create expressiveness in music
- 5.13 Demonstrate knowledge of the technical vocabulary of music
- 5.14 Listen to performances of extended length and complexity with proper attention and audience protocol

By the end of extended study in
grades 9–12

Students will

- 5.15 Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive
- 5.16 Demonstrate the ability to perceive, remember, and describe in detail significant occurrences in a given aural example
- 5.17 Compare and contrast ways in which compositional devices and techniques are used in two or more examples of the same piece, genre, or style

Key Terms in Music

accompaniment

a part performed with the main part for richer effect.

arpeggio, arpeggiated form

the production of tones in a chord in succession rather than simultaneously.

articulation

in performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

beat

the unit of rhythm; rhythmic pulse felt in most music.

cadence

a group of chords or notes at the end of a phrase or piece that gives a feeling of pausing or finishing.

chord

a combination of three or more tones sounding in a harmony.

clef, bass and treble

a symbol written at the beginning of a musical staff to indicate the pitch of the notes.

compose

to create original music by organizing sound, usually written down for others to perform.

consonance

two or more sounds that are perceived to have stability; in harmony, consonant intervals are those that are treated as stable and do not require resolution to another set of intervals.

dissonance

an interval or a chord that sounds unstable and pulls toward a consonance (an inactive, or “restful,” combination of sounds).

dynamics

the effect of varying degrees of loudness and softness in the performance of music.

elements of music

pitch, rhythm, harmony, dynamics, phrasing, style, interpretation, and appropriate variations in dynamics and tempo.

form

the overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variation, sonata-allegro) and the interrelationships of music events within the overall structure.

harmony/harmonic

the simultaneous sounding of two or more tones; structure in terms of treatment of chords.

homophonic texture

a melodic line supported by a harmonic accompaniment that has a similar rhythm to the melody.

improvise

to compose, or simultaneously compose and perform.

interval

the difference in pitch between two notes.

level of difficulty

for purposes of these standards, there are six levels of difficulty:

Level 1 –very easy; easy keys, meters, and rhythms; limited ranges.

Level 2 – easy; may include changes of tempo, key, and meter; modest ranges.

Level 3 – moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4 – moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 – difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements

Level 6 – very difficult; suitable for musically mature students of exceptional competence.

major, major tonality

tonally, a key that is based on a major scale. A scale that contains this step pattern: whole, whole, half, whole, whole, whole, half, or using the solfa tones of *do re mi fa so la ti do*.

melody

rhythmic arrangement of tones in sequence to express a musical idea.

meter

the basic pattern of beats in successive measures, usually expressed in time signature.

minor, minor tonality

tonally, a key that is based on a minor scale. A scale that contains this step pattern; whole, half, whole, whole, half, whole, whole, or using the solfa tones of *la ti do re mi fa so la*. This is known as the natural minor or aeolian mode.

mode, modal scales

types of seven-note scale systems, originally formulated c. 1000 for classifying different forms of Gregorian chant. The nomenclature originates from ancient Greece. Most of these modal scales are found in all genres of music, including folk, jazz, classical, and popular music.

monophonic texture

music having a single melody without accompaniment.

notation

system by which music is written.

ostinato

a short rhythmic or melodic pattern that is persistently repeated.

pentatonic scale

a scale of five notes; one in which the tones are arranged like a major scale with the fourth and seventh tones omitted.

phrase

a melodic idea that acts as a complete thought, something like a sentence, consisting of two or more motives.

pitch and register

pitch refers to the highness or lowness of a tone, and register the pitch location of a group of tones. If the group of tones consists of all high sounds, they are in a high register. If the group of tones consists of all low sounds, they are in a low register.

polyphonic texture

two or more independent melody lines sounding together.

rhythm

treatment of time in music.

scale

an arrangement of pitches from lower to higher according to a specific pattern of intervals or steps.

score

musical composition written in notation.

tempo

the speed of the beat in music.

timbre

the character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

tonality

the harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from c. 1600 onward.

Music:

Sample Grades PreK–4 Learning Scenario

Singing Alone and with Others

Standards: Music, Learning Standards 1.1, 1.2, 1.3

Sample

Assessment Criteria: Students could be assessed on their ability to

- sing independently maintaining accurate intonation, steady tempo, rhythmic accuracy, appropriately-produced sound (timbre), clear diction, and correct posture;
- sing expressively with appropriate dynamics, phrasing, and interpretation; and
- sing from memory a variety of songs representing genres and styles from diverse cultures and historical periods.

Summary:

It is important that young students learn to sing songs that are within their vocal range. Students in Kindergarten to second grade memorize and initially chant nursery rhymes and sing folk songs and singing games within the octave of middle C to C1. In third and fourth grade, students gradually expand their range to F1. Through emphasis of tone matching activities, regular singing, and use of a light and clear vocal production, every child learns how to sing well. As students memorize and learn to sing ballads, they learn how to express the richness of the text using dynamics, articulation, and phrasing. They also learn and sing songs from ethnic, jazz, and classical traditions that the teacher has chosen to complement their study of history and social science.

Music: Sample Grades 5–8 Learning Scenario

The Blues

Standards: Music: Learning Standards 4.6, 4.7, 4.8, 4.9.

Sample

Assessment Criteria: Students could be assessed on their ability to

- improvise and compose simple harmonic accompaniments;
- improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys;
- improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality; and
- compose and arrange short pieces for voices or instruments within teacher-specified guidelines, using the elements of music to achieve: unity and variety; tension and release; and balance.

Music: Sample Grade 9–12 Basic Study Learning Scenario

Playing in Ensembles

Standards: Music, Learning Standards 3.11, 3.12, 3.13

Sample

Assessment Criteria: Students could be assessed on their ability to

- perform with expression and technical accuracy, a large repertoire of solo and ensemble literature representing various genres, styles, and cultural and historical periods, with a level of difficulty of 4 on a scale of 1 to 6*;
- perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills; and
- perform in small ensemble with one student on a part.

Summary:

Members of a high school band develop a repertoire of classical, jazz, popular, folk, and contemporary works. Under the direction of their teacher/conductor and advanced musicians, players practice individually and in small instrumental groups, and rehearse in a large group. In rehearsals, the conductor elicits individual and group feedback about how to improve the level of accuracy and the quality of expression.

Student instrumental players are assessed according to their individual ability to read and play music accurately and expressively, their ability to improve their playing through rehearsal and reflection, and their ability to play as a member of an ensemble.

*For a definition of levels of difficulty, see *Key Terms in Music*, page 38.

Music: Sample Grades 9–12 Extended Study Learning Scenario

Reading, Singing, and Conducting

Standards: Music, Learning Standards 2.12, 2.13, 5.15, 5.16, 5.17

Sample

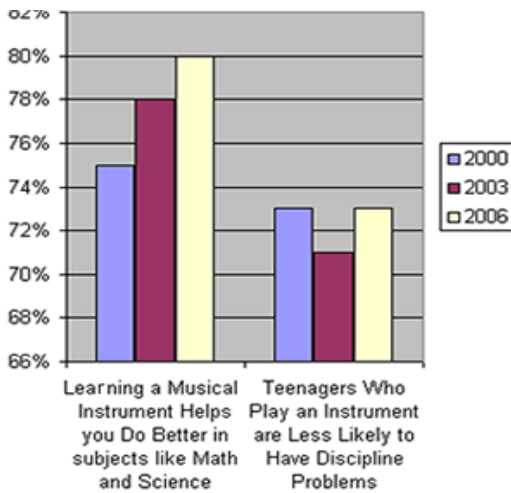
Assessment Criteria: Students could be assessed on their ability to

- read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs;
- read and sing at sight: difficult melodies, all intervals, seventh chords and their inversions in arpeggiated form;
- analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive;
- perceive, remember, and describe in detail significant occurrences in a given aural example; and
- compare and contrast ways in which compositional devices and techniques are used in two or more examples of the same piece, genre, or style.

Summary: Students at an advanced level of music study assume responsibility for choosing and studying the score of a composition, rehearsing an ensemble of peers, and eventually conducting the piece in live performance. As part of their assignment, they lead class discussions about the works that they have chosen for performance, assisting students in articulating their perceptions of music.

Attachment 3:

Benefits of Music : Music makes you smarter!



It's a fact! It is also something that we feel very strongly about...we've been demonstrating the benefits of music in the Memphis area since 1921! But don't just take our word for it, check out these statistics that prove that Music really does make you Smarter!

85% of respondents either completely or mostly agree that participating in school music corresponds with better grades and test scores.

According to the same U.S. Gallup Poll, 96% of the respondents completely or mostly agree that school band is a good way to meeting people, 94% believe music is part of a well-rounded education, and 82% believe that States should mandate music education so all students have the opportunity to study it in school.

On SAT tests, the national average scores were 427 on the verbal and 476 on math. At the same time, music students averaged 465 on the verbal and 497 on the math - **38 and 21 points higher, respectively.**

A recent Rockefeller Foundation Study discovered that music majors have **the highest rate of admittance** to medical schools, followed by biochemistry and the humanities.

The American Music Conference reports that music-makers are more likely to go on to college and other higher education than non-music makers...**52% more likely.**

The AMC also reports that music-makers watch less TV and are more optimistic about their futures than non-music makers.

The U.S. Department of Labor issued a report in 1991 urging schools to teach for the future workplace. The skills they recommend (working in teams, communication, self-esteem, creative thinking, imagination, and invention) are exactly those learned in school music and arts programs.

A comprehensive series of skill tests were run on 5,154 fifth graders in all 75 of the Albuquerque, NM elementary schools. In EVERY SINGLE TEST AREA, kids who were learning to play a musical instrument **received higher marks than their classmates.** And, the longer the school children had been in the instrumental programs, the higher they scored.

From USA TODAY, January 19, 1987: "Musical training can be a big help in getting to the top of business and politics, according to most congressmen and Chief Executive Officers of Fortune 500 companies. Ninety percent of more than 1,000 CEO's and congressmen interviewed by the McDonald's fast food chain said playing a musical instrument as a child helped them develop "character and leadership skills."

New York Schools show that **90% of their students who participate in music go on to college.**"

A study at Florida State University (1990) showed 71% of administrators surveyed stated that Art courses had a positive influence on student's decisions to stay in school and that over 50% of the students surveyed stated that the participation in Arts courses positively influenced their decision to remain in school.

Source: http://www.amromusic.com/community/benefits_of_music.html