Music
Grades K-2
Overview

Music at all levels of education is as integral to the overall learning process as are the studies of other academic areas. This is especially true in kindergarten and other early elementary grades. Students in the early grades learn aurally, needing tactile stimuli to assimilate what they hear as well as to aid in the development of other skills. Music in the Grades K-2 classroom provides opportunities for growth in all skill areas and provides the repetition necessary for the learning of content. Connections with other academic areas are easily and naturally made through music instruction.

The Grades K-2 music classroom provides opportunities for students to gain success through activities that are enjoyable as well as educational. This is accomplished through classroom instruction and activities that provide hands-on experiences such as using rhythm instruments to imitate a beat and play a rhythmic pattern. This active engagement and the variety of music to which students are exposed stimulates students’ interest as they study music from many styles, periods, and cultures.

Content standards in Grades K-2 provide a broad foundation for future music instruction and for student enjoyment of music. These standards require students to sing alone and with others, develop a basic knowledge of rhythm and musical notation, and use creative movement to demonstrate and express both the movement and mood of musical selections. Students also begin to identify form and dynamic markings. The study of these skills and concepts culminates in second grade with students displaying such abilities as using pitched percussion instruments, improvising simple melodies, and using the musical alphabet to identify notes on the treble clef staff. Students who master content standards in Grades K-2 are able to move into the upper grades with a substantial knowledge base that facilitates the transition into the more advanced levels of music instruction.
Music
Kindergarten

Most children enter kindergarten, the beginning of their formal education, with a repertoire of songs they may have learned from family members or from childcare or preschool experiences. These songs are the basis from which music educators begin, moving the student from the familiar to new learning experiences in the area of music.

The learning environment in kindergarten incorporates active participation by students. Students learn basic music skills by singing and echoing short rhythm patterns. They learn to differentiate between singing and speaking voices, begin learning basic conducting cues, demonstrate understanding of basic rhythmic concepts, learn to play various rhythm instruments, and begin to recognize changes in the dynamics and tempo of music. They also begin to discern differences in phrases and to improvise simple four-beat melodies. Kindergarten students are able to sing pitch within the range of D below the staff to third line B.

Through content standards for kindergarten, students develop knowledge of various songs and musical styles and learn to express themselves through movement. They are engaged in activities that allow them to experience an enjoyment of music while developing performance skills in the areas of speaking, singing, moving, and playing instruments. The foundation gained in kindergarten prepares students for the study of music at the next grade level.

Produce

Students will:

1. Sing simple songs alone and with others following the contour of melody.
   - Memorizing songs

2. Demonstrate responses to nonverbal conducting cues.
   Examples: sit, stand, listen, sing, start, stop

3. Imitate a steady beat while playing various rhythm instruments.
   - Recognizing the presence or absence of a steady beat

4. Echo short rhythm patterns consisting of quarter notes, quarter rests, and paired eighth notes.

5. Improvise four-beat melodies using “la,” “sol,” and “mi.”

6. Create expressive movement using folk songs, folk games, lullabies, and marches.
   Examples: skipping to “Skip to My Lou,” marching to “Yankee Doodle”
   - Expressing musical ideas using creative movement and body percussion
Respond

7. Identify similarities and differences in familiar songs, including fast or slow and loud or soft.
   Example: comparing a march to a lullaby

8. Identify like and unlike phrases presented aurally in a piece of music.

9. Identify solo or group performances by sound.

10. Identify sets of two and three beats.

Understand

11. Recognize differences between adult and children’s voices.

12. Demonstrate singing and speaking voices.
    Example: singing and reciting the alphabet

13. Recognize holiday songs and simple songs from other cultures and countries.
    Examples: holiday—“Jingle Bells,”
               other cultures and countries—“Frère Jacques”

14. Identify various rhythm instruments by sight.

15. Differentiate high and low vocal sounds through vocal exploration.
    Example: producing aurally the sounds of a bird and a cow

16. Identify the seven letters of the musical alphabet.
Music
First Grade

In first grade, students’ listening skills are more refined, as is their ability to be expressive through singing. Fine motor skills are becoming more developed, and through active learning experiences, their cognitive skills increase.

In the music classroom, first-grade students continue to develop skills in speaking, singing, listening, playing instruments, and in creating movement. Students learn to identify dynamic markings, clap rhythm patterns, and begin to recognize the difference between a note and a rest. Basic music reading abilities, such as identifying quarter notes and rests and determining melodic direction on a staff, are also addressed during this grade. First-grade students are able to sing pitches within the range of D below the staff to third space C.

The classroom environment in Grade 1 is one of active participation and exploration by students. Therefore, music educators of first-grade students should incorporate a variety of instructional strategies that allow students to learn by “doing.”

Produce

Students will:

1. Sing songs from various cultures and countries within an age-appropriate vocal range, using clear vocal tones.
   - Singing short melodic passages that indicate upward and downward movement in a melody
     Example: singing “Hot Cross Buns”
   - Singing expressively using appropriate dynamics and tempo
     Examples: piano (p), forte (f)
   - Matching pitch
   - Distinguishing between accompanied and unaccompanied songs

2. Improvise four-beat melodies using “mi,” “re,” and “do.”

3. Demonstrate rhythm patterns by reading quarter notes, quarter rests, paired eighth notes, and half notes, including playing them on various rhythm instruments.
   - Clapping repeated rhythm patterns in familiar songs
   - Performing accompaniments on pitched or nonpitched percussion instruments using a steady beat
   - Improvising a response to a simple rhythmic pattern
Respond

4. Demonstrate vocal responses to conductor cues for loud and soft.

5. Identify melodic direction on the musical staff.
   Examples: upward, downward, same

6. Identify notes as being line note or space note on a musical staff.

7. Identify by sight and sound the difference between a note and a rest.

8. Identify musical phrases in a song presented aurally.
   Example: “Twinkle, Twinkle, Little Star”

9. Use creative movement to express the mood of musical selections.
   Examples: skipping happily, tiptoeing when scared

10. Identify duple meter as strong-weak beat organization.

11. Identify AB form in a musical selection.

12. Identify long and short musical sounds.

Understand

13. Distinguish between low and high sounds produced by voices or instruments.
   Examples: low pitch—kettle drum, man’s voice; high pitch—triangle, woman’s voice

14. Identify the number of lines and spaces on the treble clef staff.

15. Describe how vibrations produce musical sounds.
Music
Second Grade

Second-grade students are beginning to exhibit more independence in their thought processes and are able to understand more complex concepts. They exhibit independence in using acquired knowledge to form opinions and personal choices. However, they continue to need teacher guidance and monitoring.

In the music classroom, second-grade students are refining their musical skills by accomplishing increasingly rigorous standards. Aural skills needed to identify phrases, dynamics, form, and tone color are further developed, as are basic music reading skills. Second-grade students are able to sing pitches within the range of D below the staff to fourth line D. They classify rhythm instruments by sound produced and use pitched instruments to perform accompaniments. They also explore components of music through listening centers, playing instruments, and discovering “found sounds” in their environments.

Produce

Students will:

1. Sing on pitch using good posture.
   - Singing simple melodic ostinati

2. Improvise eight-beat melodies using “la,” “so,” “mi,” “re,” and “do.”

3. Perform accompaniments to poems, rhymes, stories, dramatizations, and songs using pitched instruments.
   - Demonstrating rhythm patterns by reading quarter notes, quarter rests, paired eighth notes, and half notes
   - Selecting appropriate classroom instruments to create musical accompaniments
   - Singing songs representative of other cultures and countries
   - Performing folk dances appropriate for age level to music from various cultures.
     Example: Chinese ribbon dance
   - Playing simple rhythmic ostinati

Respond

4. Identify music terms related to tempo changes in music, including accelerando and ritardando.

5. Identify triple meter as strong-weak-weak beat organization.

6. Identify ABA form in a musical selection.
   Examples: creating pictures that use shapes to illustrate patterns, comparing musical forms to visual arts
7. Identify steps, leaps, and repeated notes in printed music.

8. Understand

Identify American patriotic songs.
Examples: “Star Spangled Banner,” “America,” “God Bless America”

Classify rhythm instruments by method of tone production, including striking, shaking, scraping, and ringing.

Identify letter names of lines and spaces on the treble clef staff.
Example: naming the spaces on a blank treble clef staff

Identify the difference between a verse and a refrain in a familiar musical selection.

Identify dynamic markings of forte (f) and piano (p).

Distinguish between various vocal and instrumental timbres.
Examples: male and female voices, simple classroom instruments
Music
Grades 3-5
Overview

The music curriculum continues to grow in breadth and depth as students progress from early childhood to the intermediate grades. The general music program in Grades 3-5 is a sequential one that expands on basic music skills acquired in Grades K-2. Students in Grades 3-5 are experiencing rapidly changing social and emotional development. They are beginning to move from concrete learning experiences to experiences that require the use of abstract-thinking skills. They may easily comprehend and retain information through a conceptual approach to learning.

The instructional environment in Grades 3-5 music is an active one in which students are involved in producing music by moving, singing, playing instruments, and creating. Students continue to develop the basic concepts of melody, harmony, style, rhythm, texture, tone, color, dynamics, and form that are fundamental to the understanding of music.

Active learning in the upper elementary music classroom involves a multisensory approach. Students possess higher-level thinking skills and are able to learn through a combination of activities that engage them visually, aurally, orally, and kinesthetically. Recognizing different aptitudes and talents, the music environment addresses individuality through sequential learning that involves as many of these senses as possible. Appropriate audience and performer etiquette is also stressed.

The foundation for music literacy begins in kindergarten. By Grades 3, 4, and 5, students begin to apply music reading skills to more instruments and other music experiences to prepare them for a lifelong enjoyment of music.
Music
Third Grade

In third grade, students are active, curious, and eager to learn. They need greater independence as they progress in cognitive, social, emotional, and physical development. Students remain primarily concrete learners, acquiring knowledge through visual and auditory stimulation as well as hands-on experiences.

The learning environment of the third-grade music classroom is one that reflects the energy and enthusiasm of its students. Students work together as a community of learners in an atmosphere in which their ideas and contributions are valued. This environment promotes self-confidence, and is one in which students are more receptive to suggestions for improvement.

Content standards in Grade 3 emphasize the development of proper vocal technique; performance of simple melodic, rhythmic, and chordal accompaniments; and identification of instruments by sight and sound. Third-grade students are also able to sing pitches within the range of D below the staff to fourth line D. These skills, along with others, continue to serve as the foundation for the advanced content in subsequent grades.

Produce

Students will:

1. Demonstrate proper vocal technique by using pure head tone, good posture, and correct rhythm.
   - Using appropriate dynamics while singing expressively
   - Singing rounds
   - Singing songs of other cultures and countries

2. Sing melodic ostinati to create harmony.

3. Improvise eight-beat melodies using “la,” “so,” “mi,” “re,” “do,” and quarter-note and eighth-note rhythms.

4. Play rhythm patterns, including whole notes and dotted half notes using pitched or nonpitched instruments or by clapping.

5. Perform rhythmic ostinati while others are singing a melody.
   - Identifying the components of a chord
Respond

6. Demonstrate melodic contour through creative movement.
   Example: using gestures or drawings to indicate upward and downward direction of melody

7. Recognize conductor cues in $\frac{2}{4}$ and $\frac{4}{4}$ meter signatures.

8. Identify ABC form in musical selections.

9. Identify meter according to strong and weak beat organization.
   Examples: strong, weak $\frac{2}{4}$; strong, weak, weak, weak $\frac{4}{4}$

Understand

10. Identify music symbols found on the staff, including the treble clef, meter signatures, bar lines, measures, double bar line, and repeat signs.
    - Defining terms associated with printed music, including fermata, slur, fine, and da capo (D.C.)

11. Identify the four families of instruments in an orchestra.

12. Identify music terms related to dynamics in music, including fortissimo (ff) and pianissimo (pp).

13. Identify the musical alphabet ascending on lines and spaces from middle C to G above the staff.
   Example: 🎼
Music
Fourth Grade

Students in Grade 4 are becoming more expressive. They are developing both socially and emotionally and often look to their peers for social acceptance. Fourth-grade students are intrigued with the varied sounds they make with their voices and find opportunities to use their speaking and singing voices with proper pitch, phrasing, pace, modulation, and gestures. To nurture this interest, the classroom environment promotes the active engagement of students in their own learning through independent and group projects. These experiences prepare students for new content found in the music curriculum.

Content standards in Grade 4 continue to build upon prior knowledge. Additional concepts, techniques, and vocal requirements are added to those already mastered by students. At this grade level, students perform a varied repertoire of music, sing expressively, echo rhythmic and melodic patterns, and create their own musical compositions. Fourth-grade students are also able to sing pitches within the range of middle C to fourth space E. Through these musical experiences students continue to develop cognitively, physically, socially, and emotionally.

Produce

Students will:

1. Perform a varied repertoire of music using vocal technique, pure head tone, good diction, good posture, proper pitch and rhythm, and breath control.
   - Singing intervals within the major pentatonic scale
   - Responding to conducting patterns of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter signatures
   - Singing legato and staccato
   - Singing songs of other cultures and countries
   - Singing using a variety of dynamics

2. Sing in rounds or canons to create harmony.
   - Singing partner songs

3. Improvise eight-beat melodies using “sol,” “mi,” “la,” “re,” and “do” with half notes, quarter notes, quarter rests, and syncopation.

4. Perform simple chord progression on pitched instruments.
   - Example: I, V, I
5. Perform simple melodies on pitched instruments.  
   Examples: recorders, barred instruments, keyboards

6. Perform rhythm patterns, including syncopation and eighth- and sixteenth-note combinations on various rhythm instruments.  
   • Playing melodic and rhythmic ostinati

7. Create new words for familiar songs, indicating phrase structure.

**Respond**

8. Improvise pentatonic melodies using a variety of sound sources, including electronic sources.

9. Identify ledger-line notes C and B below the treble staff.

10. Identify theme and variations in musical selections.

**Understand**

11. Identify melodic sequences in a melody.  
    Example: motif from first movement of Ludwig von Beethoven’s Symphony No. 5

12. Classify orchestral instruments by family.  
    • Identifying individual instruments by sight  
    • Identifying individual instruments by sound

    Examples: jazz, pop, country
Music
Fifth Grade

Students in Grade 5 are experiencing rapid growth in their emotional and social development. As they become more aware of their immediate surroundings, student interest in the expanded environment begins to emerge. Students need guidance to recognize relationships between music and other disciplines as they develop a more sophisticated sense of music, using it to reflect their feelings and emotions. The fifth-grade music classroom provides a positive learning environment that encourages students to participate in classroom activities while using good posture, intonation, correct rhythm, and breath control.

Content standards in Grade 5 offer opportunities for students to become engaged in singing, notating, and composing, while musically defining techniques and process. They are able to play rhythm patterns and begin to recognize instruments in the orchestra by sight and sound. Fifth-grade students are also able to sing pitches within the range of middle C to fourth space E. These skills enable students to transition smoothly into Grades 6-8 Music or into Level I of either Vocal or Instrumental Music.

Produce

Students will:

1. Sing intervals on pitch within a major diatonic scale.

2. Improvise eight-beat melodies using “la,” “sol,” “mi,” “re,” and “do” with a variety of rhythms and phrases.

3. Play rhythm patterns, including triplets and dotted eighth- and sixteenth-note combinations on pitched and nonpitched instruments.
   - Notating rhythms in $\frac{\text{2}}{4}$, $\frac{\text{3}}{4}$, $\frac{\text{4}}{4}$, and $\frac{\text{6}}{8}$ meter signatures
   - Identifying tempo markings such as allegro, presto, largo, and andante

4. Perform simple melodies on recorders.

5. Improvise melodies in a major diatonic scale by singing or using a pitched instrument.
6. Compose melodies and accompaniments to songs, poems, stories, and dramatizations, using AB, ABA, and rondo forms.
   • Identifying components of a given composition, including harmony, melody, rhythm, texture, form, timbre, and expressive elements

7. Sing partner songs to create harmony.
   • Singing descants

8. Demonstrate appropriate use of legato and staccato in a song.

**Respond**

9. Recognize conducting patterns of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter signatures.

10. Identify ledger-line notes A, B, and C above the treble staff.

**Understand**

11. Identify whole and half steps of the major diatonic scale in printed music.
   • Identifying intervals of the diatonic scale in printed music
   • Recognizing the difference between major and minor tonality

12. Identify instruments in an orchestra by sight and sound.

13. Recognize vocal timbre as soprano, alto, tenor, or bass.

   Examples: Baroque, Classical, Romantic, contemporary
   • Identifying composers of each era of music
**Music**

**Grades 6-8**

**Overview**

Middle school is the beginning of the transition from childhood to adulthood. It is a time of rapid physical growth and changes in emotions. Relationships with peers become more important as students become less dependent on parents. Intellectually, they begin to think more abstractly, and their thoughts and actions are often characterized by contradictions. Middle school students may have a short attention span but are able to focus on a topic of interest for an extended period. They exhibit high energy levels and an air of confidence but also need a secure environment in which to work that facilitates acceptance by peers.

The instructional environment provides a caring and safe environment that sets limits on behavior and enforces rules in a firm, fair, and consistent manner. Active learning incorporates singing, playing instruments, and movement. Reading skills are expanded to include additional experiences in performance.

In the middle grades, singing, playing, and listening to a variety of quality and intellectually challenging literature assists students in making informed musical judgments, understanding relationships between music and other academic disciplines, and understanding their own and others’ historical and cultural heritage. Appropriate audience and performer etiquette is also stressed.

The middle grades music course is a course for all students, regardless of musical background, ability, or academic achievement. This course is intended to serve as a transition between the music classes in Grades K-5 and the more performance-based instrumental and vocal music courses offered in Grades 6-12. While this course may be appropriate for any middle-level grade, a student may only take the course one time. Students are encouraged to continue musical experiences through band or choir.
Music
Grades 6-8

Produce

Students will:

1. Play melodies on the recorder within an octave range, using a pleasing tone quality.
   • Demonstrating proper posture, hand position, and embouchure for playing a recorder
   • Identifying members of the recorder family
     Examples: soprano, alto, tenor, bass
   • Demonstrating proper pitch control of notes in the lower register of the soprano recorder
   • Playing two- and three-part arrangements

2. Demonstrate a characteristic sound while singing unison or two-part songs.
   • Singing descants to produce harmony

3. Sight-read rhythm patterns commonly found in middle-level literature.

4. Sight-read eight-beat, stepwise, and unison melodic patterns.

5. Compose an eight-measure melody based on a diatonic scale using familiar rhythmic patterns.

6. Create movement to illustrate the form of a composition.

Respond

7. Describe the characteristics used by the composer in a selected musical example to create a mood or effect.
   Example: Edvard Grieg’s use of changes in tempo, dynamics, and instrumentation to create excitement in In the Hall of the Mountain King

8. Identify the names of lines and spaces in the bass clef.
   • Identifying accidentals, including flats, sharps, and naturals

   • Creating chordal accompaniments

10. Identify composite forms, including opera, oratorio, and musical theatre.

11. Identify polyphonic texture.
12. Identify the relationship of American music to American history.
   Example: “We Shall Overcome” as a symbol of the Civil Rights Movement

13. Identify characteristic differences in music of various cultures.
   Examples: Western music based on diatonic scale, music of the Far East based on pentatonic scale
   - Identifying instruments unique to a specific culture
     Examples: bagpipe—Scottish, talking drums—African
   - Identifying ensembles unique to a specific culture
     Examples: jazz band—American, mariachi band—Mexican, steel drums—Jamaican

14. Identify the relationship between music and other content areas.
   Examples: graphing techniques used in music and mathematics to visualize relationships between two variables; investigations used in music and science to explore how sound travels; writing, reading, and diction studied in music and English language arts; specific terms used in music and visual arts for repeated patterns
   - Identifying uses of technology in music

15. Distinguish between compound duple and simple duple meter.

16. Identify irregular meters.
   Examples: \( \frac{7}{8}, \frac{5}{4} \)

17. Demonstrate rhythmic augmentation and diminution in a familiar tune.
Instrumental Music

Grades 6-12

Overview

**Middle School**

Middle school students are experiencing a transitional period into adolescence that includes physical, mental, and emotional changes. These students are sensitive to acceptance by peers and need to feel a sense of belonging to a group. They exhibit enthusiasm for those activities that interest them. The instrumental music program meets these needs by providing students with a supportive environment where they feel comfortable and are able to interact with other students as they participate in instrumental music activities.

The instrumental music program in Grades 6-8 provides students with opportunities to be actively engaged in the production of music. They play music on instruments, demonstrate knowledge of the elements of music, and join with others as contributing members of a large group. As part of a balanced instrumental music program, middle school students have opportunities to listen to and evaluate musical performances of others and of themselves. Assessment by the teacher is ongoing, is informal in nature, is conducted aurally, and feedback is provided immediately.

Music does not exist in isolation, but intertwines with every discipline in the curriculum and virtually every facet of the society in which students function. Through participation in school instrumental music programs, young musicians come to understand these connections and to use the confidence they gain as performers of music to help them succeed in the classroom and in the world.

**High School**

High school students are experiencing significant growth and development. They are becoming more independent thinkers and are seriously considering whether they will enter the world of work or continue their education at the postsecondary level.

Students enter the high school instrumental music program at various levels of achievement and for a variety of purposes. Some foresee participation in collegiate music programs or possibly a career in music. Others simply enjoy the experience of participating with a musical group. Students will find the high school instrumental music program to be one in which they are encouraged to develop their musical talents, abilities, and skills and to find personal satisfaction in playing and listening to instrumental music.

The content of the high school instrumental music curriculum builds upon fundamental skills acquired in the middle school program. Students recognize the characteristic sounds of various instruments and demonstrate technical expertise in the playing of these instruments. They are able to effortlessly read music, including its signs and symbols. In addition, they are becoming familiar with composers and works of standard instrumental literature.
The experiences gained by students participating in the instrumental music program will have a lasting impact on their lives. They possess a better knowledge of self and have a more sophisticated knowledge of the instruments they play. They have the ability to appear before a group, express themselves with poise, and function as responsible members of a group. Knowledge and skills gained in the program afford them possibilities for becoming lifelong musicians and appreciators of music as well as good citizens who are able to meet world challenges due to connections they can make to the history and culture of mankind through the achievement of music literacy.

Any instrumental music course taken in Grades 9-12 and based on the content standards in the Instrumental Music section of the Alabama Course of Study: Arts Education will fulfill the one-half credit arts education requirement for high school graduation. As presented in this document, flexibility is provided for the awarding of one (140 clock hours of instruction) or one-half (70 clock hours of instruction) credit based on the successful completion of all or a specified number of standards at each level. Standards required for a one-half credit course are identified in each course narrative.
Instrumental Music

Grades 6-12

Level I

Level I Instrumental Music is designed for the beginning instrumental music student in Grades 6-12. Though taken most frequently by middle school students, this course may be taken in any grade, 6-12, allowing students to begin instrumental music instruction even in high school. The classroom environment, therefore, challenges and supports the varied needs of students whose ages range from 11 to 18. For most instrumental music programs, Level I standards will be met during the first year of experience on an instrument. In situations involving programs that begin earlier than middle school or for classes that do not meet daily, two years may be required to master standards at this level. Content in Level I Instrumental Music may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards. For a one-half credit course, content standards 1, 2, 3, 6, 8, 9, 10, and 11 must be mastered.

Level I Instrumental Music standards emphasize the essential elements needed for playing a musical instrument. Students who master these standards are able to produce sounds characteristic of the instrument and demonstrate the components essential to the production of characteristic tones, including posture, ear, embouchure, attack, breath support, sustaining tone, and release. Students become well-versed in the ability to count and sight-read rhythms. They are becoming adept at learning the full spectrum of scales; percussionists are also beginning to develop mastery of rudiments. All students learn the value of listening to and imitating the tone quality they hear through recorded performances. They also learn that music connects to the history of their own culture as well as to other cultures around the world.

Produce

Students will:

1. Demonstrate the components necessary for characteristic tone production in the middle register at a mezzo forte level.
   Examples: demonstrating correct posture and playing position, adjusting tone quality while playing, forming correct embouchure, beginning tone with correct attack, supporting tone with proper breath support, sustaining tone without wavers in pitch or intensity, releasing tone on pitch

   • Adjusting pitch to a tuning standard
     Example: using an electronic tuner to adjust the length of the instrument
2. Sight-read unison literature in the appropriate clef.
   - Counting music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, and dotted quarter note and eighth rest in $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ meter signatures using a counting system
   - Performing music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, and dotted quarter note and eighth rest in $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ meter signatures
   - Playing notes from the printed page within the appropriate clef
   - Performing music containing the dynamic markings of crescendo, decrescendo, p, mp, mf, and f
   - Performing music that combines the basic articulations of tonguing, slurring, accent, legato, and staccato for winds and détaché, pizzicato, and slurring for strings
   - Performing as a member of a large group and small ensemble with attention to balance and intonation

3. Perform major scales and their related arpeggios, including concert B♭, E♭, and A♭ and chromatic scale from concert B♭ to B♭ for wind and percussion instruments; scales C, G, and D chromatic scale from concert C to C for strings; and rudiments consisting of five- and nine-stroke rolls, flam, single paradiddle, and flamacue for percussion.

4. Demonstrate correct fingerings for all notes in the practical range of personal instruments.

5. Compose an eight-measure melody based on a diatonic scale and written in the practical playing range of an instrument.
   - Transposing a melody into a different key

**Respond**

6. Demonstrate conducting patterns of four, three, and two beats per measure; entrance cues; and cutoffs.

7. Identify characteristics of various forms of musical compositions.
   Examples: march typically fast and detached, chorale typically slow and connected

8. Critique live or videotaped performances with respect to tone quality.

**Understand**

9. Name written pitches on the instrument when given concert pitch.
   Example: concert B♭ corresponding to written C on a clarinet

10. Identify the size of the interval between two given notes.
    Example: C to E being a 3rd
    - Identifying size and quality of intervals between two given notes
      Example: C to E being a major 3rd
11. Demonstrate appropriate care of personal instruments.
   Examples: assembling a clarinet, removing moisture from a flute, applying rosin to a violin bow

12. Define the elements of music, including melody, rhythm, form, timbre, harmony, and texture.

13. Identify various composers and stylistic periods of music.
   Examples: Johann Sebastian Bach—Baroque period,
              Wolfgang Amadeus Mozart—Classical period
Instrumental Music

Grades 6-12

Level II

Level II Instrumental Music is designed for the student with at least one year of experience on an instrument. For more advanced instrumental music programs, the standards at this level are requirements to be mastered by second-year students. For other programs, mastery of the standards may require both the second and third years of study. Content in Level II may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards. For a one-half credit course, content standards 1, 2, 3, 4, 5, 8, 12, 14, and 15 must be mastered.

For the many Alabama schools whose high school ensembles are composed of students in Grades 7-12, Level II standards provide a reasonable, yet challenging path for students with limited musical knowledge in the high school music program. Standards for Level II require students to widen their range of dynamics and the range at which they achieve a characteristic sound. Students learn to taper releases and pay special attention to how professional musicians use dynamics in their own playing. Sight-reading abilities are strengthened and students are capable of sight-reading Grade II literature at a mastery level. Additional scales and rudiments are also mastered, facilitating the ability to play in a wide variety of keys.

Produce

Students will:

1. Produce a characteristic tone in the middle and low register at all dynamic ranges, releasing a characteristic tone that is tapered and on pitch.
   - Sustaining a tone without wavers in pitch or intensity for 15 seconds on the flute or tuba and for 25 seconds on other wind instruments

2. Sight-read Grade II literature.
   - Performing music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, dotted quarter note and eighth rest, and sixteenth note as appropriate in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, and $\frac{9}{8}$ meter signatures
   - Counting music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, dotted quarter note and eighth rest, triplets, sixteenth note, and eight-quarter-eighth syncopation as appropriate in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{4}{8}$, $\frac{6}{8}$, and $\frac{9}{8}$ meter signatures
   - Performing music that contains the dynamic markings of crescendo, decrescendo, pp, p, mp, mf, f, and ff
   - Performing music that utilizes the articulations of tonguing, legato, slurring, marcato, tenuto, staccato, and accent for winds and staccato, brush stroke, hooked bowings, matelé, marcato, tremolo, and multiple-note slurs for strings
   - Performing music containing first and second endings, codas, and breath marks
3. Demonstrate adjustment of pitch on personal instruments while playing with a group.

4. Demonstrate choices of breathing places in a manner that prevents breaking a phrase.

5. Perform concert C, F, B♭, E♭, and A♭ major scales and their related arpeggios for wind and percussion instruments, two octaves on flute and clarinet; concert C, G, D, A, and F major scales and their related arpeggios for strings; and rudiments consisting of five-, seven-, and nine-stroke rolls, flam, flam accent, flam paradiddle, flamacue, ruff, single paradiddle, double paradiddle, and controlled open roll for a snare drum.
   - Performing a chromatic scale for the practical range of a personal instrument
   - Demonstrating the ability to tune the timpani to designated intervals, including perfect 4th and 5th and major 2nd and 3rd when given one note of the interval

6. Identify characteristically out-of-tune notes on personal instruments.
   Example: recognizing notes produced by first- and third-valve combinations on brass instruments as being sharp, notes C♯ and D♭ on flutes as being sharp, notes in fifth and seventh partials as being flat

7. Demonstrate alternate fingerings within the practical range of personal instruments.

**Respond**

8. Critique live and videotaped performances by professional players to determine the variety of dynamic contrasts and articulations.
   - Identifying standard preparatory conducting beats, release motions, entrance cues, and expressive gestures used by a director

9. Explain the musical elements used to evoke feelings and emotions with a given instrument.
   Example: use of cannon in the 1812 Overture to evoke excitement

10. List professional artists who play the same instrument as the student.
    Examples: Yo-Yo Ma—cello, Winston Marsalis—trumpet

11. Demonstrate a conducting pattern of six beats per measure, entrance cues, and cutoffs.

12. Notate from aural dictation rhythms including half notes, quarter notes, and eighth notes.

**Understand**

13. Discuss the importance of instrumental music in other cultures.
    Examples: promoting and exhibiting patriotism, embracing celebration
   - Describing the history of orchestral instruments
14. Identify the order of flats and sharps in major key signatures.

15. Demonstrate the construction of a major scale using the whole step-half step pattern.

16. Construct ascending intervals from a given pitch.
   Example: showing A as the note a major 3rd higher than F

   • Constructing descending intervals from a given note
     Example: showing D as the note a minor 3rd lower than F
Level III Instrumental Music is designed for advanced middle or high school students who have mastered content from Levels I and II. Level III standards may be addressed by high school band directors as content appropriate for the high school second band or ensemble. Directors of high school groups that span many grade levels may utilize the Level III content standards for students in Grades 9, 10, or 11. Content in Level III may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards included in Level III. For a one-half credit course, content standards 1, 2, 3, 4, 5, 6, 11, 12, and 13 must be mastered.

In Level III, the level of artistry increases. Students develop a command of all registers of their instruments and use vibrato as appropriate for those instruments. Student awareness of factors that contribute to proper intonation and the ability to control these factors is more precise at Level III. They are able to sight-read Grade III music at a mastery level and are also able to master the variety of scales and rudiments required to meet the demands of Level III music standards. Students understand the need for and demonstrate proper care of instruments, recognize quality performances, and use the music they hear as models for their own performances.

**Produce**

Students will:

1. Produce a characteristic tone in all registers at a dynamic level of mezzo forte.
   - Demonstrating vibrato as it relates to tonal enrichment for those instruments where vibrato is characteristic

2. Sight-read Grade III literature.
   - Counting music in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{9}{8}$, $\frac{12}{8}$ meter signatures using a counting system
   - Performing music in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{9}{8}$, $\frac{12}{8}$ meter signatures
   - Performing music that contains the dynamic markings of crescendo, decrescendo, pp, p, mp, mf, f, and ff
   - Performing music that utilizes the articulations of tonguing, slurring, marcato, tenuto, staccato, and accents for winds and staccato, brush stroke, hooked bowings, matelé, marcato, tremolo, and multiple-note slurs for strings

3. Demonstrate proper intonation during crescendo and decrescendo passages.

4. Demonstrate proper balance when playing as a member of an ensemble.

5. Demonstrate building and tapering phrases on personal instruments.
6. Perform major scales and their related *arpeggios*, including concert C, F, B♭, E♭, A♭, D♭, G, and D for wind and percussion instruments, two octaves on flute and clarinet; concert C, F, B♭, E♭, G, D, A, and E for strings; and rudiments consisting of five-, seven-, nine-, eleven-, thirteen-, and seventeen-stroke rolls, flam, flam accent, flam paradiddle, *flamacue*, ruff, single drag, double drag, single paradiddle, double paradiddle, single *ratamacue*, triple *ratamacue*, and controlled long roll at all dynamic levels for percussion.
   - Demonstrating the ability to tune the timpani to the intervals for a perfect 4th and 5th octave, major and minor 2nd, and major and minor 3rd when given one note of the interval

7. Perform a chromatic scale over the practical range of a personal instrument.

8. Demonstrate trill fingerings for all notes within the practical range of an instrument.
   - Demonstrating the shifting of position for strings

9. Demonstrate compositional skills by performing an eight-measure melody based on a diatonic scale, including dynamic and tempo changes.

**Respond**

10. Evaluate a given musical work for aesthetic qualities using appropriate musical terminology.
    Example: comparing the tone quality of a recorded performance by flutist Sir James Galway with the tone quality of a personal flute performance

11. Notate from aural dictation rhythms including sixteenth-note patterns.

**Understand**

12. Name all pitches on the grand staff.

13. Compose a harmonic accompaniment to a given melody using the I, V, and I chords.

14. Demonstrate appropriate maintenance of a personal instrument, including checking adjustment screws, examining conditions of pads and corks, and replacing strings.

15. Describe the relationship between music and society.
    Examples: patriotic music helping build civic pride, music at various athletic events motivating athletes and fans
**Instrumental Music**

**Grades 6-12**

**Level IV**

Level IV Instrumental Music is designed to extend students’ technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. At this level, students perfect their command of all registers on their personal instruments, sight-read Grade IV music at a mastery level, and master the variety of scales and rudiments required to meet the demands of Level IV music.

Students who master Level IV standards demonstrate a thorough command of their instruments in terms of tone quality, intonation, technique, balance, musical interpretation, stage deportment, and overall musical effect. They have an understanding of the various roles musicians perform in society, and they leave the high school program able to take advantage of the many options available for continued participation in instrumental music activities. These activities may range from taking part in community musical events to continuing the study of music at the postsecondary level.

In the most advanced music programs, Level IV standards may be mastered by students early in the high school years. Local curriculum guides, however, may provide additional and more challenging requirements to extend student learning. For many high school instrumental music programs, Level IV standards are appropriate for the school’s most advanced instrumental ensemble. Smaller schools may choose to use Level IV standards for the most experienced students in their programs.

Content in Level IV Instrumental Music may be used to fulfill the requirements for a one-half credit or a one-credit instrumental music course. One credit may be awarded for mastery of all content standards included in Level IV. For a one-half credit course, mastery of content standards 2, 3, 4, 7, and 9 is required.

**Produce**

Students will:

1. Produce a characteristic tone in all registers at all dynamic ranges.

2. Sight-read Grade IV literature.
   - Counting music in all meter signatures using a counting system
   - Performing music in all meter signatures
   - Performing music containing all dynamic markings
   - Performing music utilizing all articulations, including *spiccato*, *sforzando*, *louré*, and *flautando* for strings

3. Perform all major scales, C harmonic minor, A melodic minor, and their related *arpeggios*, including two octaves for flute, clarinet, and strings.

4. Demonstrate a combination of mature tone, good pitch center, and proper balance when performing as a member of a group.
5. Demonstrate compositional skills by creating a sixteen-measure melody over a given accompaniment.

**Respond**

6. Evaluate in written form a live performance with respect to tone, intonation, balance, technique, interpretation, musical effect, and stage deportment.

7. Notate from aural dictation rhythms commonly found in triple meters.

**Understand**

8. Demonstrate the construction of a natural minor scale using the whole step-half step pattern.

9. Compose a harmonic accompaniment to a given melody using the I, IV, and V chords.

10. Describe ways in which concepts of music relate to concepts in other disciplines.
    Examples: relationship between ratios in music and ratios in mathematics, relationship between topics in patriotic music to topics in history
    
    • Comparing music of several cultures of the world
    Example: comparing Russian folk music to American folk music
Vocal Music
Grades 6-12
Overview

Middle School

In middle school, students begin the transition from childhood to adulthood. This transition is characterized by rapid physical growth and frequent changes in emotions. Peer acceptance and the need to be a part of a group are also characteristic of students at this level. The vocal music program provides a supportive environment where students are able to develop their voices.

The physiological changes experienced by students in the middle grades have particular implications for the vocal music program. Changes in the larynx and vocal cords result in insecurity of pitch, noticeable register breaks, huskiness or breathiness, inconsistent range, hoarseness, and difficulty in phonation. The male changing voice, typified by the voice that cracks midway through a sentence, poses a challenge for the knowledgeable and caring vocal music teacher. Despite these challenges, the vocal music program lends stability to the changes often experienced by students in the middle grades.

For centuries, man has used music to express the mood and emotion of the world around him. A well-rounded repertoire of vocal music experiences exposes students to the history and culture of many peoples and many lands. By performing in a variety of settings, students gain a sense of self-confidence when presenting before a group, whether for musical or other purposes.

High School

At the high school level, physical changes begin to slow. Voices become more mature. The male voice becomes clearer and more focused, though it lacks the resonance that additional years will bring. The female voice begins to lose its child-like quality, and a richer, fuller sound emerges.

High school students make the transition from adolescence to independence. They are capable of abstract thought and are seriously considering their postsecondary options. During this time, some are thinking about how music will fit into their futures. Some will sing in collegiate groups, church choirs, or civic choral groups. A few may choose music as a career. Hopefully, all will become members of an audience, and their participation in the vocal music program will enable them to have a greater appreciation of music performances.

The experiences gained by students participating in the high school vocal music program are many. Students possess knowledge of other cultures and times, better knowledge of self, and a more sophisticated knowledge of their own voices. They have confidence to appear before a group, express themselves with poise, and function as responsible members of a group. These students are also better-prepared to meet the challenges of the world due to connections they can make to the history and culture of mankind through the achievement of music literacy.
Any Level I-IV Vocal Music course successfully completed in Grades 9-12 and based on content standards in the Vocal Music section of the *Alabama Course of Study: Arts Education* will fulfill the one-half arts education credit required for high school graduation. As presented in this document, flexibility is provided for the awarding of one (140 clock hours of instruction) or one-half (70 clock hours of instruction) credit based on the successful completion of all or a specified number of standards at each level. Standards required for a one-half credit course are identified in each course narrative.
Vocal Music
Grades 6-12
Level I

Level I Vocal Music is designed to address the needs of young musicians who are eager to explore vocal music instruction, regardless of grade level. Students entering this level exhibit a wide range of physical, social, and cognitive abilities. The Level I classroom environment is designed for each of these students, providing opportunities for them to develop emotional and academic independence. Students are guided to understand that the vocal music classroom challenges and supports young musicians as they become more responsible individuals.

Content standards for Level I emphasize the fundamentals of singing. Students demonstrate the use of chest and head voices while singing; sight-sing; and identify musical compositions, composers, and musical styles. They learn the value of listening to various composers as they compare music from cultures around the world. Students are also provided with opportunities to use available music software to learn theoretical concepts and improve ear training and sight-reading skills. Creating compositions using keyboards and music instrument digital interface (MIDI) software enhances the musical skills of students.

Content in Level I Vocal Music may be used to fulfill the requirement of a one-half or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level I. For a one-half credit vocal music course, mastery of content standards 1, 2, 3, 5, 8, and 10 is required. Level I standards are appropriate for a student’s first experience in choir, regardless of the grade level in which the course is taken.

Produce

Students will:

1. Demonstrate chest and head voices while singing individually and in groups.
   • Demonstrating correct posture
   • Adjusting tone quality while singing
   • Supporting a tone with proper breath control for 8 beats
   • Singing uniform vowels
   • Enunciating beginning and ending consonants
   • Demonstrating proper vocal technique as a member of a large group
     Example: balance and blend of vocal timbre within a group
   • Identifying components of proper vocal health
     Examples: maintaining proper hydration and diet, refraining from use of tobacco and drugs
2. Sight-sing unison literature.
   • Counting music that contains the whole note and rest, half note and rest, dotted half
     note, quarter note and rest, and eighth note and rest in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter signatures
     using a counting system
     Example: $$\begin{array}{cccc}
     \text{Ta} & \text{Ta} & \text{Ti} & \text{Ti} \\
     1 & 2 & 3 & 4
     \end{array}$$
     , or
     $$\begin{array}{ccccc}
     \text{Ta} & \text{Ta} & \text{Ti} & \text{Ti} & \text{Ta} \\
     1 & 2 & 3 & 4 & 4
     \end{array}$$
     , or

   • Singing standard pitch notation, including letter names, solfège, and numbers in the
     treble or bass clef within an octave range using stepwise movement and the intervals of
     a third and fifth
   • Performing scales and their related arpeggios
   • Demonstrating whole- and half-step patterns in the major scale

3. Perform a varied repertoire of solo, unison, and two-part literature, including selections in
   Latin.
   • Performing accurately literature that indicates tempo markings of moderato, ritardando,
     and a tempo
   • Performing accurately literature that indicates dynamic markings of piano, mezzo piano,
     mezzo forte, and forte
   • Performing accurately literature that indicates articulation markings of legato and
     staccato
   • Responding vocally to conductor cues, indicating meter, entrances, and cutoffs

4. Improvise simple rhythmic patterns to enhance warm-ups or appropriate literature.

5. Create vocal compositions using available and appropriate technology.

**Respond**

6. Identify various forms of musical compositions.
   Examples: strophic, theme and variations

7. Evaluate performances of self and others to determine accuracy of pitch and rhythm and
   clarity of diction.

8. Analyze a vocal composition to determine how the use of tempo, dynamics, and articulation
   are used to create a specific mood or effect.
   Example: “Hallelujah Chorus” evoking excitement

9. Write rhythmic dictation composed of eight-beat patterns, including quarter, eighth, and half
   notes and quarter rests.
10. Define the elements of music, including rhythm, melody, form, timbre, harmony, and texture.

11. Describe ways in which concepts of music relate to concepts in other disciplines.
   Example: Use of rhythm in music, visual arts, dance, and theatre

12. Identify various composers and stylistic periods of the literature being performed.
   Examples: “Psallite” from Michael Praetorius’ *Musae sioniae*, 1609, late Renaissance;
   “Alleluia” from Johann Sebastian Bach’s *Cantata No. 142*, Baroque period;
   “Didn’t My Lord Deliver Daniel?,” traditional spiritual; “All Things Bright and Beautiful,” John Rutter, contemporary music

   - Comparing music of several cultures of the world

13. Identify key signatures C, F, and G.
Vocal Music

Grades 6-12

Level II

Level II Vocal Music is designed for students with at least one year of experience in a vocal music program. Students display a wide range of intellectual and emotional development and become keenly aware of the role dynamics play in musical expression. As these students mature emotionally and musically, they exhibit a higher level of confidence in their musical abilities and performance skills. Content in Level II Vocal Music may be used to fulfill the requirements of a one-half or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level II. For a one-half credit course, content standards 1, 2, 3, 5, and 9 must be mastered.

In Level II, sight-singing abilities are strengthened, enabling students to proficiently perform two- and three-part literature in treble and bass clef. *Legato* and *staccato* articulations, supporting tone with proper breath support, and using correct diction and intonation are important skills at this level. Students continue to sing a varied repertoire of music, including selections in two languages. They may also participate in vocal ensemble performances.

### Produce

Students will:

1. Produce a characteristic tone throughout the vocal range.
   - Describing the function of the diaphragm as related to singing
   - Singing *legato* and *staccato* articulations
   - Supporting tone with proper breath control for 12 beats
   - Singing with correct diction and intonation

2. Sight-sing two- and three-part literature in treble or bass clef.
   - Identifying the relationship of the key signature to “do” or l
   - Performing music containing the intervals of a 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th}, and 5\textsuperscript{th}, and octave
   - Counting rhythm patterns, including a dotted quarter note and eighth-note patterns in a \( \frac{2}{2} \) meter signature

3. Sing a varied repertoire of three-part literature, including selections in two languages.
   - Performing accurately literature that indicates tempo markings of *allegro*, *andante*, and *accelerando*
   - Performing accurately literature that indicates dynamic markings of *crescendo* and *decrescendo*
   - Performing accurately literature that indicates an accent mark
   - Responding vocally to conductor cues concerning dynamic contrasts

4. Embellish melodies vocally using neighboring tones.
**Respond**

5. Critique vocal performances to determine the accuracy of intonation and vocal techniques.

6. Analyze a musical selection to identify the elements of music.

7. Write melodic dictation composed of scale degrees 1 through 5 in a diatonic scale.

**Understand**

8. Describe the importance and impact of vocal music in American history.
   Example: songs used as coded information to find a path to freedom during the Civil War

9. Identify major key signatures up to three flats and sharps.
Students in Level III Vocal Music apply prior knowledge as they continue to develop fundamental music skills and concepts to meet new challenges presented in Level III. In this stage of physical development, the voice moves toward vocal maturity. Students experience an expansion of range as vocal consistency begins to appear.

In Level III, the degree of musical artistry increases. Students are keenly aware of technical skills, factors that contribute to producing a consistent quality vocal sound, and their ability to control these factors. Students are able to accurately sight-sing four-part literature; perform four-part literature that indicates tempo markings of adagio, vivace, and rallentando, dynamic markings of pianissimo and fortissimo, the marking of marcato; and respond vocally to a conductor’s cue. Level III students also recognize quality performances in select genres and stylistic periods.

Content in Level III Vocal Music may be used to fulfill the requirements of a one-half or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level III. For a one-half credit course, mastery of content standards 1, 2, 3, 5, and 7 is required.

Level III standards may be used in advanced middle school vocal music programs for mastery by students before they progress to high school. Standards may also be used in the high school vocal music program. Vocal music directors whose choirs span many grade levels often use the Level III course for students in Grades 9 or 10. An audition process is recommended for student participation at this level.

**Produce**

Students will:

1. Produce a consistent blended vocal sound individually in classroom and public performance groups.
   - Supporting tone with proper breath control for 16 beats

2. Sight-sing four-part literature.
   - Identifying the chordal structure within a tonal key
   - Performing music containing all intervals in the diatonic scale
   - Counting rhythm patterns, including sixteenth notes, note values tied over the bar line, and compound meters

3. Perform a varied repertoire of four-part literature, including selections in three languages.
   - Performing accurately literature that indicates tempo markings of adagio, vivace, and rallentando
   - Performing accurately literature that indicates dynamic markings of pianissimo and fortissimo
   - Performing accurately literature that uses the marking of marcato
   - Responding vocally to conductor cues indicating tempo changes
4. Improvise harmonies to a diatonic melody.

**Respond**

5. Determine the accuracy of balance and aesthetic interpretation in vocal ensemble performances.

6. Write eight-beat rhythmic and melodic dictation.

**Understand**

7. Demonstrate the use of musical elements in select genres and stylistic periods.

8. Describe the relationship between music and society.
   
   Example: using a choir to enhance worship services

9. Identify all major key signatures.

10. Identify whole- and half-step patterns in minor scales.
**Vocal Music**

**Grades 6-12**

**Level IV**

Level IV Vocal Music is designed to extend students’ vocal music knowledge and skills and to provide students with a deeper understanding and appreciation of the study of music. While these students are seeking to maintain their own independence and personal identity, they also work well in an environment in which they are able to interact with peers. They have established study habits, are self-motivated, and demonstrate leadership skills.

The level of students’ technical skills and artistry continues to increase at Level IV as students strive to perfect their voices. Students fluently sight-sing multipart literature and demonstrate technical expertise in producing a characteristic vocal sound individually and in groups. They perform a varied repertoire of music in various languages while accurately performing tempo, dynamic, and articulation markings. Students are capable of demonstrating conducting patterns and of evaluating performances to identify accuracy of tone and pitch.

Content in Level IV Vocal Music may be used to fulfill the requirements of a one-half credit or one-credit vocal music course. One credit may be awarded for mastery of all content standards included in Level IV. For a one-half credit course, mastery of content standards 1, 2, 3, 4, 8, and 11 is required.

In the most advanced vocal music programs, Level IV standards may be mastered by students early in the high school years. Local curriculum guides may provide additional, more challenging requirements to extend student learning. For the majority of large high school vocal music programs, Level IV standards are appropriate for the school’s most successful vocal music ensemble. Smaller schools may choose to use Level IV standards for the most experienced students in their programs. An audition process is recommended for student participation at this level.

**Produce**

Students will:

1. Demonstrate technical expertise in producing a characteristic vocal sound individually and in groups.

2. Sight-sing fluently multipart literature.
   - Identifying key signatures in all major keys
   - Performing music that contains accidentals
   - Counting rhythm patterns, including syncopation, mixed meters, and irregular meters
   - Performing atonal music

3. Produce mature tone quality, accurate pitch center, and proper balance while performing in a group, small ensemble, or as a soloist.
4. Perform a varied repertoire of multipart literature, including selections in various languages.
   - Performing accurately tempo markings in the literature being performed
   - Performing accurately dynamic markings in the literature being performed
   - Performing accurately articulation markings in the literature being performed
   - Performing independently solo and ensemble literature
   - Responding vocally to conductor cues

5. Improvise vocally in various musical styles.
   Examples: jazz, blues, gospel

**Respond**

6. Evaluate vocal performances to identify accuracy of tone and musical effect.

7. Demonstrate conducting patterns for \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \text{ and } \frac{6}{8} \) meter signatures.

8. Evaluate audio recordings of personal large-group and ensemble performances or rehearsals to determine techniques utilized.

**Understand**

9. Analyze American vocal music genres to identify their origin and development.

10. Identify various careers in music.
    Examples: performer, composer, arranger, sound engineer, music therapist, music educator

11. Explain the relationship of major keys and key signatures by constructing the circle of fifths.

12. Identify three forms of minor scales.
Music Glossary

A tempo – Return to previous tempo.
AB – Form of music that incorporates two parts (binary form).
ABA – Three-part form in which the middle section is different from other sections. (ternary form).
Accelerando – Gradually faster.
Accent – Placed above a note to indicate stress or emphasis (>).
Adagio – Indicating a slow tempo.
Aesthetics – A philosophy dealing with the nature and expression of beauty, as in the fine arts.
Alto – Low treble voice.
Arpeggio – Term used to describe the pitches of a chord as they are sung or played one after the other rather than simultaneously.
Arrangement – An adaptation of a piece of music for a medium different from that for which it was originally composed.
Articulation – In performance, the characteristics of attack and release of tones and the manner and extent to which tones in sequence are connected or disconnected.
Balance – An appropriate arrangement of musical elements and sections.
Bar line – Vertical line placed on the staff to divide the music into measures.
Bass – Lowest singing voice or instrumental range.
Beat – Pulse of the music.
Blend – Quality of sound that gives an ensemble its own distinctive sound.
Body percussion – Rhythmical use of snaps, claps, pats, and stomps.
Canon – Composition where the melody is sung or played at staggered times.
Chord – Combination of two or more tones simultaneously.
Chromatic – Moving by half steps.
Classroom instruments – Instruments typically used in the general music classroom; for example, percussion instruments, recorders, keyboards.
Clef – Symbol placed at the beginning of the staff to indicate the pitch of the notes on the staff. The most commonly used clefs in choral music are the G, or treble clef (G) and the F, or bass clef (F).
Coda – Closing section of a composition; an added ending.
Compose – To write music.
Crescendo – Gradually louder (   ).
Da capo, D. C. – Return to the beginning.
Decrescendo – Gradually softer; synonymous with diminuendo (   ).
Descant – Countermelody, usually above the principal melody, to be sung by a few voices.
Diaphragm – Muscular area that separates the chest cavity and the abdomen; an important muscle in the inhalation-exhalation cycle.
Diatonic – The notes in a major or minor scale.
Diction – Degree of clarity and distinctness of pronunciation in singing.
Dynamics – Varying degrees of loud and soft.
Elements of music – Basic units that on their own or when combined make up music.
Expression, expressive, expressively – Appropriate articulation, phrasing, style, and interpretation and appropriate variations of dynamics and tempo.
Form – Design or structure of a musical composition.
Harmony – Sounding of two or more tones simultaneously; the vertical aspect of music.
Melody – In general, a succession of musical tones; represents the linear or horizontal aspect of music.
Rhythm – Term that denotes the organization of sound in time; the temporal quality of sound.
Texture – Term used to describe the way in which melodic lines are combined either with or without accompaniment. Types include monophonic, homophonic, polyphonic, and contrapuntal.
Timbre – Characteristic quality of a voice or instrument.
Fermata – Hold; pause (   ).
Flat – Symbol that lowers the pitch of a note one-half step (♭).
Folk song – A song that has been preserved by oral tradition.
Forte – Loud (f).
Fortissimo – Very loud (ff).
Genre – Type or category of music such as sonata, opera, art song, gospel, work song, lullaby, spiritual, jazz, or march.
Half step – The pitch between adjacent keys on a keyboard instrument.
Head tone – The upper register of a voice because the sound seems to vibrate in the head of the singer; a flute-like quality in a young child.

Improvise – Art of playing or inventing music that has not already been composed.

Interval – Difference in pitch between two tones.

Intonation – Degree to which pitch is accurately produced in performance, particularly among the players in an ensemble.

Jazz – Style of music that evolved in the Southern states at the turn of the century; characterized by syncopated rhythms and the use of improvisation.

Key signature – Indication of sharps or flats to be played or sung.

Legato – Smooth and connected.

Literature – A musical composition.

Major scale – Diatonic scale with half steps occurring between 3rd and 7th and 8th scale degrees.

Measure – Group of beats containing a primary accent and one or more secondary accents, indicated by the placement of bar lines on the staff.

Melodic contour – The shape of the melody, moving higher, lower, or staying the same.

Meter – Systematically arranged and measured rhythmic pulses or beats indicated by a meter signature at the beginning of a work.

Meter signature – Numbers placed at the beginning of a composition to indicate the meter of the music; upper number indicates the beats in a measure; the lower number tells which kind of note receives one beat.

Mezzo forte – Medium loud (mf).

Mezzo piano – Medium soft (mp).

MIDI (Music Instrument Digital Interface) – Standard specifications that enable electronic instruments, such as the synthesizer, sampler, sequencer, and drum to communicate with one another and with computers.

Minor – Designation for certain intervals and scales; a key based on a minor scale is called a minor key.

Moderato – At a moderate pace.

Natural – Musical symbol that cancels a previous sharp or flat (♮).

Nonpitched – Containing no pitch; usually describes instruments such as tambourines, triangles, or claves.

Notation – Term for a system of expressing musical sounds through the use of written characters called notes.

Octave – Eighth tone above a given pitch.

Orchestra – Group of instruments that includes brass, woodwind, string, and percussion sections.

Ostinati – Repeated melodic or rhythmic pattern.

Pentatonic scale – A scale composed of five notes in an octave.

Phrase – Relatively short portion of a melodic line that expresses a musical idea, comparable to a line or sentence in poetry.

Pianissimo – Very soft (pp).

Piano – Soft (p).

Pitch – Vibrations in sound.

Rallentando – Gradual slowing.

Range – Gamut of pitches from low to high that a singer may perform.

Recorder – Straight end-blown flute, as opposed to side-blown or concert flute. Notes can be played by opening or closing eight holes in the instrument with the fingers.

Repeat – Repetition of a section or a composition as indicated by particular signs (staff).

Rest – Symbol used to denote silence.

Ritardando – Slowing down.

Rondo – Form of music that incorporates a recurring theme (as in ABACA).

Rudiment – Basic percussion sticking pattern, such as rolls, paradiddle.

Scale – Succession of tones. The scale generally used in Western music is the diatonic scale, consisting of whole and half steps in a specific order.

Sforzando – Loud or accented, then immediately softer.

Sharp – Symbol that raises the pitch of a note one-half step (♯).

Slur – A curved line indicating need to connect notes smoothly (legato).

Solfege – Vocal exercise sung on vowels or syllables.

Solo – Singing or playing alone.

Soprano – Highest singing voice or instrumental range.

Spiritual – Type of religious folk song or hymn developed by black and white Americans in the eighteenth and nineteenth centuries.

Staccato – Short and separated.

Staff – Horizontal lines (usually five) used to notate pitches.

Style – Distinctive or characteristic manner in which the elements of music are treated.

Technique – Ability to perform with appropriate timbre, intonation and diction; to play or sing the correct pitches and rhythms.

Tempo – Rate of speed in a musical work.

Tenor – Singing voice or instrumental range between baritone and alto.
Tie – Curved line over or below two or more notes of the same pitch; first pitch is sung or played and held for the duration of the notes affected by the tie.

Tonality – Term used to describe the organization of the melodic and harmonic elements; a feeling that one pitch, the tonic, is the pulling force or center.

Triple meter – Meter based on three beats, or a multiple of three, in a measure.

Triplet – Group of three notes performed in the time of two of the same kind.

Unison – Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave.

Verse – Words and music that make up the body of a song and that may alternate with the refrain.

Vocal technique – Control of the voice and vocal sounds; method of producing and phrasing notes with the voice.

Whole step – Pitch interval made by two half steps.