Elementary Music: The Foundation to Lifelong Music Learning and Appreciation

A presentation of FPS Elementary Music Curriculum Revisions
Spring 2018
Sara Hoefer
Why study music?

“Our music education programs in schools offer a multitude of invaluable benefits for students ranging from collaboration and communication skills, creativity, self-expression, and leadership to improved academic outcomes. Teaching music in classrooms is essential if we want to truly offer a world-class and well-rounded education to our students.” ~ National Association for Music Education
Teaches 21st Century Skills

- Leadership
- Responsibility
- Collaboration
- Team work
- Critical thinking
- Problem solving
- Communication
- Creativity
- Innovation
- Personal discipline & focus
- Accountability
- Productivity
- Flexibility
- Adaptability
- Self direction
- Initiative
(52) WELL-ROUNDED EDUCATION.—The term ‘well-rounded education’ means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign language, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

Source: The Every Student Succeeds Act
Philosophy

The Fairfield Public Schools believe that a comprehensive, sequential, high quality music education is an essential part of a complete and well-rounded education program. The study of music integrates both cognitive and creative skills as well as concepts from multiple disciplines which contribute to the holistic development of every child.

The study of music based on the artistic processes of creating, performing and responding provides multiple opportunities for students to engage in creative problem solving, and utilize critical and analytical thinking skills while also fostering social and emotional skills such as self-confidence, leadership and cooperative learning.

The foundational learning of music skills and concepts provides a pathway for lifelong participation in and appreciation of music and the arts, develops and reinforces essential life skills, and creates well-rounded, artistically literate and culturally aware citizens.

“I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning.” – Plato
Documents to be Presented

Kindergarten-Fifth Grade General Music
  Fifth Grade Choir
  Fourth Grade Strings
  Fifth Grade Strings
  Fifth Grade Band
Why Revise?

- FPS Elementary Music curriculum was last revised in 2011
- The current curriculum documents are aligned with the National Music Standards from 1994.
- New core arts standards were developed and adopted at the national level in 2014.
- The National Core Arts Standards were adopted as written by Connecticut in November of 2016.
- Opportunity to vertically align curriculum K-12.
Process for Curriculum Revision

• Research and Review (2015-2016 and 2016-2017 school year)
  • Professional Development on the new standards
    – Presentations by grade level and by strand to understand the framework of the standards, the organization of the standards and the translation to daily instruction and curriculum
  • Looking at curriculum from other districts that have aligned with the new standards
  • Revising content from our current curriculum

• Consultation with the State Arts Consultant
  • Working to develop a new format and to align with CT’s adoption of the standards

• Teachers writing on PD days, meeting sessions and release time sessions.

• Feedback: from staff, administration, parent focus group and CAAA members

• Final Revisions the submitted
What are the new Core Arts Standards?

The new standards build an organizing framework for the five arts disciplines with the goal of shaping artistically literate students. They link Music, Theater, Media Arts, Dance and Visual Arts.

They shift the music standards from an emphasis on skills and knowledge to an emphasis on overall conceptual understanding of music and the arts. They are organized by artistic processes, process components, essential questions and enduring understandings.
<table>
<thead>
<tr>
<th>Focus</th>
<th>1994 Standards</th>
<th>2014 NCCAS Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Skills and Knowledge</td>
<td>Understanding / Independence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music Literacy</td>
</tr>
<tr>
<td>Overarching Structure</td>
<td>9 Content Standards</td>
<td>Three Artistic Processes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Creating, Performing, Responding)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Process Components</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Enduring Understandings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essential Questions</td>
</tr>
<tr>
<td>Outcomes</td>
<td>Achievement Standards</td>
<td>Performance Standards</td>
</tr>
<tr>
<td></td>
<td>(25–34 per level)</td>
<td>(13–19 per level)</td>
</tr>
<tr>
<td>Elementary/Middle</td>
<td>Kindergarten–Grade 8</td>
<td>Prekindergarten–Grade 8</td>
</tr>
<tr>
<td></td>
<td>Two grade clusters (K–4</td>
<td>Grade-by-Grade (i.e., 10</td>
</tr>
<tr>
<td></td>
<td>and 5–8)</td>
<td>levels)</td>
</tr>
<tr>
<td>High School</td>
<td>One set to cover all course types</td>
<td>Customized sets for four strands</td>
</tr>
<tr>
<td></td>
<td>Two Levels</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Advanced</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Proficient</td>
<td></td>
</tr>
<tr>
<td>Connections</td>
<td>To the other arts:</td>
<td>11 Common Anchors</td>
</tr>
<tr>
<td></td>
<td>Content Standard 8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>To other content:</td>
<td>Embedded within 3 Artistic</td>
</tr>
<tr>
<td></td>
<td>Content Standard 9</td>
<td>Processes</td>
</tr>
<tr>
<td>Assessment Tools</td>
<td>Separate Publications</td>
<td>Model Cornerstone Assessments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Benchmark Student Work</td>
</tr>
<tr>
<td>Format</td>
<td>Hard Copy</td>
<td>Online and Customizable</td>
</tr>
</tbody>
</table>

**WHAT IS SIMILAR**
- Philosophical Foundations
- Goals
- Assessable Outcomes
- Opportunity-to-Learn Expectations
- Glossary
Archived 1994 Music Standards

1. Singing, alone and with others, a varied repertoire of music.

2. Performing on instruments, alone and with others, a varied repertoire of music.

3. Improvising melodies, variations, and accompaniments.

4. Composing and arranging music within specified guidelines.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.

For current 2014 Music Standards, visit www.nafme.org/standards.
How are the new standards organized and what do they look like?
Artistic Processes:
The way the brain and body make art and define the link between art making and the learner.

**Creating:** developing works of art-making of the art-conceiving and developing new artistic ideas and work.

**Performing:** realizing artistic ideas and work through interpretation and presentation.

**Responding:** understanding and evaluating how arts convey meaning.

**Connecting:** (embedded in other processes) relating artistic ideas and work with personal meaning and external context
Anchor Standards & Performance Standards

Anchor Standards:
• Eleven in total
• Shared across the five arts disciplines
• Provide cross curricular linkages among and beyond arts disciplines
• Describe the actions required for the artistic processes
• Help teachers and students understand what is required for each artistic process

Performance Standards:
• Translate anchor standards into measurable goals that articulate student achievement
EUs & EQs

Enduring Understandings
Statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond classroom.

Essential Questions
According to Wiggins & McTighe, Essential Questions are open ended, thought provoking, require higher order thinking, raise additional questions, require support and justification as opposed to just a simple answer; an can and should be revisited over time.
<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Anchor Standard 1: Generate and conceptualize artistic ideas and work. Essential Question(s): How do musicians generate creative ideas?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre K</td>
<td>a With substantial guidance, explore and experience music concepts (such as beat and melodic contour).</td>
</tr>
<tr>
<td>Kindergarten</td>
<td>a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.</td>
</tr>
<tr>
<td>1 st</td>
<td>a Improve rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).</td>
</tr>
<tr>
<td>2 nd</td>
<td>a Generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).</td>
</tr>
<tr>
<td>3 rd</td>
<td>a Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).</td>
</tr>
<tr>
<td>4 th</td>
<td>b With guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).</td>
</tr>
<tr>
<td>5 th</td>
<td>b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within specific related tonalities, meters, and simple chord changes.</td>
</tr>
</tbody>
</table>
What are the Major Changes to FPS Curriculum Documents?

• Much of the content has remained the same
• Content topics were reorganized to align with the new standards and emphasize the four artistic processes
• Assessments are included in the document to be easily accessible and assist teachers in their backward design approach to planning.
Overarching goal for all music courses; creating artistically literate students.

Artistic Processes and Anchor Standards from the new standards

Course Skill Objectives: overarching objectives throughout the year

Objectives: overarching objectives throughout the year

Course Cover Page (similar for all courses)
A look at the General Music Documents

https://drive.google.com/file/d/1zC8kZXrJdJ77TpSeeo2jYl-dMPD_b6YD/view?usp=sharing
### Skill Objective

Specific objectives covered to address the content topic. Each is assessed in a measurable way via large/small group or individual performance or a written activity.

#### Artistic Processes

<table>
<thead>
<tr>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skill Objectives</td>
</tr>
<tr>
<td>• Students will be able to demonstrate contrasts in tempi (largo, adagio, andante, allegro) using non-locomotor movements.</td>
</tr>
<tr>
<td>• Students will be able to identify a single bar line, measure, double bar line, time signature and tie.</td>
</tr>
<tr>
<td>• Students will compose and perform short rhythmic patterns in common time using whole notes, whole rests, half notes, dotted half notes, half rests, quarter notes, quarter rests and paired eighth notes.</td>
</tr>
<tr>
<td>• Students will be able to read and play simple rhythmic patterns comprised of whole notes, whole rests, half notes, dotted half notes, half rests, quarter notes, quarter rests and paired eighth notes on unpitched percussion instruments.</td>
</tr>
</tbody>
</table>

#### Enduring Understanding

**Responding**

**Understanding and evaluating how the arts convey meaning.**

**Enduring Understanding**

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY GRADE LEVEL)

**Essential Question**

- How do we judge the quality of musical work(s) and performances?

**Process Components**: Analyze, Interpret, Evaluate

<table>
<thead>
<tr>
<th>Enduring Understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</td>
</tr>
<tr>
<td>Musicians judge performance based on criteria that vary across time, place and cultures.</td>
</tr>
</tbody>
</table>

**Essential Questions**

- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

**Process Components**: Analyze, Rehearse, Evaluate, Refine, Present

### Selected Process Components

<table>
<thead>
<tr>
<th>Instructional Strategies/Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Students will analyze rhythm patterns in 2/4, 3/4, 4/4 time and will identify whole notes, whole rests, dotted half</td>
</tr>
</tbody>
</table>

### Selected Essential Questions

#### Instructional Strategies/Process

**How we teach the concepts and structure activities and lessons.**
Assessments notes and strategies: How we can measure student growth and mastery of the concepts

<table>
<thead>
<tr>
<th>Assessments:</th>
<th>andante, allegro)</th>
<th>rhythmic patterns in 4/4 time using whole notes, whole rests, dotted half notes, half notes, half rests, quarter notes, quarter rests and paired eighth notes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 3 Rhythm Assessment</td>
<td>Students will analyze, rehearse, refine and present simple rhythmic patterns in 4/4 time using Gordon rhythmic syllables and unpitched percussion. Note values include whole notes, whole rests, dotted half notes, half notes, half rests, quarter notes, quarter rests and paired eighth notes.</td>
<td>Students will evaluate their four measure compositions for accurate use of time signature and note values, and will refine their compositions as needed.</td>
</tr>
<tr>
<td>Individual/Small group performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full group performance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
All assessments in one “pack” at the end of the document. All documents are organized and labeled by content topic and type.

Grade 3 Assessment Pack

Fairfield Public Schools 2018
Performing assessment with rubric.

**Rhythm**

**Skill objective:** Students will compose and perform rhythmic patterns in common time using whole notes, whole rests, dotted half notes, half notes, half rests, quarter notes, quarter rests and paired eighth notes.

**Task Summary:** Students compose their own four-measure pieces in 4/4 time. Students perform their compositions using the Gordon syllables, and then transfer their rhythms to body percussion or unpitched percussion instruments.

**Materials:** Student Worksheets: Rhythmic Composition in Simple and Compound Meters, Record Sheet with Rubric

**Task Instructions:**
- Teacher instructs students to create a four-measure rhythmic piece in the blank space on the Student Worksheet. Students are instructed to follow directions and use a variety of rhythms in the note bank: whole notes, whole rests, dotted half notes, half notes, half rests, quarter notes, quarter rests and paired eighth notes.
- Teacher checks rhythms for accuracy. Corrections and revisions are made before performance.
- As students perform, teacher watches and assesses student progress.

**PERFORMANCE ASSESSMENT RUBRIC**

<table>
<thead>
<tr>
<th>Exceeds</th>
<th>Performs rhythmic composition accurately.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meets</td>
<td>Performs with 1 inaccuracy.</td>
</tr>
<tr>
<td>Progressing</td>
<td>Performs with 2-3 inaccuracies.</td>
</tr>
<tr>
<td>Not meeting</td>
<td>Performs with 4 or more inaccuracies.</td>
</tr>
</tbody>
</table>
Written assessment ready to copy and give to students.

Grade 3 Assessment: Melody/Harmony Part 2
Task Summary: Students will complete a worksheet to show mastery of line and space notes on the staff in treble clef.

Name: __________________________ Date: __________________ Class: ____________

Name the note on each staff.
1. Player 1 rolls the die. If it is a 1-2, the player moves one space forward. If it is a 3-6, the player moves one space backward.

2. Take turns with your partner.

3. The first player to reach the end wins. If you pass the end, you must go back to your previous position.

4. WhatGov does not own the copyright of this game. The arrangement of this game is the intellectual property of WhatGov.

5. This game is for educational purposes only.
Identifying Musical Symbols and Parts of the Staff

1. Time Signature
2. Key Sign
3. Sharp
4. Flats
**CONNECTING**  
*Relating artistic ideas and work with personal meaning and external context.*

**Enduring Understanding**
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

**Essential Question**
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

**Process Components:** Analyze, Interpret

<table>
<thead>
<tr>
<th>Skill Objective</th>
<th>Connecting Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will understand how specific songs learned in music classes connect to topics and content studied in other disciplines.</td>
<td>- Students will learn the music and lyrics to “This Pretty Planet” which contains lyrics and vocabulary referenced in the study of science and the environment.</td>
</tr>
<tr>
<td></td>
<td>- Students will analyze and interpret the song to understand the meaning behind the words and the reasoning behind its creation.</td>
</tr>
<tr>
<td></td>
<td>- Students will sing and present this as a three-part round.</td>
</tr>
<tr>
<td></td>
<td>- Students will answer two “focus questions” about the song:</td>
</tr>
<tr>
<td></td>
<td>- Why was this song written?</td>
</tr>
<tr>
<td></td>
<td><em>This song was written to spread message of importance in sustaining and preserving the environment.</em></td>
</tr>
<tr>
<td></td>
<td>- What are the different ways this song can be performed?</td>
</tr>
<tr>
<td></td>
<td><em>In unison and as a round.</em></td>
</tr>
</tbody>
</table>

Connecting is really embedded in all that we do, but we have designed “assured experiences” to connect songs and concepts from music to other subject and content areas through focus questions and discussion.
A look at the Performing Ensemble Documents
**Ensemble Document Notes**

- While the Fifth Grade Choir experience is embedded in the fifth grade music experience, we have created a separate curriculum document for the course.
- The ensemble documents are organized by artistic processes as opposed to content topics. “Connecting” is addressed in general music classes, in which all performing ensemble members are enrolled.
- Specific tasks, repertoire and assessments noted for Ensemble AND Small Group Lesson.
  - Instrumental lessons focus on scales, instrument specific techniques and concepts.
  - Ensemble rehearsals focus on applying the lesson techniques to full group repertoire.
- These documents contain specific instrumental and vocal skill level criteria unique to the Fairfield Public Schools.
- For Band and Orchestra, all assessments and instrumental skill levels are attached to the documents.
- For Choir, the skill levels are included in the document, and assessments are embedded in the Fifth Grade General Music curriculum.
In an effort to provide vertical alignment, all ensemble courses have a sequence listed. The Vocal/Instrumental Skill Levels are vertically aligned through FPS, and the Ensemble Sequence Markers are aligned with the new standards.

<table>
<thead>
<tr>
<th>Grade/Course</th>
<th>Vocal Skill Level</th>
<th>Ensemble Sequence Marker</th>
</tr>
</thead>
<tbody>
<tr>
<td>5th Grade Choir</td>
<td>I</td>
<td>Novice</td>
</tr>
<tr>
<td>6th Grade Choir</td>
<td>II</td>
<td>Novice</td>
</tr>
<tr>
<td>7th Grade Choir</td>
<td>III</td>
<td>Intermediate</td>
</tr>
<tr>
<td>8th Grade Choir</td>
<td>IV</td>
<td>Intermediate</td>
</tr>
<tr>
<td>Concert Choir</td>
<td>V treble voices</td>
<td>Proficient/Accomplished</td>
</tr>
<tr>
<td></td>
<td>V/VI tenor, bass, baritone voices</td>
<td></td>
</tr>
<tr>
<td>Treble Choir</td>
<td>VI treble voices</td>
<td>Accomplished</td>
</tr>
<tr>
<td>Chamber Singers</td>
<td>VII treble voices</td>
<td>Accomplished/Advanced</td>
</tr>
<tr>
<td></td>
<td>VII/ VIII tenor, bass, baritone voices</td>
<td></td>
</tr>
<tr>
<td>Warde/Ludlowe Singers</td>
<td>VIII treble voices</td>
<td>Advanced</td>
</tr>
</tbody>
</table>
There is a distinction between Ensemble Goals and Small Group Lesson Goals.

**Ensemble Goals:**

I. Learn and demonstrate ensemble performing techniques which will include responding to conductor’s cues, ensemble balance and blend, and performance etiquette.

II. Apply the principles of teamwork and cooperation to achieve a common goal in the ensemble setting.

III. Successfully participate in authentic concert experiences through public performance in the most professional setting available.

IV. Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance.

**Small Group Lesson Goals:**

I. Progress through Skill Level I in the Fairfield Public School band program. Students will complete Skill Level I by the end of their 5th grade year.

II. Develop instrument specific techniques in lessons and apply them to large ensemble rehearsals and performances.
Artistic Process

Enduring Understandings, Essential Questions & Process Components

Repertoire that is rehearsed and performed in both ensemble rehearsals and small group lessons

Specific tasks that students will accomplish to achieve the course goals.

Specific tasks that students will accomplish to achieve the course goals.

Ensemble assessments: Referencing how teachers will measure student growth and achievement of ensemble skills and objectives.

**Performing**

Realizing artistic ideas and work through interpretation and presentation.

**Enduring Understanding**

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures.

**Essential Questions**

- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

**Process Components:** Analyze, Interpret, Rehearse, Evaluate, Refine, Present

**Repertoire**

**Ensemble**

Students will perform grade level appropriate string arrangements that include Fairfield’s Skill Level I objectives.

**Small Group Lesson**

Students will utilize grade level appropriate method books adopted by the FPS music department that include Fairfield’s Skill Level I objectives.

**Tasks**

**Ensemble**

Students will:

- Perform D major and G major scales as a group.
- Rehearse as a full ensemble perform repertoire representing a variety of genres such as Folk Songs, Baroque, Romantic, Classical, Programmatic, March, and Novelty demonstrating appropriate dynamics while interpreting the conductor’s non-verbal directions.
- Analyze and interpret pitches, rhythms, note values, dynamics and articulations
- Evaluate & Refine ensemble balance, blend, intonation and articulation.
- Apply the principles of teamwork and cooperation to achieve a common goal in the ensemble setting.

**Assessment**

**Ensemble**

- Formative assessments of performances in the Beginners February Concert.
- Summative Spring Concert performance and check list

**Small Group Lesson**

- Fundamental Executive Checklist by instrument.
- Tone Quality Checklist
- Elementary School Orchestra Playing Test, Grade 4 – Go Tell Aunt Rhody/Lightly Row

4th Grade Strings
Quality general music instruction, lesson instruction and ensemble rehearsal instruction at the elementary level set the foundation for lifelong learning of and appreciation for music.

https://drive.google.com/open?id=1MCrEzIFPE057RJDAybmQv2H5pXB61lp2

~Town Wide Orchestra Festival: 2018
531 performers grades 5-12
Fairfield’s Music Education Program Receives National Recognition

Fairfield, CT - April, 2018 – Fairfield has been honored with the Best Communities for Music Education designation from The NAMM Foundation for its outstanding commitment to music education.