

# **Colorado Model Content Standards For Music**

## **Suggested Grade Level Expectations**

**May 2000**

**Standard 1: Students sing or play on instruments a varied repertoire of music, alone or with others.**

**Standard 2: Students will read and notate music.**

**Standard 3: Students will create music.**

**Standard 4: Students will listen to, analyze, evaluate, and describe music.**

**Standard 5: Students will relate music to various historical and cultural traditions.**

**Suggested Grade Level Expectations**

*Note:* The following sample grade level expectations describe what musical learning may be expected for each grade level. The content standard(s) addressed by each expectation will be notated as follows: S1=Standard 1, S2=Standard 2, etc.

*Kindergarten students will:*

- sing unaccompanied, accompanied, and in unison (S1)
- maintain a steady beat (S1)
- respond through movement to high and low sounds (S1, S4)
- respond through movement to fast and slow tempo (S1, S4)
- respond through movement to loud and soft dynamics (S1, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- use symbols or icons to illustrate beat and sound/silence (S2)
- select appropriate sounds to accompany ideas, stories, and songs (S3)
- respond verbally using same or different when given two pitches, an interval of a third or larger (S4)
- identify musical examples as vocal sounds, instrumental sounds, and/or environmental sounds (S4)
- demonstrate an awareness of environmental sounds by verbalizing the sounds heard in the world around them (S4)

- demonstrate appropriate audience behavior (S5)

*First grade students will:*

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- watch the conductor (S1)
- read and perform rhythmic patterns using quarter notes, paired eighth notes, and quarter rests (S1, S2)
- create rhythm patterns for introductions and ostinato accompaniments to familiar songs (S1, S3)
- identify, through movement, simple two-part form (S1, S4)
- respond to duple meter through movement and by using iconic symbols (S1, S2, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- improvise simple melodic and rhythmic patterns using vocal sounds, body percussion, movement, and instrument sounds (S3)
- categorize selected classroom instruments by how sound is produced (S4)
- listen to a repertoire of musical examples that represent varied cultures, styles, and historical periods (S4, S5)
- listen to books and stories about composers, music, and sound (S4, S5)
- know that a composer is someone who writes music (S5)
- demonstrate appropriate audience behavior (S5)

*Second grade students will:*

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- demonstrate the repetition inherent in canon form by performing a two-part round using speech, movement, body percussion, and singing (S1)
- watch the conductor (S1)
- read and perform rhythmic patterns using quarter notes, paired eighth notes, quarter rests, half notes, and half rests (S1, S2)

- respond to duple and triple meter through movement and by using iconic symbols (S1, S2, S4)
- echo rhythm and melodic patterns (S1, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- improvise in question-answer form on rhythmic and melodic classroom instruments (S3)
- create a B section of a composition when given the A section, using vocal sounds, body percussion, movement, and instrument sounds (S3)
- identify a variety of classroom instruments (S4)
- respond verbally to musical contrasts (S4)
- demonstrate appropriate audience behavior (S5)

*Third grade students will:*

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- sing and play a melodic ostinato (S1)
- play two-chord songs on chording instruments as accompaniments to classroom singing (S1)
- watch the conductor (S1)
- read, notate, and perform rhythmic patterns using quarter notes, paired eighth notes, quarter rests, half notes, half rests, whole notes, and whole rests (S1, S2)
- demonstrate the ability to follow and perform a notated rhythmic pattern (S1, S2)
- demonstrate through movement the return of the A section in rondo form (S1, S4)
- sing, play, and move to music from different traditions and cultures (S1, S4, S5)
- create a short composition that shows contrasts in tempo, dynamics or timbre (S3)
- sort instruments into families, using pictures of instruments from varied cultures (S4, S5)
- listen and respond to the music and the life of a composer and/or musical performer (S4, S5)
- demonstrate appropriate audience behavior (S5)

*Fourth grade students will:*

- sing and play instruments with acceptable tone quality and proper posture, songs in an age-appropriate range (S1)
- sing their part in two-part rounds (S1)
- watch a conductor (S1)
- respond to conductor's cues for expressive elements (S1)
- read, notate, and perform rhythmic patterns using quarter notes, quarter rests, eighth notes, eighth rests, half notes, half rests, whole notes, whole rests, and dotted half notes (S1, S2)
- notate and perform a two-measure pattern when given a dictated rhythmic pattern in duple and triple meter (S1, S2)
- create, notate, and perform an original eight-measure composition for a melodic instrument (S1, S2, S3)
- demonstrate the use of introduction, interlude, and coda (S1, S4)
- name the notes of a musical example using letters, syllables, and/or numbers (S2)
- demonstrate how meter effects beat by inserting bar lines into a notated musical example (S2)
- match the sound of instruments, played alone or with simple accompaniments, with the picture of the instrument and the name and family of the instrument (S4)
- distinguish the principal theme in theme and variation form and compare the variations as a contrast to the theme (S4)
- recognize and name the different vocal classifications when given a recorded or live example of two-part or four-part vocal music (S4)
- be familiar with ethnic instruments that are representative of various culture (S5)
- demonstrate appropriate audience behavior (S5)

*Fifth grade students will:*

- sing three-part rounds, partner songs, and descants (S1)

- demonstrate an awareness of the phrase by singing and playing each as a complete thought (S1)
- play chords or chord roots to accompany a three-chord song as accompaniment to classroom singing (S1)
- respond to conductor's cues for tempo changes (S1)
- read, notate, and perform rhythmic and melodic patterns adding the four-sixteenth note pattern to the notes already learned (S1, S2)
- identify time signatures in music performed (S1, S2)
- identify and perform a notated melody using treble clef notes (S1, S2)
- identify and respond to directional words and symbols for form and dynamics (S1, S4)
- create an original sound composition and, using visuals, illustrate it (S2, S3)
- determine if music is organized using major, minor, chromatic, or pentatonic scales (S4)
- describe the feelings experienced when listening to a musical selection and explain the musical elements which support those feelings (S4)
- compare the music and culture of two different historical periods (S4, S5)
- identify the ways different instruments are combined to create various performance ensembles (S4, S5)
- demonstrate appropriate audience behavior (S5)

*Sixth grade students will:*

- sing and play an individual part against a contrasting part (S1)
- read, notate, and perform rhythmic patterns, adding sixteenth-eighth note combinations and sixteenth rests to the notes already learned (S1, S2)
- organize tones on bells or a keyboard instrument in major, minor, chromatic, and pentatonic scale patterns (S1, S3)
- identify and respond to all directional words and symbols, including tempo (S1, S4)
- discuss the role of the conductor (S1, S4)
- create an original composition within a given framework (S3)

- differentiate between a steady beat and a syncopated beat (S4)
- develop criteria for evaluating the quality of performances (S4)
- compare and contrast the use of percussion instruments in varied ethnic cultures (S4, S5)
- analyze and contrast the use of form in music from varied world cultures (S4, S5)
- demonstrate appropriate audience behavior (S5)

*Seventh grade students will:*

- sing in two-part harmony (S1)
- sing or play the home tone (tonic) and locate it on the staff of a musical example in any major key (S1, S2)
- read, notate, and perform all previously learned rhythmic patterns in a variety of meters (S1, S2, S3)
- create and play or sing a two-measure ending to a musical composition and explain why the notes and rhythms were selected (S1, S2, S3, S4)
- read notes in the appropriate clef for the instrument being played (S2)
- recognize that instruments and voices can be combined to create different textures and timbres (S4)
- identify the style and form of a piece performed or heard in class, and describe it using musical terms (S4)
- listen to a musical selection and study one element in depth (S4, S5)
- identify how a composer used syncopation to create rhythmic excitement in a musical piece (S4, S5)
- list expectations for audience behavior at a concert (S5)

*Eighth grade students will:*

- sing or play, in two or more parts, with musical accuracy (S1)
- identify appropriate key signatures in the music performed (S1, S2)
- read, notate, and perform rhythmic and melodic patterns adding dotted rhythms, mixed meter, chromatics, and other key signatures to those already learned (S1, S2)

- organize, notate, and perform a rhythmic composition which accurately conforms to the natural stress of a prose selection (S1, S2, S3)
- sing or play syncopation in folk, classical or jazz music (S1, S2, S4)
- read notes in the appropriate clef for the instrument being played (S2)
- listen to selected music with varied instrumentation and voicing, and discuss textures and timbres (S4)
- listen to a musical selection and explain how the composer used specific musical elements (S4, S5)
- discuss the music from a live performance, film or video performance as it relates to today's youth culture (S4, S5)
- discuss audience behavior and listening criteria for a live performance (S5)

*Ninth through Twelfth grade students will:*

- play and/or sing an expanded repertoire that includes appropriate technical accuracy, sensitivity to balance and blend, and responsiveness to the gestures of a conductor (S1)
- perform augmented or diminished triads, starting on any given pitch (S1, S2)
- understand and demonstrate proper use of appropriate musical symbols and terminology (S1, S2)
- choose an area of music for independent exploration that can include:
  1. a writing project on a composer, musician, musical style, or historical period (S4, S5)
  2. a composed and recorded composition with printed score (S2, S3)
  3. selecting and performing solo or ensemble music (S1)
- write and perform four or more measures for voice or instrument in a given form or style (S1, S2, S3, S4, S5)
- describe and perform patterns of intervallic structure in major, minor, chromatic, and blues scales (S1, S4)
- perform, describe the function of, and determine how to select the most effective tempo (S1, S4)



- listen to tones of the same pitch, duration, and intensity produced by individual voices within the performance group, then analyze and discuss the similarities and differences (S1, S4)
- develop appropriate rehearsal and performance skills and behaviors (S1, S5)
- demonstrate ability to read and write more complex rhythmic and melodic notation in varied meters, using traditional and/or current music technology skills (S2)
- study, contrast, and compare compositional techniques involving timbre, texture, and dynamics, resulting in particular expressive purposes (S2, S4, S5)
- demonstrate vocal and/or instrumental improvisation by combining rhythm, melody, and/or ostinato bass (S3)
- improvise a vocal or instrumental solo over a given pattern of harmonic progressions (S3)
- improvise rhythmic, melodic, and/or harmonic variations which are stylistically appropriate (S3, S4, S5)
- compare two or more interpretations of the same piece of music and discuss the similarities and/or differences (S4)
- identify examples of music composed in a variety of forms and styles (S4, S5)
- use appropriate musical vocabulary which identifies the elements reflected by an historical period of music (S4, S5)
- participate in cultural activities in an appropriate manner (S5)

## **Bibliography: General**

Colorado State Department of Education. *Colorado Model Content Standards for Music*. Denver: Colorado State Department of Education, 1995.

Consortium of National Arts Education Associations. *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*. Reston, VA: Music Educators National Conference, 1994.

Lehman, Paul et al. *Performance Standards for Music, Grades PreK-12*. Reston, VA: Music Educators National Conference, 1996.

## Bibliography: General Music K-12

### Methods

Beethoven, Jane, et al. *The Music Connection*. Grades K-8. New Jersey: Silver Burdett Ginn, 1995.  
*The Music Connection, New Century Edition*, 2000

Bond, Judy, et al. *Share the Music*. Grades K-6. New York: Macmillan/McGraw-Hill, 1995.  
*Share the Music 2000*

### Resources

Anderson, William M. and Patricia Shehan Campbell, ed. *Multicultural Perspectives in Music Education*. Reston, VA: Music Educators National Conference, 1989.

Carter, Warrick L., Charles E. Hicks, and James A. Standifer; ed. *Methods and Perspectives in Urban Music Education*. Washington D.C.: University Press of America, Inc., 1983.

Frazee, Jane, with Kent Kreuter. *Discovering Orff: A Curriculum for Music Teachers*. New York: Schott, 1987.

Hinckley, June M. and Suzanne M. Shull, ed. *Strategies for Teaching Middle-level General Music*. Reston, VA: Music Educators National Conference, 1996.

Kaplan, Phyllis R. and Sandra L. Stauffer. *Cooperative Learning in Music*. Reston, VA: Music Educators National Conference, 1994.

Kidd, Eleanor. *Threshold to Music*. Miami, FL: Warner Bros. Publications (CPP/Belwin, Inc.), 1974.

- ◆ Early Childhood (K-2)
- ◆ Level One (Grades 2-4)
- ◆ Level Two (Grades 4-7)

Lavender, Cheryl. *The Ultimate Music Assessment and Evaluation Kit*. Milwaukee, WI: Hal Leonard Corporation, 2000.

Lehman, Paul R. ed. *Teaching Examples: Ideas for Music Education*. Reston, VA: Music Educators National Conference, 1994.

Marsalis, Wynton. *Marsalis on Music*. New York: Wynton Marsalis and Sony Classical USA, 1995.

Sims, Wendy L., ed. *Strategies for Teaching Prekindergarten Music*. Reston, VA: Music Educators National Conference, 1995.

Stauffer, Sandra and Jennifer Davidson, ed. *Strategies for Teaching K-4 General Music*. Reston, VA: Music Educators National Conference, 1996.

Steen, Arvida. *Exploring Orff: A Teacher's Guide*. New York: Schott, 1992.

Thompson, Keith P. and Gloria J. Kiester, ed. *Strategies for Teaching High School General Music*. Reston, VA: Music Educators National Conference, 1997.

*Music K-8 Magazine*. Wauwatosa, WI: Plank Road Publishing, Inc.

Wiggins, Jackie. *Composition in the Classroom: A Tool for Teaching*. Reston, VA: Music Educators National Conference, 1990.

## **Bibliography: Instrumental Music**

### **Methods**

Pearson, Bruce. *Standard of Excellence: Comprehensive Band Method* (books 1, 2, 3). San Diego, CA: Neil A. Kjos Music Company, 1994, 1995.

Rhodes, Tom C., Donald Bierschenk, Tim Lautzenheiser, John Higgins, Linda Petersen. *Essential Elements Comprehensive Band/Strings Method*. Milwaukee, WI: Hal Leonard Publishing Corporation, 1991.

- ◆ *Essential Elements 2000* (book 1, 1999; book 2, 2000)

### **Resources**

Dodson, Thomas. *Music Creativity*. San Diego, CA: Neil A. Kjos Music Company, 1992.

Hilley, Martha F. and Tommie Pardue. *Strategies for Teaching Middle-Level and High School Keyboard*. Reston, VA: Music Educators National Conference, 1996.

Kvet, Edward J. and Janet M. Tweed, ed. *Strategies for Teaching Beginning and Intermediate Band*. Reston, VA: Music Educators National Conference, 1996.

Kvet, Edward J. and John E. Williamson. *Strategies for Teaching High School Band*. Reston, VA: Music Educators National Conference, 1998.

Miles, Richard, ed. *Teaching Music through Performance in Band*. Chicago: GIA Publications, Inc., 1997.

- ◆ Volume 1, 1997
- ◆ Volume 2, 1998
- ◆ Volume 3, 2000

Purse, William, James L. Jordan, and Nancy Marsters. *Strategies for Teaching Middle-Level and High School Guitar*. Reston, VA: Music Educators National Conference, 1998.

Straub, Dorothy A., Louis S. Bergonzi, and Anne C. Witt, ed. *Strategies for Teaching Strings and Orchestra*. Reston, VA: Music Educators National Conference, 1996.

Williams, Richard and Jeff King. *Foundations for Superior Performance: Warm-ups and Techniques for Band*. San Diego, CA: Neil A. Kjos Music Company, 1997.

### **Jazz Resources**

Busch, Sigi. *Jazz Bass Compendium*. Tübingen: Advance Music, 1995.

Carroll, Gregory A. compiled. *Suggested Resources for Jazz Ensemble Instruments*. Manhattan, KS: International Association of Jazz Educators, 1998.

Haerle, Dan. *Scales for Jazz Improvisation*. Miami: CPP/Belwin, 1975.

Mantooth, Frank. *Voicings for Jazz Keyboard*. Milwaukee, WI: Hal Leonard Publishing Corporation, 1986.

## Bibliography: Vocal Music K-12

- Adams, Charlotte. *Daily Workout for a Beautiful Voice*. Santa Barbara, CA: Santa Barbara Music, 1992.
- Bartle, Jean Ashworth. *Lifeline for Children's Choir Directors*. Toronto, Canada: 1993.
- Bauguess, D. *The Jenson Sight Singing Course*. USA: Jenson, 1984.
- Crocker, Emily and Joyce Eilers. *The Choral Approach to Sight-Singing for 3-Part Mixed Voices* (vols. 1 and 2). Milwaukee, WI: Hal Leonard Publishing Corp., 1990.
- Eilers, Joyce and Emily Crocker. *Sight-Singing for SSA*. Milwaukee, WI: Hal Leonard Publishing Corp., 1994.
- Folkerts, Patti DeWitt *Music Literacy for Singers*. Houston, TX: Folkerts, 1998.
- ◆ Book One: Unison
  - ◆ Book Two: Treble
  - ◆ Book Three: Tenor/Bass
  - ◆ Book Four: Mixed
- Heffley, R., L. Land and L. Williams-Wimberly. *Keys to Sight Reading Success: A Cappella Songs Without Words with Preparatory Etudes*. Houston, TX: AMC Publications, 1994, 1995.
- ◆ Intermediate Level, SATB
  - ◆ SATB
  - ◆ Intermediate Level, SSA
  - ◆ SSA
- Jennings, Kenneth. *Sing Legato*. San Diego, CA: Neil A. Kjos, 1982.
- Leck, Henry. *Vocal Techniques for the Young Singer*. Ft. Lauderdale, FL: Plymouth Music Co., 1995.
- Nesheim, Paul. *Building Beautiful Voices*. USA: Roger Dean Publishing, 1995.
- Phillips, Kenneth. *Teaching Kids to Sing*. New York: Schirmer Books, 1992.
- Small, Ann R. and Judy K. Bowers, ed. *Strategies for Teaching Elementary and Middle-Level Chorus*. Reston, VA: Music Educators National Conference, 1997.
- Swiggum, Randal, ed. *Strategies for Teaching High School Chorus*. Reston, VA: Music Educators National Conference, 1998.
- Tower, Mollie G., et al. *Choral Connections*. Mission Hills, CA: Glencoe/McGraw-Hill, 1997.
- ◆ Level I, Mixed Voices
  - ◆ Level I, Tenor-Bass Voices
  - ◆ Level I, Treble Voices
  - ◆ Level 2, Mixed Voices
  - ◆ Level 3, Mixed Voices
  - ◆ Level 3, Tenor-Bass Voices
  - ◆ Level 3, Treble Voices
  - ◆ Level 4, Mixed Voices