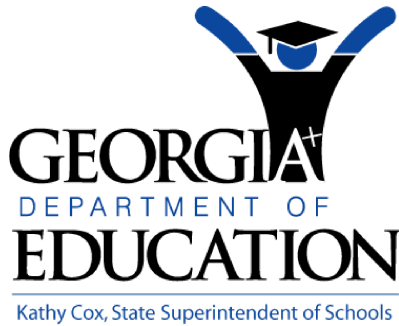


Georgia Department of Education



FINE ARTS EDUCATION

GEORGIA PERFORMANCE STANDARDS

Music

Preface
Georgia Performance Standards for Fine Arts Education

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This preface is included for all of the four areas of Fine Arts Education. The Georgia Performance Standards (GPS) for Music Education begins on page 6.

Georgia Performance Standards for Fine Arts Education

Preface

I. Introduction

During the school year 2008-2009, three committees for advisory, writing, and external review were created for each of the four content areas of fine arts education including dance, music, theatre arts, and visual arts to draft Georgia Performance Standards for Fine Arts Education. The National Standards for Arts Education as referenced in the National Standards for Arts Education, Copyright ©1994 by MENC: The National Association for Music Education, other states' fine arts curriculum standards along with their State Department of Education fine arts specialists and the Regional Educational Laboratory - South East Center (SERVE) all contributed to the resource and research base. Committee members were recommended by school district leadership and other experts in the field of fine arts education. Demographically and geographically, members represented a cross-section of Georgia and included members from business, community, pre-kindergarten, elementary education, secondary education, post-secondary education, and state and national fine arts associations as listed within the standards document for each content area.

The Georgia Performance Standards for Fine Arts are based on The National Standards for Arts Education as referenced in the National Standards for Arts Education, Copyright ©1994 by MENC: The National Association for Music Education. The National Standards outline what every K-12 student should know and be able to do in the arts. The standards were developed by the Consortium of National Arts Education Association, through a grant administered by The National Association for Music Education (MENC).

II. Definition of Standards:

Standards are statements that define what students should know and be able to do upon completion of specific levels of instruction as well as how they will respond to their environment. Standards serve as a guide for excellence and are differentiated from minimum competencies or outcomes because they describe the challenging goals for expanding and improving education.

III. Benefits of Performance Standards:

As described in the National Standards for Arts Education, arts education benefits both student and society. The arts cultivate the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication.

IV. Georgia Performance Standards:

Georgia's performance standards provide clear expectations for instruction, assessment, and student work. They define the level of work that demonstrates achievement of the standards, enabling a teacher to know "how good is good enough." Performance standards isolate and identify the skills needed to use the knowledge and skills to problem-solve, reason, communicate, and make connections with other information. They also tell the teacher how to assess the extent to which the student understands the standard and can manipulate and apply the information.

Performance standards incorporate the content standard, which simply tells the teacher what a student is expected to know (i.e., what concepts he or she is expected to master) and be able to do. Supporting elements are established and further define and support each content standard. Content standards and elements provide the foundation for developing three additional items: suggested student tasks, sample student work, and teacher commentary on student work.

V. Assessment:

Education in the arts places a high value on personal insight, individual achievement, and group performance and a broad range of assessment measures are used to assess whether a standard is being met. Because the standards are consensus statements about what an education in the arts should contain, they provide a basis for student assessment and program evaluation. The standards support the arts in the “academic” standing in that mere participation is not the same as education. The standards affirm that discipline and rigor are critical to high academic achievement. Academic achievement, knowledge, and skills can be measured in the arts— if not always on a numerical scale, then by informed critical judgment. Performance-based assessment has long been used in the arts that include the practice of portfolio review in the visual arts and the assessment of performance skills through auditions used in dance, music, and theatre. The content of the standards for the arts attends to creating, performing, and responding which is consistent with and informs the perspective of the National Assessment of Educational Progress (NAEP).

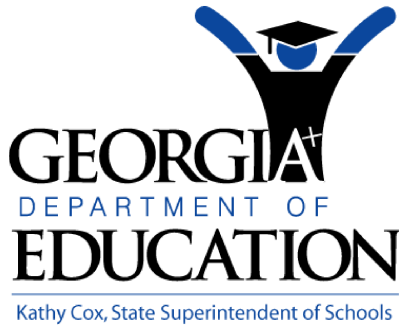
VI. Application of Standards for Students with Disabilities:

All students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. The necessity of assuring that fine arts education services are provided to students with disabilities is in the implementing of the Individuals with Disabilities Education Act (IDEA). The IDEA requires that each child with a disability be afforded the opportunity to participate in the regular fine arts education program available to nondisabled children with specifically designed instruction (adapting, as appropriate, to the needs of the child, the content, methodology, or delivery of instruction) to address the unique needs of the child. Removal of children with disabilities is such that education in the regular classes with the use of supplementary aids and services cannot be achieved satisfactorily. At this point, special services and programming may be used as an appropriate alternative. Some of the elements supporting the standards may not be developmentally or functionally appropriate for every child with a disability unless accommodations or modifications are implemented. Art educators must be committed and prepared to make appropriate adjustments in the curriculum to meet the unique needs of the learner. Making appropriate modifications to the curriculum to meet individual needs allows for meaningful and relevant experiences provided in a safe and secure environment.

VII. References/Consultants:

- The National Standards for Arts Education as referenced in the National Standards for Arts Education, Copyright ©1994 by MENC: The National Association for Music Education.
- Nancy Carr, Fine Arts Director, California Department of Education
- Linda Lovins, Fine Arts Specialist, Florida Department of Education
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- Deborah Reeve, Executive Director, National Art Education Association

Georgia Department of Education



MUSIC EDUCATION

GEORGIA PERFORMANCE STANDARDS

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II. Introduction

According to the National Standards for Arts Education, performing, creating, and responding to music are the fundamental music processes in which humans engage. Listening to, analyzing, and the evaluation of music are important building blocks of musical learning. Broad experience with a variety of music is necessary if students are to make informed musical judgments. This breadth of background enables students to begin to understand the connections and relationships between music and other disciplines.

The study of music is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. To participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Music is a basic expression of human culture; every student should have access to a balanced, comprehensive, and sequential program of study in music.

The coding system developed for the performance standards for music education has a unique corresponding code for each standard and element made up of numbers and letters. The code includes:

- subject area (music, delineated by the letter “M”)
- grade level or band (ES = Elementary School, MS = Middle School, HS = High School)
- specific grade levels for the K-5 grades; B = Beginning level; I = Intermediate level; A = Advanced level; M= Mastery level
- letter abbreviations of the standard’s domain (B= Band; C= Chorus; GM= General Music; O = Orchestra, T= Technology; Th=Theory)
- numbering system for the standard within that domain (e.g., 1, 2, 3)
- the elements supporting the standard denoted by lower case letters (e.g., a, b)

Coding examples include:

The code for the first elementary school standard for Beginning Band and the corresponding element for third grade is **MESBB.1.a**

Music Elementary School Beginning Band Standard 1 Element a

The code for the third middle school standard and corresponding element at the Advanced level within Orchestra is **MMSAO.3.b**.

Music Middle School Advanced Orchestra Standard 3 Element b

The coding for the third standard and corresponding element within General Music for middle school is **M6GM.3.a**

Music Grade 6 General Music standard 3 Element a

III. Music Education: Georgia Performance Standards

Band Introduction

Georgia Performance Standards for Band supports the National Association for Music Education (MENC) expectation of promoting a comprehensive, balanced and sequential music education for all students based upon the National Standards for Music Education.

Georgia Performance Standards for Band are arranged in four categories: Skills and Techniques/Performance, Creation, Critical Analysis/Investigate, and Cultural and Historical Context. The standards help organize the curriculum into manageable and related units designed to guide the student through valuable musical experiences.

Band standards are divided into four experience skill levels: Beginning, Intermediate, Advanced and Mastery. Since the time allotment for band class varies across the state, the levels are based on student progress rather than on an academic school year.

GRADE: 4 – 5

MUSIC - BEGINNING BAND

(The design constructs for the beginning band curriculum may correlate with the musical concepts and demands found within grade 1 level literature.)

A. Skills and Techniques/Performance

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

- a. Sing to recognize fundamentals of tone production.
- b. Sing to match pitch through call and response (stepwise and major intervals).

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

- a. Recognize characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique.
- b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises.
- c. Recognize the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation.
- d. Demonstrate all performance skills through “at-sight” performance of music literature at the appropriate level.

MESBB.3 - Reading and notating music

- a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- b. Define and describe the musical terms incorporated in the literature as well as identify key signatures.
- c. Demonstrate a steady beat as well as rhythms and meters through a systematic counting procedure.

B. Creation

MESBB.4 - Improvising melodies, variations, and accompaniments

- a. Improvise rhythmic patterns by clapping, singing, or playing an instrument.
- b. Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale.
- c. Demonstrate a rhythmic ostinato to be performed with a melody.

MESBB.5 - Composing and arranging music within specified guidelines

- a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.

C. Critical Analysis/Investigate

MESBB.6 - Listening to, analyzing, and describing music

- a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.
- b. Compare and contrast musical works based on genre and culture.

MESBB.7 - Evaluating music and music performances

- a. Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations.
- b. List strengths and weaknesses in performance, and suggest areas of improvement.
- c. Identify the interpretations of the band during a performance, and analyze their effectiveness in relation to the intent of the composer.

D. Cultural and Historical Context

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

- a. Describe how music relates to fine arts and other disciplines.
- b. Examine the chronological development of various music styles and contextual elements, composers, and influences from each time period.
- c. Identify major time periods and describe music's influence on that time period.

- d. Identify the influence of music on society and society's influence on music within a given time period.

MESBB.9 - Understanding music in relation to history and culture

- a. Describe the characteristics of music from different cultures.
- b. Analyze American and other genres of music in relation to its historical and cultural context.
- c. Identify genres, styles, and composers within specific time periods.

(The design constructs for the beginning band curriculum may correlate with the musical concepts and demands found within grade 1 level literature.)

A. Skills and Techniques/Performance

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

- a. Sing to recognize fundamentals of tone production.
- b. Sing to match pitch through call and response (stepwise and major intervals).

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

- a. Recognize characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique.
- b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises.
- c. Recognize the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation.
- d. Demonstrate all performance skills through “at-sight” performance of music literature at the appropriate level.

MMSBB.3 - Reading and notating music

- a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- b. Define and describe the musical terms incorporated in the literature as well as identify key signatures.
- c. Demonstrate a steady beat as well as rhythms and meters through a systematic counting procedure.

B. Creation

MMSBB.4 - Improvising melodies, variations, and accompaniments

- a. Improvise rhythmic patterns by clapping, singing, or playing an instrument.
- b. Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale.
- c. Demonstrate a rhythmic ostinato to be performed with a melody.

MMSBB.5 - Composing and arranging music within specified guidelines

- a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.

C. Critical Analysis/Investigate

MMSBB.6 - Listening to, analyzing, and describing music

- a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.
- b. Compare and contrast musical works based on genre and culture.

MMSBB.7 - Evaluating music and music performances

- a. Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations.
- b. List strengths and weaknesses in performance, and suggest areas of improvement.
- c. Identify the interpretations of the band during a performance, and analyze their effectiveness in relation to the intent of the composer.

D. Cultural and Historical Context

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

- a. Describe how music relates to fine arts and other disciplines.
- b. Examine the chronological development of various music styles and contextual elements, composers, and influences from each time period.
- c. Identify major time periods and describe music's influence on that time period.
- d. Identify the influence of music on society and society's influence on music within a given time period.

MMSBB.9 - Understanding music in relation to history and culture

- a. Describe the characteristics of music from different cultures.
- b. Analyze American and other genres of music in relation to its historical and cultural context.
- c. Identify genres, styles, and composers within specific time periods.

(The design constructs for the intermediate curriculum may correlate with the musical concepts and demands found within grade 2 or 3 level literature.)

A. Skills and Techniques/Performance

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

- a. Sing to recognize fundamentals of tone production.
- b. Sing to match pitch through call and response (diatonic intervals, major and minor keys).
- c. Sing to reinforce breathing, use of the air stream, and quality of sound.

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

- a. Demonstrate characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique.
- b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, major scales, chromatic scale, and technical exercises that increase the playing range.
- c. Use the following ensemble skills as a means of interpreting the performance of musical literature: dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, intonation, and rehearsal etiquette.
- d. Use context cues in the performance of “sight-reading” music literature of Level 1 and 2.

MMSIB.3 - Reading and notating music

- a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression, and key signatures.
- b. Interpret the musical terms incorporated in the literature.
- c. Demonstrate an understanding of duple, triple, and quadruple simple meter rhythmic patterns through a systematic counting procedure.

B. Creation

MMSIB.4 - Improvising melodies, variations, and accompaniments

- a. Distinguish chord structure through improvisation of a melody over a given accompaniment using diatonic, modal, or blues scales.
- b. Demonstrate a rhythmic ostinato to be performed with a melody.

MMSIB.5 - Composing and arranging music within specified guidelines

- a. Creates music incorporating expressive elements.

C. Critical Analysis/Investigate

MMSIB.6 - Listening to, analyzing, and describing music

- a. Relate the use of compositional devices, techniques, meter, tempo, tonality, intervals, and chords to interpret music.
- b. Distinguish characteristics of a specific work based on genre and culture.

MMSIB.7 - Evaluating music and music performances

- a. Identify music literature and band performances of both superior and poor quality and distinguish the factors which are used to classify them as such.
- b. Analyze the interpretations of a band performance and its effectiveness in relation to the intent of the composer.
- c. Distinguish what constitutes proper concert performance etiquette and proper audience etiquette.

D. Cultural and Historical Context

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

- a. Distinguish music based on the culture in which it was created.
- b. Compare American music to other cultures.
- c. Classify genre, style, and composer according to their time period.

MMSIB.9 Understanding music in relation to history and culture

- a. Describe the characteristics of music from different cultures.
- b. Analyze American music in relation to its historical and cultural context.
- c. Identify Western and non-Western genres, styles, and composers within specific time periods.

(The design constructs for the advanced curriculum may correlate with the musical concepts and demands found within grade 4 literature.)

A. Skills and Techniques/Performance

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

- a. Sing to reinforce fundamentals of breathing, use of air and quality of sound in tone production.
- b. Sing to develop the ability to match major, minor, and perfect intervals.
- c. Sing to reinforce melodic shape and stylistic elements of a melodic line or ostinato patterns.

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

- a. Demonstrate characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato (when appropriate) and appropriate percussion technique based on the level of music.
- b. Formulate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises within two octave ranges.
- c. Demonstrate the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation.
- d. Develop a strong understanding of the complex and compound rhythms, and multi-meter time signatures, and simple ornamentation through literature which is stylistically representative of the period or genre of the music being studied.
- e. Vocalize rhythms through counting and diatonic melodies in advanced middle school literature.
- f. Demonstrate performance skills through “sight-reading” of grade 3 music literature.

MMSAB.3 - Reading and notating music

- a. Apply an understanding of the compound and complex counting systems to read and notate music at the advanced middle school level.
- b. Incorporate standard notations and non-traditional symbols for pitch, rhythm, dynamics, tempo, articulation, and expression into individual and ensemble performances.
- c. Analyze musical terms, key signatures, and harmonic and tonal structures in the music being studied.

B. Creation

MMSAB.4 - Improvising melodies, variations, and accompaniments

- a. Improvise a melody to a specified eight measure harmonic progression utilizing various musical styles and techniques.
- b. Improvise a variation of a specific melody within the original musical style in major tonalities.
- c. Improvise accompaniment patterns within a given specific harmonic progression, I-(ii)-IV-V (7)-I.

MMSAB.5 - Composing and arranging music within specified guidelines

- a. Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.
- b. Arrange melodies for two different instruments with appropriate transpositions.
- c. Compose melodic themes in contrasting styles in simple and compound meters.
- d. Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.

C. Critical Analysis/Investigate

MMS8AB.6 - Listening to, analyzing, and describing music

- a. Read, write, and analyze rhythmic patterns in compound meters demonstrating an advanced level of technical facility and precision.
- b. Demonstrate, through performance, knowledge of the pitch tendencies of the individual instrument and the harmonic responsibilities within the music as students listen to, analyze, and make the appropriate modifications in context to the performance.
- c. By listening to rhythmic patterns, identifies and writes rhythmic notation for simple, compound, and complex patterns found in grade 4 performance literature.
- d. Tune instrument without the use of a tuner or electronic device, and maintains relative intonation in a two octave register.

MMSAB.7 - Evaluating music and music performances

- a. Assess musical elements (melody, harmony, rhythm, timbre, etc) in instrumental music (recorded or live) using terminology being studied.
- b. Distinguish the factors which are used to evaluate the effectiveness of a performance.
- c. Analyze and evaluate specific musical works and styles heard through recording or live performance using appropriate terminology.
- d. Critique the integrity of a performance based on concert etiquette, the characteristic style of the genre, composer's intent, interpretation, musical technique, and aesthetic value of the performance.

D. Cultural and Historical Context

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

- a. Describe similarities and differences in the terminology of the subject matter between music and other subject areas including: color, movement, expression, style, symmetry, form, interpretation, texture, harmony, patterns and sequence, repetition, texts and lyrics, meter, wave and sound production, timbre, frequency of pitch, volume, acoustics, physiology and anatomy, technology, history, and culture, etc.
- b. Compare similarities and differences in the contextual meaning of common terms used in music, art, dance, and drama.
- c. Develop a thorough knowledge through performance of repertoire representing diverse cultures, historical periods, and styles at the highest level of music performance.

MMSAB.9 - Understanding music in relation to history and culture

- a. Formulate an understanding of the historical and musical context of the performance literature.
- b. Assess and connect elements of music literature, instruments, notations, etc. with appropriate historical and cultural background relating to the literature being studied.
- c. Investigate and connect characteristics of the various elements within a particular historical period.
- d. Critique and discuss the context of the historical timeline relating to the literature being performed.