

4TH & 5TH GRADE INSTRUMENTAL PROGRAM

The Park City School of Music, a local non-profit teaching and performing organization with 14 years experience, will offer two weekly 1.5 - hour classes featuring professional string, woodwind, brass, choral, and piano faculty teaching new comers to instrumental & choral music in two weekly 1.5-hour sessions. Faculty will be drawn from local public school teachers (when available), local professional musicians, and musicians from the University of Utah and the Wasatch Front. The teachers will not only be fine performers and teachers, but will have a heart for children.

These after-school classes will teach students their chosen instruments, musicianship, and theory; they will be held at convenient times in either PC Public School classrooms or at Park City Academy. Quarterly small and large ensemble concerts will provide fun goals for the young musicians.

The District's fine music program has been fed for many years by gifted teachers and beginning musicians who have focused on learning instruments at a young age. By the time they reach 6th and 7th grade, children can really progress in their playing abilities thanks to the groundwork which they have laid at the 4th & 5th grade level. Studies have shown that the development of both scholastic and personal growth are greatly enhanced by musical participation at a young age. Many of the highly-accomplished "Sterling Scholars," here in Utah, have often been talented musicians. Learning an instrument or voice early in life comes more easily when distractions are fewer and motor skills are more adaptable. Music also provides years of fun activities for students to share with each other.

In order to make the program more economical, Summerhays Music has offered a substantial two-month rental discount to all participant families. In addition to instrument rental fees, the instructional, sheet music, and venue rental fees will total between \$200 and \$300 per semester depending on the number of participants. The Fall/Winter semester will begin approximately the third-fourth week of September and finish the second week of December.

Thanks to publicity from the Park Record and KPCW, the word will gradually spread throughout our community. However, your input and efforts to spread this information by "word of mouth" to your friends and associates, will be crucial! We have therefore sent this to families not necessarily involved directly with this program in the hope that they will forward this email on to friends who do have 4th and 5th graders interested in music.

As a substantive way of coordinating ideas among participant families on a host of issues, we would ask that you notate on the calendar below the best days and times on which you could attend one of several organizational meetings. Again, we will hold them at local schools for your convenience.

The following is a list of issues you may want to consider. All input will be welcome!

1. Days and times for classes
2. Instrumental choices w/ advice from our faculty
3. Musical direction
4. Rental information
5. Cultural field trips to local and Salt Lake concerts
6. Parental volunteers
7. Concert logistics

BENEFITS OF MUSIC EDUCATION

The College Entrance Examination Board found that students involved in public school music programs scored 107 points higher on the SAT's than students with no participation.

- Profiles of SAT and Achievement Test Takers, The College Board, compiled by the Music Educators National Conference (2002)

U.S. Department of Education data on more than 25,000 secondary school students found that students who report consistent high levels of involvement in instrumental music over the middle and high school years show "significantly higher levels of mathematics proficiency by grade 12."

- U.S. Department of Education NELL88 Database

PUBLIC SUPPORT AND ACCESS

According to a 2003 Gallup survey, 95 percent of Americans believe that music is a key component in a child's well-rounded education.

- American Attitudes on Music, Music Making and Music Education, The Gallup Organization 2003

In spite of this public support and documented benefits, "only one in four eighth graders reported being asked to sing or play a music instrument at least once a week."

-1998 NAEP Assessment

LIFE SKILLS

Arts involvement teaches children many skills necessary to succeed in life, including problem solving and decision making, building self-confidence and self-discipline, the ability to imagine what might be and to accept responsibility for it, teamwork, the development of informed perception, and articulating a vision.

- Compiled from various research documents and reports

Secondary students who participated in band or orchestra reported the lowest lifetime and current use of all substances (alcohol, tobacco, illicit drugs).

- Texas Commission on Drug and Alcohol Abuse, Houston Chronicle, January 11, 1998

SCIENTIFIC RESEARCH

A research team reports that early music training dramatically enhancing children's abstract reasoning skills. These findings indicate that music uniquely enhances higher brain functions required for mathematics, chess, science and engineering.

- From Neurological Research, Feb 28, 1997; Frances Rauscher, Ph.D., Gordon Shaw, Ph.D, University of California, Irvine

A two-year Swiss study involving 1,200 children in 50 schools showed that students involved in the music program were better at languages, learned to read more easily, showed an improved social climate, showed more enjoyment in school, and had a lower level of stress than non-music students.

-Weber, E.W., Spsychiger, M. & Patry, J.L. (1993)

ARTS AND ECONOMY

America's nonprofit arts industry generates \$134 billion in economic activity every year, including \$24.4 billion in federal, state, and local tax revenues.

- Americans for the Arts

Despite this, state-level arts spending dropped from \$409 million in fiscal year 2002 to 354.5 in fiscal year 2003 and declined again to \$272.4 million in 2004.

- National Assembly of State Arts Agencies

CURRICULUM

Park City School of Music 4th / 5th – Grade Orchestra, Band, Choir, and Piano Program

The Park City School of Music, a local non-profit teaching and performing organization with 14 years experience, will offer two weekly 1.5 - hour classes featuring professional string, woodwind, brass, choral, and piano faculty teaching newcomers to instrumental & choral music in two weekly 1.5 - hour sessions. Faculty will be drawn from local public school teachers (when available), local professional musicians, and musicians from the University of Utah and the Wasatch Front. The teachers will not only be fine performers and teachers, but will have a heart for children.

One of the weekly classes will focus on individual instruments, i.e., flute, violin, trumpet, piano sectionals where students will receive coaching on their particular instruments and parts by a professional skilled in their instrument. The second class will combine several groups of instruments, i.e., violin, viola, cello, bass to rehearse ensemble repertoire.

These after-school classes will teach students their chosen instruments, musicianship, and theory; they will be held at convenient times in either PC Public School classrooms or at Park City Academy. Semester-end small and large ensemble concerts will provide fun goals for the young musicians.

Fourth & Fifth Grade Music Curriculum

Standard 1 (Instrumental / Voice): The students will develop their instrument and voice as vehicles for musical expression.

Objective 1: Demonstrate ability to sing and play in tune on an assigned part, with expression, accuracy, and free from physical strain.

- a. Play a variety of simple songs in tune, free from strain.
- b. Use the instrument in a creative way to manipulate pitch, volume, tempo, and timbre.
- c. Evaluate group success in coordinated ensemble playing, using clear intonation, and exhibiting musicality in phrasing.
- d. Rate success in playing an assigned part properly.
- e. Determine success in reading simple rhythm patterns.

Strategy example: Include whole, half, quarter, eighth, tied notes; dotted half and beamed sixteenth notes; quarter, half, and whole rests. Use 2/4, 3/4, and 4/4 meters.

- f. Rate success in reading simple pitch patterns.

Strategy example: Include do, re, mi, fa, sol, la, ti, do.

Objective 2: Rhythm and Musical Expression

- a. Show changes in meter, melodic direction, dynamics (volume), timbre, tempo, rhythm, form, mood, and texture through gestures from section leaders and the conductor.

Strategy example: Use different energies, levels, and shapes to reflect the mood; vary the number of students playing together and how they play to reflect the music textures of melody only (unison), melody with accompaniment.

Objective 3: Discover how songs relate to various cultures throughout the world.

a. Share songs, instruments, and music enjoyed by various cultures.

Strategy example: Listen to and perform samples of a wide variety of composers from the U.S. and other countries.

Standard 2: (Rehearsing & Performing) The students will play instruments of their choice, i.e., flute, clarinet, trumpet, trombone, violin, viola, cello, bass, piano, and voice.

Objective 1: Discover and demonstrate sounds on the variety of instruments represented in the class.

a. Demonstrate various timbres and effects.

b. Judge success in using proper playing and handling techniques of a variety of instruments.

Objective 2: Perform simple melodies and accompaniments independently and with others on their chosen instruments.

a. Evaluate success in playing with a beautiful tone, starting and stopping together, and keeping a steady beat.

b. Judge success in playing simple melodies by memory and/or note reading.

c. Rate success in playing even, dotted, and syncopated rhythm/melody patterns in echo to the teacher.

d. Determine success in playing with a sense of the texture.

Strategy example: Identify the texture of the music and the part of that texture represented by each part. Identify part to be played. Play accompaniment without covering up the melody. Lead out with strength when playing the melody. Play with equal strength when performing part of a duet, trio, quartet, etc.

Standard 3 (Creating): The student will create music through improvising, arranging, and composing.

Objective 1: Create original music and add expression and texture to existing music.

a. Improvise simple rhythm and/or melody patterns to echo back and forth, and manipulate in a variety of ways to effect different textures and dynamics with their instruments.

b. Improvise a soundtrack for a story.

Strategy example: Consider effects with various dynamics, timbre, pitch, texture, and tempo. Plan, practice, and perform it for classmates.

Objective 2: Express ideas, thoughts, and emotions aesthetically through playing.

a. Exhibit through music an appreciation for the subtle beauty inherent in everyday life.

Strategy example: Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.

b. Balance reason and emotion in creating, practicing, and performing.

Strategy example: Teach practice techniques and mental discipline.

Objective 3: Use the staff system to document arrangements and compositions limited rhythmically to beamed sets of 4 sixteenth notes, whole note/rest, half note/rest, dotted half note, quarter note/rest, and eighth note pairs; and limited melodically to ti, fa, do, re, mi, sol, la.

- a. Notate, as a class, short rhythm and pitch patterns created by the teacher, individuals, and the class.
- b. Explain sixteenths, half notes, dotted half notes; 2/4, 3/4, and 4/4 meter and the subsequent bar lines and measures in rhythm patterns.
- c. Identify and explain unison, half steps, whole steps, and sharps/flats in melodies and pitch patterns notated on staff.
- d. Explain the use of key signatures or how to locate each pitch on the staff, i.e., bass clef - GBDF/A / ACEG / and treble clef - EGBDF / FACE.
- e. Describe and identify the following in familiar songs and listening selections: solo/chorus (call/response), AB, ABA, rondo, theme and variations, introduction, and ending (coda).

Form Examples:

- AB (verse and refrain): Cielito Lindo, La Cucaracha, Get Along Little Doggies, Silver Bells, Old Dan Tucker, Oh Susanna, Old Joe Clark
 - ABA: This Land Is Your Land, Shoo Fly, Get On Board, Soldier, Soldier
 - Rondo: La Raspa
 - Theme and Variations: Mozart -Variations on "Twinkle;" Gliere - The Red Poppy, "Russian Sailor's Dance"
 - Coda: Blowin' in the Wind
 - Introduction: Rock Around the Clock
 - Solo/Chorus (call and response): Erie Canal, Li'l Liza Jane, Kum Ba Yah
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Standard 4 (Listening): The student will listen to, analyze, and describe music.

Objective 1: Recognize quality while rehearsing and creating music performances as determined and demonstrated by faculty.

- a. Examine personal success and the achievement of others in the following: stage presence; watching the conductor; keeping a steady beat; playing their instrument free from strain; using proper playing and handling techniques of instruments; performing correct volume, pitch, and rhythm; starting and stopping together.
- b. Formulate suggestions for improvement in musical performances referring to the skills listed above.
- c. Plan, practice, self-assess, refine, present, and reflect on a simple performance that demonstrates all of the skills learned in each of the standards.
- d. Practice requirements - Minimum of 1/2-hour / day using orchestral music, individual solos, and technical studies.
Tools - metronome, mirror, computer, cd's.

Strategy example: Use this as the culminating activity for the last three weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained throughout the semester.

Objective 2: Perceive and respond to the messages in music and the use of music elements.

- a. Explain how the music can communicate a certain meaning or serve a specific purpose.

Strategy example: Describe what the music makes one think about or what it is saying personally. As a class, construct possible meanings or purposes of the music. Determine how varying textures are used in music to express ideas, feelings, and story lines, etc.

- c. Identify and describe the textures used in familiar songs and listening selections.

Texture Examples:

Amazing Grace, any unaccompanied song
Cielito Lindo--chordal accompaniment
Tell Me Why--harmony part
The Water Is Wide--harmony part
Rock-a My Soul--ostinato
Streets of Laredo--descant
Stars and Stripes Forever--descant
One Bottle of Pop--partner song
Inchworm--partner song
Make New Friends--round
My Home's in Montana--partner song

- d. Identify by sight and sound and categorize into instrument families: Strings, Woodwinds, Brass, Percussion, and Keyboard.
- e. Identify and describe the differences between a band and an orchestra.
- f. Demonstrate familiarity with suggested listening selections.

Strategy example: Identify the piece on hearing the music by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, and timbre.

- g. Summarize personal preferences in music selections according to their excellence of performance, meaning/purpose, and use of music elements.

Suggested Listening for 4th / 5th grade instrumental program:

Copland: Appalachian Spring, Fanfare for the Common Man
Sousa: Stars and Stripes Forever
Gershwin: Rhapsody in Blue
Gould: American Salute
Britten: Young Person's Guide to the Orchestra, Ceremony of Carols, "Balulalow"
Prokofiev: Classical Symphony, Peter and the Wolf
Bach: Minuet in G (Anna Magdalena)
Desmond: Take Five (Brubeck Quartet)
Joplin: Maple Leaf Rag
Beethoven: Symphonies
Brahms: Symphonies
J.S. Bach: Varied works
Mussorgsky: Pictures at an Exhibition
Ravel: Daphnes & Chloe
Debussy: Pelléas et Mélisande
Copland: Rodéo, "Hoedown," "Buckaroo Holiday," "Waltz," "Corral Nocturne"
Handel: Royal Fireworks Music, "Minuet II"
Water Music, (Suite in D Major HWV 349), "Hornpipe"
Mozart: Symphony de Fanfares, "Variations on Ah, Vous Dirai-je Maman"
Mouret: Rondeau
Bizet: L'Arlesienne Suite

The Park City School of Music has been a 501 (C)(3) non-profit as a division of the Utah Music Festival since 1994. It holds a million dollar liability policy with The Hartford Insurance Company.