



City School District of the City of Niagara Falls

Learning For All...Whatever It Takes

Music Curriculum

PK—8

Principles of the music curriculum:¹

- 1.) Our ultimate goal is to teach children to become independent musicians and independent musical thinkers.
- 2.) Children must develop two basic skills that will serve as readiness for all future music learning: the ability to audiate and the ability to perform. This is accomplished through the NYS Music Learning Standard Categories of ***creating, performing, responding, and connecting***.
- 3.) All children have a right to learn music. We must become aware of their individual musical strengths and weaknesses in order to meet their individual musical needs.

¹Bluestine, E. (2000). *The ways children learn music: An introduction and practical guide to music learning theory*. Chicago, IL: GIA Music.

Music Curriculum Companion – Elementary Primary (Grades P-2)

	Grade Pre-K	Grade K	Grade 1	Grade 2
Rhythm	Imitates rhythm patterns Steady beat	Steady beat Getting faster/slower Sound/silence	Using simple rhythms Steady beat Quarter note Eighth note Quarter rest	Whole note Whole rest Half note Half rest Quarter note Quarter rest Eighth notes
Melody	Imitates or echoes teacher-led patterns and/or resting tone Sings songs from rote (with or without words)	High/low Speak & sing alone Going up/going down Sol-mi	High/low Sol-mi-la Melodic contour	Introduce the staff Notes around a line Notes in a space Skips/steps/repeated
Harmony	N/A	N/A	Sing a melody with instrumental accompaniment Simple bordun	Vocal/instrumental ostinato patterns
Tone Color/Timbre /Expressive	Imitates sounds found in the environment	Speaking/singing Whisper/shout Metal/wood/shaker/scraper Skins	Voices (men/women/children) Xylophone/metallophone/glockenspiel	Construct non-traditional sound sources Vibration/sound production
Form	N/A	Echo Same/different patterns Cumulative songs	Verse/refrain AA AB	Phrases Repeat (repeat signs) Start to analyze form (i.e. ABA, ABC)
Expressive (Dynamics)	Loud/soft Indoor/outdoor voice	Loud/soft Whisper/shout	Loud/soft (forte/piano)	Forte/piano ff/pp

	Grade Pre-K	Grade K	Grade 1	Grade 2
Moving	Create ways to move to steady beats Create movements to illustrate tempos Move with streamers or scarves	Move expressively to music of various dynamic levels and tempos Use scarves to help demonstrate slow/fast Move to steady beat	Demonstrate musical patterns through simple movements Demonstrate rhythm and steady beat Coordinated dance or movement activities	Use American Sign Language (ASL) while singing Move expressively to simple folk or line dances Rhythmically expressive dance Use of facial or body expressions as a form of movement to music Dramatize songs through movement in a variety of songs
Playing	Unpitched Percussion	Unpitched Percussion	Barred Percussion Unpitched Percussion	Barred Percussion Unpitched Percussion
Singing	Folk music from a variety of cultures Singing songs that tell stories Nursery Rhymes and poems	Twinkle, Twinkle If You're Happy Where is Thumbkin It's Raining Old MacDonald	This Old Man John Jacob America Skip to My Lou I'm Gonna Sing	Old Brass Wagon Shoo Fly Yankee Doodle Are You Sleeping (round) Do-Re-Mi
Listening Repertoire	Teacher uses music to tell stories and express feelings -In the Hall of the Mountain King – Grieg -Pictures at an Exhibition - Mussorgsky	-Lullaby – Brahms -Carnival of Animals – Saint Saens -Flight of the Bumblebee – Rimsky-Korsakov	-Carnival of Animals – Saint Saens -Ballet of Unhatched Chicks (Pictures at an Exhibition – Mussorgsky) -Nutcracker (excerpts) - Tchaikovsky	-Peter and the Wolf – Prokofiev -Surprise Symphony – Haydn The Banshee - Cowell -Nutcracker (excerpts) - Tchaikovsky

Unpitched Percussion may include, but not limited to:

Hand drum, wood block, triangle, guiro, maraca, conga, bongo, tambourine, bell, vibraslap

Pitched Percussion may include, but not limited to:

Orff instruments, piano (keyboard), mallets, timpani

Music Curriculum Companion –Intermediate (Grades 3-6)

	Grade 3	Grade 4	Grade 5	Grade 6
Rhythm	Duple, Triple meter 2/4, 3/4, 4/4 Sixteenth, Dotted half and Eighth notes Fermata	2/4, 3/4, 4/4, 6/8 Ritard Accelerando Dotted quarter and eighth note combinations	2/4, 3/4, 4/4, 6/8 meter Pick up notes Eighth and sixteenth note combinations	Anacrusis Tie 2/4, 3/4, 4/4, 6/8, 3/8, 2/2 meters Changing meters
Melody	Solfege and Curwen Hand Signs Do-Sol Singing folk and simple melodies in unison.	Do-do' major scale solfege and Curwen hand signs Introduce ledger lines Tonal Center	Do-do' Diatonic Melodies Major/minor	Follow own part in a 2-part score Melodies within an octave
Harmony	3-part canon with speech, song, movement, and/or instruments 2-3 vocal/instrumental ostinato patterns	Harmony through partner songs i.e. Land of the Silver Birch with Canoe Song	3-part canon Consonance/Dissonance	Examine and Discuss: Monophonic, Homophonic, Heterophonic, Polyphonic
Tone Color/Timbre	Brass, woodwind, percussion instruments in the band Chorus	Orchestral instruments Identify individual members of the brass woodwind and percussion families by sound and sight.	Jazz ensemble, classical ensembles	Vocal Timbre: Soprano, Alto, Tenor, Bass Use adjectives to describe music.
Form	Rondo ABABA ABACA Introduction, first and second endings	Music symbols i.e. D.C. and D.S.	Theme and Variation i.e. Variations on "Twinkle, Twinkle" by Mozart	D.S. al Fine D.S. al Coda Motive: Repetition, Sequence, Contrast Symphony (movements) Opera (overture, chorus, aria, recitative)
Expressive	Crescendo/decrescendo Fermata Accent	Dynamics <i>pp, p, mp, mf, f, ff</i> Articulation: Staccato, Legato	Styles: jazz, blues, ensemble Articulations: Tenuto	Caesura, a tempo, Accelerando, Ritardando

	Grade 3	Grade 4	Grade 5	Grade 6
Moving	Interpretive movement Expand folk dance	Repertoire: Using multiple directions, partners, improvising movements;	Create expressive movement to respond to music (programmatic) Choreograph movement to accompanied music	Choreograph own folk dance responding to metric feel Perform dance accompanied by live and/or recorded music.
Playing	Barred Percussion Unpitched Percussion Recorder	Barred Percussion Unpitched Percussion Ukulele (suggested) or Recorder	Barred Percussion Unpitched Percussion Ukulele	Keyboard Ukulele
Singing	Rig-a-Jig-Jig Don Gato America, the Beautiful Take Me Out to the Ballgame I've Been Working on the Railroad	Dry Bones The Erie Canal Star-Spangled Banner Kookaburra Land of the Silver Birch	Joshua Fit the Battle of Jericho This Land is Your Land Simple Gifts Shalom Cheverim	Dona Nobis Pacem Let There Be Peace on Earth Lift Every Voice and Sing Lean on me (ASL)
Listening Repertoire	The Stars and Stripes Forever—Sousa The Star-Spangled Banner	In the Hall of the Mountain King—Greig Little Train—Villa-Lobos	Danse Macabre—Saint-Saens Maple Leaf Rag—Joplin 12 Variations on C—Mozart	Lift Every Voice and Sing Bach "Fugue in g minor" Gershwin "Rhapsody in Blue" Vivaldi "The Four Seasons"
Listening	Discriminatory Listening for form. (motif & phrase)	Listen Critically and reflect on own performance Using musical terminology Detect Rhythmic and melodic	Discuss musical elements, using content specific vocabulary to identify differences in style. Identify Meter. Identify Major/Minor	Identify changes in meter and tonality Recognize chord changes Programmatic music—analyze story using musical elements Listen Critically and reflect on own and <i>others performance</i> , using musical terminology

Music Curriculum Companion –Intermediate (Grades 7-8)

	Grade 7	Grade 8
Careers in Music	Rhythm basics Dictation	Rhythm basics Dictation
Musical Theatre	Treble clef notation (lines, spaces)	Treble clef notation (lines, spaces, ledger lines above and below staff)
Expressive	Performing on Instruments Composition	Performing on Instruments
Tone Color/Timbre	Instrument families	Instrument families
Form	Composition (such as AB, ABA, AABA)	Composition (such as AB, ABA, AABA, Rondo)
Expressive	Performing on Instruments	Performing on Instruments
Creating	Composition Instrument families	Composition Instrument families
Listening Repertoire	Dictation Composers Musical theater Instrument families	Dictation Composers Musical theater Instrument families
Cultural Relevance	Student research of an artist World Music Musical Theatre Reading a script/libretto	Student research of an artist World Music Jazz Rock 'n Roll Musical Theatre Reading a script/libretto

The following standard maps can be used by teachers to indicate the month(s) in which content from the Music Curriculum Companion was taught and assessed. This will serve as a way to double check that the standards are being met for each grade in a given academic year.

Music (Pre-Kindergarten)

Music (pre-kindergarten) courses provide developmentally appropriate activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Specific course content conforms to any existing state standards for pre-kindergarten.

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Grade Pre-Kindergarten Music Curriculum Map

Pacing Guide	Standards	Content	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments and Benchmarks
September	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
		Melody	H/L Sirens Repertoire with a variety of modes & tonalities	-Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc...	Class Recognition / performance of H/L
		Harmony		Music Studio	
		Form	Same vs. Different	Speakers Recordings -Piano -Puppets -Stuffed Animals	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing
		Timbre	Explore the sounds created with classroom instruments	Music Play: The Early Childhood Curriculum Jump Right In: The Music Curriculum	

				Move It! Expressive Movement with Classical Music (J. Feierabend)	
October	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc... Music Studio Speakers Recordings -Piano -Puppets -Stuffed Animals Music Play: The Early Childhood Curriculum	Performance of pulse throughout curriculum music.
		Melody	H/L Sirens Same/Different Echo teacher-led melodic patterns Repertoire with a variety of modes and tonalities		Class Recognition / performance of H/L Teacher formal and informal observation
		Harmony			
		Form	Same vs. Different		Observation i.e.. Movement vs. No movement OR Playing vs. Not playing

		Timbre	Explore the sounds created with classroom instruments Loud vs. Quiet Dynamics	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique/ description of the timbre. Teacher formal and informal observation
November	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (Steady beat)	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc...	Performance of pulse throughout curriculum music.
		Melody	H/L Sirens Same/Different Repertoire with a variety of modes and tonalities	Music Studio	Class Recognition / performance of H/L
		Harmony		Speakers Recordings	
		Form	Same vs. Different	-Piano -Puppets -Stuffed Animals	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing

		Timbre	<p>Explore the sounds created with classroom instruments</p> <p>Explore sound found in the environment</p>	<p>Music Play: The Early Childhood Curriculum</p> <p>Jump Right In: The Music Curriculum</p> <p>Move It! Expressive Movement with Classical Music (J. Feierabend)</p>	Playing technique/ description of the timbre.
December	<p>Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1</p>	Rhythm	Pulse (Steady beat)	<p>Kindermusik</p> <ul style="list-style-type: none"> -Binders -Big books -Recordings 	Performance of pulse throughout curriculum music.
		Melody	<p>Improvisation</p> <p>H/L Sirens</p> <p>Repertoire with a variety of modes and tonalities</p>	<ul style="list-style-type: none"> -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc... 	Class Recognition / performance of H/L
		Harmony		Music Studio	
		Form	Same vs. Different	<p>Speakers</p> <p>Recordings</p> <ul style="list-style-type: none"> -Piano -Puppets -Stuffed Animals 	<p>Observation</p> <p>i.e.. Movement vs. No movement OR</p> <p>Playing vs. Not playing</p>

	Connecting MU:Cn10.0			Music Play: The Early Childhood Curriculum	
		Timbre	Explore the sounds created with classroom instruments	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique / description of the timbre.
January	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
		Melody	Improvisation H/L Sirens Repertoire with a variety of modes and tonalities	-Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc...	Class Recognition / performance of H/L
		Harmony		Music Studio	
		Form	Same vs. Different	Speakers Recordings -Piano -Puppets -Stuffed Animals	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing

	Connecting MU:Cn10.0			Music Play: The Early Childhood Curriculum	
		Timbre	Explore the sounds created with classroom instruments Explore sounds found in the environment	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	
February	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
		Melody	Improvisation H/L Sirens Repertoire with a variety of modes and tonalities	-Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc...	Class Recognition / performance of H/L
		Harmony		Music Studio Speakers Recordings -Piano -Puppets -Stuffed Animals	Perform melody with a harmony played on piano, guitar or accompaniment track.

	Connecting MU:Cn10.0	Form	Same vs. Different	Music Play: The Early Childhood Curriculum	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing
		Timbre	Explore the sounds created with classroom instruments Loud vs. Quiet Dynamics	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique/ description of the timbre.
March	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc... Music Studio Speakers Recordings -Piano -Puppets	Performance of pulse throughout curriculum music.
		Melody	Improvisation Repertoire with a variety of modes and tonalities Echo teacher-led melodic patterns H/L (So-Mi)		Class Recognition / performance of H/L
		Harmony			

	Connecting MU:Cn10.0	Form	Same vs. Different	-Stuffed Animals Music Play: The Early Childhood Curriculum	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing
		Timbre	Explore the sounds created with classroom instruments	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique/ description of the timbre.
April	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Rhythm	Pulse (Steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
		Melody	Improvisation H/L (So-Mi) Repertoire with a variety of modes and tonalities Echo teacher-led melodic patterns	-Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc... Music Studio Speakers Recordings	Class Recognition / performance of H/L
		Harmony		-Piano -Puppets -Stuffed Animals	Perform melody with a harmony played on piano,

	Connecting MU:Cn10.0			Music Play: The Early Childhood Curriculum	guitar or accompaniment track.
		Form	Same vs. Different	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing
		Timbre	Explore the sounds created with classroom instruments		Playing technique/ description of the timbre.
May	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2	Rhythm	Pulse (Steady beat)	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc...	Performance of pulse throughout curriculum music.
		Melody	Improvisation H/L (So-Mi) Repertoire with a variety of modes and tonalities	Music Studio Speakers	Class Recognition / performance of H/L

	MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Harmony		Recordings -Piano -Puppets -Stuffed Animals Music Play: The Early Childhood Curriculum	Perform melody with a harmony played on piano, guitar or accompaniment track.
		Form	Same vs. Different	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing
		Timbre	Explore the sounds created with classroom instruments		Playing technique/ description of the timbre.
June	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2	Rhythm	Pulse (Steady beat)	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand	Performance of pulse throughout curriculum music.
		Melody	Repertoire with a variety of modes and tonalities		Class recognition / performance of H/L

	MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0		Echo teacher-led melodic patterns	blocks, egg shakers etc...	
		Harmony		Music Studio Speakers Recordings -Piano -Puppets -Stuffed Animals Music Play: The Early Childhood Curriculum	Perform melody with a harmony played on piano, guitar or accompaniment track.
		Form	Same vs. Different	Jump Right In: The Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Observation i.e.. Movement vs. No movement OR Playing vs. Not playing
		Timbre	Explore the sounds created with classroom instruments Loud vs. Quiet Dynamics		Playing technique/ description of the timbre.

The following standard maps can be used by teachers to indicate the month(s) in which content from the Music Curriculum Companion was taught and assessed. This will serve as a way to double check that the standards are being met for each grade in a given academic year.

Music (Kindergarten)

Music (kindergarten) courses provide developmentally appropriate activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Specific course content conforms to any existing state standards for kindergarten.

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Connecting

10. Synthesize and relate knowledge and personal experiences to make art.

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Grade K Music Curriculum Map

Pacing Guide	Standards	Content	Skills/Practices	Suggested Materials/Resources	Suggested Assessments and Benchmarks
September	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc... Music Studio Speakers Recordings -Piano -Puppets -Stuffed Animals Music Play: The Early Childhood Curriculum	Performance of pulse throughout curriculum music.
		Melody	H/L Sirens Repertoire with a variety of modes & tonalities		Class recognition/performance of H/L Sing and speak alone
		Harmony			Sing with piano, guitar or recorded accompaniment
		Form	Same vs. Different		Formal and informal teacher observation Same and different patterns
		Timbre	Explore the sounds created with classroom instruments	Jump Right In: The Music Curriculum Game Plan K Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique/ description of the timbre. Teacher formal and informal observation

October	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat) Fast vs. Slow Getting faster and getting slower	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc... Music Studio Speakers Recordings -Piano -Puppets -Stuffed Animals Music Play: The Early Childhood Curriculum	Performance of pulse throughout curriculum music.
		Melody	H/L Sirens Same/Different Each teacher-led melodic patterns Repertoire with a variety of modes and tonalities		Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, high/low and sirens.
		Harmony		Jump Right In: The Music Curriculum	
		Form	Same vs. Different	Game Plan K	Formal and informal teacher observation

		Timbre	Explore the sounds created with classroom instruments Loud vs. Quiet Dynamics	Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique/ description of the timbre. Play with loud and quiet dynamics.
November	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat) Fast vs.. slow	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc... Music Studio Speakers Recordings -Piano -Puppets -Stuffed Animals Music Play: The Early Childhood Curriculum	Performance of pulse throughout curriculum music.
		Melody	H/L Sirens Same/Different Repertoire with a variety of modes and tonalities		Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, high/low and sirens.
		Harmony			
		Form	Same vs. Different		Formal and informal teacher observation

		Timbre	Explore the sounds created with classroom instruments	Jump Right In: The Music Curriculum Game Plan K Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique/ description of the timbre.
December	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat) Fast vs. slow	First Steps in Music: For Pre-School and Beyond Music Studio -Smart Board/Visuals - Speakers/Recording s -Piano -Stuffed Animals	Performance of pulse throughout curriculum music.
		Melody	Improvisation H/L Sirens Repertoire with a variety of modes and tonalities		Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, high/low and sirens.
		Harmony			
		Form	Same vs. Different		Formal and informal teacher observation

		Timbre	Explore the sounds created with classroom instruments		<p>Playing technique/ description of the timbre.</p> <p>Teacher formal and informal observation</p>
January	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat) Fast vs.. slow	First Steps in Music: For Pre-School and Beyond Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/Recording s -Piano -Stuffed Animals	Performance of pulse throughout curriculum music.
		Melody	Improvisation H/L Sirens Repertoire with a variety of modes and tonalities		Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, high/low and sirens.
		Harmony			
		Form	Same vs. Different		Formal and informal teacher observation
		Timbre	Explore the sounds created with classroom instruments		<p>Playing technique/ description of the timbre.</p> <p>Teacher formal and informal observation</p>

February	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat) Fast vs.. slow	First Steps in Music: For Pre-School and Beyond Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/Recording s -Piano -Stuffed Animals	Performance of pulse throughout curriculum music.
		Melody	Improvisation H/L Sirens Repertoire with a variety of modes and tonalities		Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, Sol-Mi patterns and sirens.
		Harmony			
		Form	Same vs. Different		Formal and informal teacher observation
		Timbre	Explore the sounds created with classroom instruments Loud vs. Quiet Dynamics		Playing technique/ description of the timbre.

March	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Rhythm	Pulse (steady beat) Fast vs.. slow	First Steps in Music: For Pre-School and Beyond Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/Recording s -Piano -Stuffed Animals	Performance of pulse throughout curriculum music.
		Melody	Improvisation Repertoire with a variety of modes and tonalities H/L (So-Mi)		Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, Sol-mi patterns and sirens.
		Harmony			Sing with various accompaniment
		Form	Same vs. Different		Formal and informal teacher observation
		Timbre	Explore the sounds created with classroom instruments		
April	Creating MU:Cr1.1 MU:Cr2.1	Rhythm	Pulse (steady beat) Fast vs.. slow	First Steps in Music: For Pre-School and Beyond	Performance of pulse throughout curriculum music.

	MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Melody	Improvisation H/L (So-Mi) Repertoire with a variety of modes and tonalities	Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/Recording s -Piano -Stuffed Animals	Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, sol-mi patterns and sirens.
		Harmony			
		Form	Same vs. Different		Formal and informal teacher observation
		Timbre	Explore the sounds created with classroom instruments		Playing technique/ description of the timbre. Teacher formal and informal observation
May	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Rhythm	Pulse (steady beat)	First Steps in Music: For Pre-School and Beyond Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/Recordings	Performance of pulse throughout curriculum music.

	Connecting MU:Cn10.0			-Piano -Stuffed Animals	
		Melody	Improvisation H/L (So-Mi) Repertoire with a variety of modes and tonalities		Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, sol-mi patterns and sirens.
		Harmony			
		Form	Same vs. Different		Formal and informal teacher observation
		Timbre	Explore the sounds created with classroom instruments Loud vs. Quiet Dynamics		Playing technique/ description of the timbre. Teacher formal and informal observation
June	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1	Rhythm	Pulse (Steady beat) Fast vs. slow	First Steps in Music: For Pre-School and Beyond	Performance of pulse throughout curriculum music.

	MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Melody	Repertoire with a variety of modes and tonalities	Music Studio -Smart Board/Visuals - Speakers/Recording s -Piano -Stuffed Animals Move It! Expressive Movement with Classical Music (J. Feierabend)	Class recognition and/or performance of simple melodies. Teacher formal and informal assessment of echo-singing, sol-mi patterns and sirens.
		Harmony			
		Form	Same vs. different		Formal and informal teacher observation
		Timbre	Explore the sounds created with classroom instruments		Playing technique/ description of the timbre. Teacher formal and informal observation

The following standard maps can be used by teachers to indicate the month(s) in which content from the Music Curriculum Companion was taught and assessed. This will serve as a way to double check that the standards are being met for each grade in a given academic year.

Music (Grade 1)

Music (Grade 1) courses provide activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and establishing the ability to discern and critique. Specific course content conforms to any existing state standards for Grade 1.

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Grade 1 Music Curriculum Map

Pacing Guide	Standards	Content	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments and Benchmarks
September	Creating MU:Cr1.1 Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Connecting MU:Cn10.0	Rhythm	Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum: Grade 1 Move It! Expressive Movement with Classical Music (J. Feierabend)	Draw a steady beat. Performance of pulse
		Melody	High/Low Up/Down	Music Studio	Echo patterns
		Harmony	Mallet Technique	-Smart Board/Visuals - Speakers / Recordings -Orff Instruments -Piano -Mallets -Hand drum, Guiro, Wood block, Cowbell,	Maintain independence of parts
		Form	Same/Different		
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing)		Playing technique/ description of the timbre. Teacher formal and informal observation

				Tambourine, Triangle.	
October	Creating MU:Cr2.1 Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Rest= silence Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1	Draw a steady beat. Performance of pulse
		Melody	Pentatonic Scale Patterns using So-mi	Music Studio -Smart Board/Visuals -Speakers / Recordings	Echo patterns Sing name (S/M)
		Harmony	Simple Bordun (chord)	-Orff Instruments -Mallets -Piano -Woodblock, Hand drum -Bean Bag	Maintain independence of parts
		Form	Phrase	Move It! Expressive Movement with Classical Music (J. Feierabend)	Demonstrate knowledge of movement through movement
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities		Playing technique/ description of the timbre. Teacher formal and informal observation

			(sing/speak/ whisper/shout) Loud/Quiet		
November	Performing MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Rest = Silence Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1	Performance of pulse
		Melody	Pentatonic Scale Patterns using So-mi	Music Studio	Up/Down Assessment Sing patterns using so and mi
		Harmony	Melody vs. Accompaniment Simple Bordun	Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/. Recordings -Orff Instruments	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase	-Mallets -Piano -Hand drum, Rhythm Sticks, Maracas, wood block, conga drum	
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/ whisper/shout) Loud/Quiet		Playing technique/ description of the timbre. Teacher formal and informal observation

December	Creating MU:Cr2.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1	Rhythm	Rest = silence Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In 1 Music Studio	Echo rhythmic patterns
	Connecting MU:Cn10.0 MU:Cn11.0	Melody	Pentatonic Scale Patterns using So-mi	Move It! Expressive Movement with Classical Music (J. Feierabend)	Sing patterns using so and mi
		Harmony	Melody vs. Accompaniment Simple Bordun	-Smart Board/Visuals - Speakers / Recordings -Orff Instruments -Mallets -Piano -Triangles, Hand drum w/ mallet, tambourine, wood block, cowbell, vibraslap, ratchet.	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase		
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/whisper/shout) Loud/Quiet		Playing technique/ description of the timbre. Teacher formal and informal observation

January	Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Responding MU:Re8.1 Connecting MU:Cn10.0	Rhythm	Beat = silence Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1 Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/Recordings -Orff Instruments -Mallets -Piano -Rhythm Sticks, hand drum, wood blocks. -Tennis ball	Echo rhythmic patterns
		Melody	Pentatonic Scale Patterns using So-mi		Sing patterns using so and mi
		Harmony	Melody vs. Accompaniment Simple Bordun		Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase AB		
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/whisper/shout) Loud/Quiet		Identify sound sources

February	Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Beat = silence Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1 Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/ Recordings -Orff Instruments -Mallets -Piano -Rhythm sticks, conga drum, hand drum w/ mallet -Tennis ball -Bean bag	Echo rhythmic patterns
		Melody	Pentatonic Scale Patterns using So-mi-la		Sing patterns using so and mi
		Harmony	Melody vs. Accompaniment Simple Bordun Ostinato		Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase AB		
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/whisper/shout) Loud/Quiet		Identify sound sources

March	Creating MU:Cr2.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Beat = silence Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1 Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) -Smart Board/Visuals - Speakers/Recordings -Orff Instruments -Mallets	Echo rhythmic patterns Sing patterns using so-mi-la Maintain independence of parts – harmony vs. melody
		Melody	Pentatonic Scale Patterns using So-mi-la Contour		
		Harmony	Melody vs. Accompaniment Simple Bordun		
		Form	Same/Different Phrase AB		

		Timbre	Unpitched (wood/metal/skin)	-Piano -Wood block, tambourine, cowbell, triangle, hand drum, guiro, conga drum	Identify sound sources Playing technique/ description of the timbre. Teacher formal and informal observation
April	Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 Connecting MU:Cn10.0	Rhythm	Beat = silence Pulse= Ta= 1= Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1	
		Melody	Pentatonic Scale Patterns using So-mi Contour	Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend)	Sing patterns using so-mi-la
		Harmony	Melody vs. Accompaniment Simple Bordun	-Smart Board/Visuals - Speakers/Recordings -Orff Instruments	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase AB	-Mallets -Piano	

				-Hand drum, conga drum, Cowbell, rain stick,	
		Timbre	2 levels body percussion Pitched (wood/metal/skin)		Playing technique/ description of the timbre. Identify sound sources. Teacher formal and informal observation.
		Rhythm	Beat = silence Pulse= Ta= 1 Eighth notes Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1 Music Studio	Teacher formal and informal assessment of student-created simple rhythms
		Melody	Pentatonic Scale Patterns using So-mi Contour	Move It! Expressive Movement with Classical Music (J. Feierabend)	Sing patterns using so-mi-la
May	Performing MU:Pr4.3 MU:Pr5.1 MU:Pr6.1 Connecting MU:Cn10.0	Harmony	Melody vs. Accompaniment	-Smart Board/Visuals - Speakers/Recordings	Maintain independence of parts – harmony vs. melody

			Simple Bordun	-Orff Instruments -Mallets -Piano -Sleigh bells, claves, hand drum w/ mallets, maracas.	
		Form	Same/Different Phrase AB		
		Timbre	Unpitched (wood, metal, skin) Vocal Qualities (sing/speak/ whisper/shout)		
June	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1 Connecting MU:Cn10.0	Rhythm	Beat = silence Pulse= Ta= 1 Eighth notes Sound/Silence Fast/Slow 2/4, 4/4, 6/8	Game Plan 1: An Active Music Curriculum Jump Right In: The Music Curriculum Grade 1 Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend)	Teacher formal and informal assessment of student- created simple rhythms
		Melody	Pentatonic Scale Patterns using So-mi Contour		Sing patterns using so-mi-la

		Harmony	Melody vs. Accompaniment Simple Bordun	-Smart Board/Visuals - Speakers/Recordings -Orff Instruments -Mallets -Piano -Sleigh bells, claves, hand drum w/ mallets, maracas.	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase AB		
		Timbre	Unpitched (wood, metal, skin) Vocal Qualities (sing/speak/ whisper/shout)		Instrument playing technique

The following standard maps can be used by teachers to indicate the month(s) in which content from the Music Curriculum Companion was taught and assessed. This will serve as a way to double check that the standards are being met for each grade in a given academic year.

Music (Grade 2)

Music (Grade 2) courses provide activities to enable students to create and perform music, listen and respond to musical compositions, and to incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and establishing the ability to discern and critique. Specific course content conforms to any existing state standards for Grade 2.

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Grade 2 Music Curriculum Map

Pacing Guide	Standards	Content	Skills/Practices	Suggested Materials/Resources	Suggested Assessments and Benchmarks
September	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Pulse Fast/slow Eighth notes	Game Plan 2: An Active Music Curriculum Music Studio	Pulse (Performance) 1 st Grade Rhythmic Assessment (pre-assessment)
		Melody	Contour Vocal Technique Repertoire	Move It! Expressive Movement with Classical Music (J. Feierabend)	Performance assessment of So/Mi (Sight Reading)
		Harmony	Mallet Technique	Jump Right In: The Music Curriculum Grade 2	Maintain independence of parts
		Form	Phrase	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano -Mallets -Triangles, tambourines, wood block, hand drum, guiro, bell.	
		Timbre			
October	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1	Rhythm	Pulse Fast/slow Eighth notes	Game Plan 2: An Active Music Curriculum	Draw steady beat vs. rhythm using teacher and student created rubric.

	MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0			Music Studio	Echo rhythmic patterns
		Melody	Echo melodic fragments to learn a song	Move It! Expressive Movement with Classical Music (J. Feierabend)	Teacher formal and informal assessment of vocal performance
		Harmony	Ostinato	Jump Right In: The Music Curriculum Grade 2	Major vs. Minor Identification
			Major/Minor	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments	listening assessment
		Form	ABC form	-Piano -Mallets -Tennis Balls.	Assess using teacher and student created rubric.
		Timbre	Forte/Piano		Individual Identification of dynamic levels
November	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm	Quarter and eighth note combinations	Game Plan 2: An Active Music Curriculum Music Studio	Rhythmic Assessment (4 beats focus on barred vs. unbarred eighth notes)

	Performing MU:Pr5.1 MU:Pr6.1	Melody	Pentatonic scale patterns	Move It! Expressive Movement with Classical Music (J. Feierabend)	Performance assessment of La/ So/ Mi (Sight Reading)
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Harmony	Vocal Ostinato	Jump Right In: The Music Curriculum Grade 2	Class Performance Teacher formal and informal observation
	Connecting MU:Cn10.0 MU:Cn11.0	Form	ABA form	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments	Assess using teacher and student created rubric.
		Timbre	Pitched (xylophone / metallophone / glockenspiel)	-Piano -Mallets -Wood block, tambourine, cowbell.	Identify pitched percussion instrument by sound alone
December	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm	Half, quarter and eighth notes	Game Plan 2: An Active Music	Rhythmic Assessment (4 beats focus on half note and unbarred eighth notes)
		Melody	Pentatonic scale patterns	Curriculum Music Studio	Performance assessment
	Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1	Harmony	Melody vs. Accompaniment Simple bordun	Move It! Expressive Movement with Classical Music (J. Feierabend)	Perform songs with simple and complex accompaniments. Teacher formal and informal observation

	MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Form	phrases	Jump Right In: The Music Curriculum Grade 2 -Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano -Mallets -Wood block, tambourine, hand drum.	Assess using teacher created rubric.
		Timbre	Demonstrate knowledge of percussion groups (xylophone, metallophone, glockenspiel)		Xylophone/ Metallophone/ Glockenspiel Identification (Listening/Visual Assessment)
January	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Half, quarter and eighth notes	Game Plan 2: An Active Music Curriculum Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) Jump Right In: The Music Curriculum Grade 2 -Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano -Mallets -Hand drum, guiro.	K-2 Rhythmic Composition (compose 4 beats using at least two of the known symbols)
		Melody	Mi Sol La Re Do		Echo pentatonic melodic combinations Performance assessment
		Harmony	Simple Bordun Broken Bordun		Performance on Orff Instruments Teacher formal and informal observations.
		Form	ABA Repeat signs		Assess using teacher and student created rubric.

		Timbre			Teacher formal and informal observation
February	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Eighth, Quarter and half notes	Game Plan 2: An Active Music Curriculum	Perform rhythmic patterns on hand drums
		Melody	Do Re Mi Sol La	Music Studio Move It! Expressive Movement with Classical Music (J. Feierabend) Jump Right In: The Music Curriculum Grade 2	Echo pentatonic melodic combinations Performance assessment of La/ So/ Mi/ Do (Sight Reading)
		Harmony	Simple and broken bordun	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano -Mallets -Hand drum, wood block, triangle, guiro, maraca, conga, bongo, tambourine, bell.	Perform on pitched and indefinite pitched percussion instruments
		Form	ABA Time/Space/ Shape/Force		Teacher formal and informal observation
		Timbre	Hand Drum (technique)		Hand Drum Assessment

March	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting	Rhythm	Eighth, Quarter and half notes	Game Plan 2: An Active Music Curriculum Music Studio	Rhythmic Assessment (8 beats focus on all known rhythms, 1st/2nd)
		Melody	So Mi Re Do	Move It! Expressive Movement with Classical Music (J. Feierabend)	Performance assessment of Mi/ Re/ Do (Sight Reading)
		Harmony	Suspended Pitch	Jump Right In: The Music Curriculum Grade 2	Play drone (tremolo on home tone.)
		Form	ABA	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano -Mallets -Vibraslap, wood block, triangle.	Demonstrate knowledge of ABA form using props or movement
		Timbre	Accent		Teacher formal and informal observation of playing technique including accent
April	Creating Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1	Rhythm	Tempo Time Signatures (2/4, 3/4, 4/4)	Game Plan 2: An Active Music Curriculum Music Studio	Teacher formal and informal assessment (8 beats focus on all known rhythms, 1st/2nd)
		Melody	La So Mi Re Do	Move It! Expressive Movement with Classical Music (J. Feierabend)	Performance assessment of La/ So/ Mi/ Re/ Do (Sight Reading)

	MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Harmony	Simple and broken bordun	Jump Right In: The Music Curriculum Grade 2	Teacher formal and informal observation
		Form	Bar Line/ Double Bar Line Measure	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano	
		Timbre	Identify classroom instruments by sight	-Mallets -Guero, wood block, triangle.	Assess using teacher and student created rubric.
May	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting	Rhythm	Beat- steady ritardando accelerando	Game Plan 2: An Active Music Curriculum Music Studio	K-2 Rhythmic Composition (Compose 8-beat rhythms using at least 3 of the known grade 1-2 Symbols)
		Melody	La So Mi Re Do	Move It! Expressive Movement with Classical Music (J. Feierabend) Jump Right In: The Music Curriculum Grade 2	Performance assessment of So/ Mi/ Do (Sight Reading)
		Harmony	Simple and broken bordun	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano	Teacher formal and informal observation
		Form	Rounds Repeat signs		Bar Line/ Double Bar Line/ Measure Identification and Explanation

	MU:Cn10.0 MU:Cn11.0	Timbre	Identify classroom instruments by sight & sound	-Mallets	
June	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Beat- steady ritardando accelerando	Game Plan 2: An Active Music Curriculum Music Studio	K-2 Rhythmic Assessment (8 beat rhythms containing all 1st and 2nd Grade symbols)
		Melody	La So Mi Re Do	Move It! Expressive Movement with Classical Music (J. Feierabend) Jump Right In: The Music Curriculum Grade 2	Performance assessment of Pentatonic – La/ So/ Mi/ Re/ Do (Sight Reading)
		Harmony	Simple and broken bordon	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano -Mallets	Teacher formal and informal observation
		Form	Rounds Repeat signs		Teacher formal and informal observation
		Timbre	Identify classroom instruments by sight & sound		Teacher formal and informal assessment of sound identification

To guide music teachers through tonal and rhythmic development, the comprehensive and sequential objectives listed below can be used. Tonal and rhythm activities can be incorporated into the first or 5-10 minutes of each class session.

Second Grade

TONAL UNITS

Comprehensive Objectives

Unit 1—Aural/Oral

Objective: Students will sing tonic and dominant patterns with a neutral syllable in major and minor tonalities.

Unit 2—Verbal Association

Objective: Students will name and sing with solfege syllables the same major and minor patterns they were taught in unit 1.

TONAL UNITS

Sequential Objectives

Unit 1: Aural/Oral (All singing is done with neutral syllables)

Sequential Objectives:

- 1.) The students sing the resting tone of patterns in major tonality.
- 2.) The students sing the resting tone of patterns in minor tonality.
- 3.) The students sing tonic major patterns.
- 4.) The students sing dominant major patterns.
- 5.) The students sing tonic minor patterns.
- 6.) The students sing dominant minor patterns.

Unit 2: Verbal Association (All singing is done with solfege syllables)

Sequential Objectives:

- 7.) The students sing the resting tone of patterns in major tonality.
- 8.) The students recognize patterns with the syllables do, mi, and so as tonic major patterns.
- 9.) The students sing tonic major patterns.
- 10.) The students recognize patterns with the syllables ti, re, fa, and so as dominant major patterns.
- 11.) The students sing dominant patterns.
- 12.) The students discriminate between tonic major patterns and dominant major patterns.
- 13.) The students name the harmonic functions of the following tonic major and dominant major patterns:
 - a. Tonic major/dominant major; and
 - b. Dominant major/tonic major.
- 14.) The students sing the resting tone of patterns in minor tonality.
- 15.) The students recognize patterns with the syllables la, do, and mi as tonic minor patterns.
- 16.) The students sing tonic minor patterns.
- 17.) The students recognize patterns with the syllables si, ti, re, and mi as dominant minor patterns.
- 18.) The students sing dominant minor patterns.
- 19.) The students discriminate between tonic minor patterns and dominant minor patterns.
- 20.) The students name the first harmonic functions of the following tonic minor and dominant minor patterns:
 - a. Tonic minor/dominant minor; and
 - b. Dominant minor/tonic minor.

RHYTHM UNITS

Comprehensive Objectives

Unit 1—Aural/Oral

Objective: Students will chant and move to macro and micro beats in duple and triple meters. All chanting will be done with a neutral syllable.

Unit 2—Verbal Association

Objective: Students will name the functions of the duple and triple patterns they were taught in unit 1 and chant them with beat-function syllables.

RHYTHM UNITS

Sequential Objectives

Unit 1: Aural/Oral (All chanting is done with a neutral syllable)

Sequential Objectives:

1. The students move in a continuous, weighty, slow-motion manner.
2. The students pat-sch macro beats in duple and triple meters.
3. The students pat-sch duple micro beats.
4. The students pat-sch triple micro beats.
5. The students stand up and rock from side to side to macro beats in duple and triple meters.
6. The students stand up and rock from side to side to macro beats while pat-sching duple micro beats.
7. The students stand up and rock from side to side to macro beats while pat-sching triple micro beats.
8. The students chant macro beat and duple micro beat patterns while standing up and rocking from side to side to macro beats.
9. The students chant macro beat and duple micro beat patterns while pat-sching duple micro beats.
10. The students chant macro beat and triple micro beat patterns while standing up and rocking from side to side to macro beats.
11. The students chant macro beat and triple micro beat patterns while pat-sching triple micro beats.

Unit 2: Verbal Association (All chanting is done with a beat-function syllables)

Sequential Objectives:

12. The students recognize a series of du-s as macro beats.
13. The students recognize a series of du-des as duple micro beats.
14. The students chant macro beat and duple micro beat patterns while standing up and rocking from side to side to macro beats.
15. The students discriminate between macro beats and duple micro beats.
16. The students chant macro beat and duple micro beat patterns while pat-sching duple micro beats.
17. The students name the first type of beat of the following macro beat and duple micro beat patterns. Each set is the equivalent of four macro beats long: a) macro beats/duple micro beats and b) duple micro beats/macro beats.
18. The students chant familiar macro beat and duple micro beat patterns while pat-sching duple micro beats. (The teacher chants with a neutral syllable; students chant with beat-function syllables.)
19. The students recognize a series of du-da-dis as triple micro beats.
20. The students chant macro beat and triple micro beat patterns while standing up and rocking from side to side to macro beats.
21. The students discriminate between duple and triple micro beats and triple micro beats.

22. The students chant macro beat and triple micro beat patterns while patsching triple micro beats.
23. The students name the first type of beat of the following duple micro beat and triple micro beat patterns. Each set is equivalent to four macro beats longs: a) four duple micro beats/six triple micro beats and b) six triple micro beats/four duple micro beats.
24. The students chant familiar macro beat and triple micro beat patterns while patsching triple micro beats. (The teacher chants with a neutral syllable; students chant with beat-function syllables.)

The following standard maps can be used by teachers to indicate the month(s) in which content from the Music Curriculum Companion was taught and assessed. This will serve as a way to double check that the standards are being met for each grade in a given academic year.

Music (Grade 3)

Music (Grade 3) courses provide activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and establishing the ability to discern and critique. Specific course content conforms to any existing state standards for Grade 3.

[illegible]

Performing/Presenting/Producing


Analyze, interpret and select artistic work for presentation.

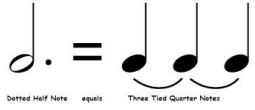
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Grade 3 Music Curriculum Map

Pacing Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
September	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Pulse Eighth Notes (Macro/Microbeat)	Jump Right In: The Music Curriculum Music Studio (McGraw-Hill)	Pulse (Performance) Perform the equivalent of four macro/micro beats in duple meter
		Melody	Vocal Technique Singing Folk/Simple Melodies	Game Plan 3: An Active Music Curriculum	La/ So/ Mi/ Re/ Do (See "Music Curriculum Companion" for song selections)
		Harmony	Mallet Technique	Move It! Expressive Movement with Classical Music (J. Feierabend)	
		Form	Phrase Movement	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Perform (sing/play) a complete melodic phrase Moving with flow
		Timbre/Expressive	Forte/Piano Accent		Perform (sing/play) with dynamic (Identification/Application)

October	Creating MU:Cr1.1 MU:Cr2.1	Rhythm		Jump Right In: The Music Curriculum	Rhythmic Assessment (8 beats- focus on whole note)
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody	Staff/Treble Clef Symbol Singing Folk/Simple Melodies S L M R D	Music Studio (McGraw-Hill) Game Plan 3: An Active Music Curriculum -Clear Touch Board -Speakers/Recording s	(See “Music Curriculum Companion” for song selections)
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Harmony	Ostinato (2-3 Vocal/ Instrumental Patterns) Major/Minor	-Orff Instruments -Piano/guitar/guitar -Mallets -Unpitched Percussion	Crossover Bordun Pattern (performance) Major/Minor Identification
	Connecting MU:Cn10.0 MU:Cn11.0	Form	1 st /2 nd endings		
		Timbre/Expressive	Crescendo/ Decrescendo		

November	<p>Creating</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn10.0 MU:Cn11.0</p>	Rhythm	 <p>$\frac{3}{4}$ Time</p>	<p>Jump Right In: The Music Curriculum</p> <p>Music Studio (McGraw-Hill)</p>	Rhythmic Assessment - (focus on whole rest)
		Melody	High Do	Game Plan 3: An Active Music Curriculum	Solfege
		Harmony		<p>-Clear Touch Board - Speakers/Recording s</p> <p>-Orff Instruments</p> <p>-Unpitched Percussion</p>	
		Form			
		Timbre/Expressive			

December	Creating MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Dotted-half note	Jump Right In: The Music Curriculum Music Studio (McGraw-Hill)	Rhythmic Assessment- (focus on dotted half)
		Melody	Do-Sol	Game Plan 3: An Active Music Curriculum	Singing with solfege hand symbols
		Harmony	2 Part Cannon	Move It! Expressive Movement with Classical Music (J. Feierabend)	Maintains each part of the canon independently and with others
		Form			
		Timbre/Expressive	Sounds of the Chorus		Listening Assessment Compare/contrast vocal ranges (ex: soprano/bass)
				-Clear Touch Board - Speakers/Recording s -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
January	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1	Rhythm	 4/4 Time	Jump Right In: The Music Curriculum	Rhythmic Assessment (focus on 4 sixteenth notes)

	MU:Cr3.2	Melody	Consonance/Dissonance	Music Studio (McGraw-Hill)	
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Harmony	Canon/ Round (2 and 3 part)	Game Plan 3: An Active Music Curriculum	Definition of a Canon/Round in relation to 4 beats after
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Form	Interpretive folk dance	Move It! Expressive Movement with Classical Music (J. Feierabend)	Maintains correct sequence of movements/steady beat
	Connecting MU:Cn10.0 MU:Cn11.0	Timbre/Expressive	Interpretive folk dance	-Clear Touch Board - Speakers/Recording s -Orff Instruments -Unpitched Percussion	
February	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm		Jump Right In: The Music Curriculum	Rhythmic Assessment (8 beats- all know rhythmic symbols)
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody	Low La S M R D L	Music Studio (McGraw-Hill)	
		Harmony		Game Plan 3: An Active Music Curriculum	
		Form	ABABA ABACA	Move It! Expressive Movement with	
	Responding				

	MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Timbre/Expressive	Use adjectives to describe music. op	Classical Music (J. Feierabend) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
March	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	Question-Answer (Improvise) Dotted Half notes	Jump Right In: The Music Curriculum	
		Melody	Fa	Music Studio (McGraw-Hill)	Solfege Assessment (All known hand signs)
		Harmony		Game Plan 3: An Active Music Curriculum	
		Form	Rondo	Move It! Expressive Movement with Classical Music (J. Feierabend)	
		Timbre/Expressive	Orchestral (brass)	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Listening Assessment

April	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm	2/4, 3/4 Conduct in 2 and 3	Jump Right In: The Music Curriculum Music Studio (McGraw-Hill) Game Plan 3: An Active Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Rhythmic Composition (8 beats- utilize at least 3 symbols)
		Melody	Low So		
		Harmony			Major v. Minor Identification
		Form			
		Timbre/Expressive	Hand Drum Technique with Accent Orchestral Instruments (brass, woodwind)		Hand Drum Performance and Application of skills
May	Creating Performing MU:Pr4.2 MU:Pr5.1	Rhythm	2/4	Jump Right In: The Music Curriculum Music Studio (McGraw-Hill) Game Plan 3: An	Conducting (Performance)
		Melody	Treble Clef Lines and Spaces		

	MU:Pr6.1	Harmony		Active Music Curriculum	
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Form		Move It! Expressive Movement with Classical Music (J. Feierabend)	
	Connecting MU:Cn10.0 MU:Cn11.0	Timbre/Expressive	Instruments in the band (Brass, Woodwind, Percussion)	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
June	Creating	Rhythm	Fermata	Jump Right In: The Music Curriculum	Rhythmic Assessment (8 beats- all known rhythmic symbols)
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody		Music Studio (McGraw-Hill)	Treble Clef Assessment (lines and spaces) Solfege Assessment all known hand signs)
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Harmony		Game Plan 3: An Active Music Curriculum	Canon/Round Class Performance
	Connecting MU:Cn10.0 MU:Cn11.0	Form		Move It! Expressive Movement with Classical Music (J. Feierabend)	

		Timbre/Expressive	Vocal Timbre: Soprano, Alto, Tenor, Bass.	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
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To guide music teachers through tonal and rhythmic development, the comprehensive and sequential objectives listed below can be used. Tonal and rhythm activities can be incorporated into the first or 5-10 minutes of each class session.

Third Grade

TONAL UNITS

Comprehensive Objectives

Unit 3—Aural/Oral

Objective: Students will sing subdominant patterns in major and minor tonalities with a neutral syllable.

Unit 4—Verbal Association

Objective: Students will name and sing with solfege syllables the same subdominant major and minor patterns they were taught in unit 5.

TONAL UNITS

Sequential Objectives

Unit 3: Aural/Oral (All singing is done with neutral syllables)

Sequential Objectives:

- 1.) The students sing the resting tone of patterns in major tonality.
- 2.) The students sing subdominant major patterns.
- 3.) The students sing the resting tone of patterns in minor tonality.
- 4.) The students sing subdominant minor patterns.

Unit 4: Verbal Association (All singing is done with solfege syllables)

Sequential Objectives:

- 5.) The students sing the resting tone of patterns in major tonality.
- 6.) The students recognize patterns with the syllables fa, la, and do as subdominant major patterns.
- 7.) The students sing subdominant major patterns.

- 8.) The students sing the resting tone of patterns in minor tonality.
- 9.) The students recognize patterns with the syllables re, fa, and la as subdominant minor patterns.
- 10.) The students sing subdominant minor patterns.

RHYTHM UNITS

Comprehensive Objectives

Unit 3—Aural/Oral

Objective: Students will move to macro beats while chanting macro beat, micro beat, and division patterns in duple meter with a neutral syllable.

Unit 4—Verbal Association

Objective: Students will name the functions of the patterns they were taught in unit 3 and chant them with bear-function syllables.

Unit 5—Aural/Oral

Objective: Students will move to macro beats and micro beats while chanting macro beat, micro beat, and division patterns in triple meter with a neutral syllable.

Unit 6—Verbal Association

Objective: Students will name the functions of the patterns they were taught in unit 5 and chant them with beat-function syllables.

RHYTHM UNITS

Sequential Objectives

Unit 3: Aural/Oral (All chanting is done with a neutral syllable)

Sequential Objectives:

1. The students chant the equivalent of four macro beats in duple meter. The first, second, and fourth beats are macro and micro beats. The third beat is a division pattern.
2. The students chant the equivalent of four macro beats in duple meter. The first, third, and fourth beats are macro and micro beats. The second beat is a division beat.
3. The students chant the equivalent of four macro beats in duple meter. The second, third, and fourth are macro and micro beats. The first beat is a division pattern.
4. The students chant the equivalent of four macro beats in duple meter. The first, second, and third beats are macro and micro beats. The fourth beat is a division pattern.

Unit 4: Verbal Association (All chanting is done with a beat-function syllables)

Sequential Objectives:

5. The students recognize any pattern with ta as a division pattern.
6. The students discriminate between duple micro beats and duple divisions.
7. The students name the rhythmic functions of the following patterns in duple meter. Each set is the equivalent of four macro beats long: a) two macro beats/duple divisions, b) duple divisions/two macro beats, c) duple divisions/four duple micro beats, and d) four duple micro beats/duple divisions.
8. The students chant the equivalent of four macro beats in duple meter. The first, second, and fourth beats are macro and micro beats. The third beat is a division pattern.
9. The students chant the equivalent of four macro beats in duple meter. The first, third, and fourth beats are macro and micro beats. The second beat is a division pattern.
10. The students chant the equivalent of four macro beats in duple meter. The second, third, and fourth beats are macro and micro beats. The first beat is a division pattern.
11. The students chant the equivalent of four macro beats in duple meter. The first, second, and third beats are macro and micro beats. The fourth beat is a division pattern.

Unit 5: Aural/Oral (All chanting is done with a neutral syllable)

Sequential Objectives:

12. The students chant the equivalent of four macro beats in triple meter. The first, second, and fourth beats are macro and micro beats. The third beat is a division pattern.

13. The students chant the equivalent of four macro beats in triple meter. The first, third, and fourth beats are macro and micro beats. The second beat is a division pattern.
14. The students chant the equivalent of four macro beats in triple meter. The second, third, and fourth beats are macro and micro beats. The first beat is a division pattern.
15. The students chant the equivalent of four macro beats in triple meter. The first, second, and third beats are macro and micro beats. The fourth beat is a division pattern.

Unit 6: Verbal Association (All chanting is done with a beat-function syllables)

Sequential Objectives:

16. The students discriminate between triple micro beats and triple divisions.
17. The students name the rhythmic functions of the following patterns in triple meter. Each set is the equivalent of four macro beats long: a) two macro beats/ripple divisions, b) triple divisions/two macro beats, c) triple divisions/six triple micro beats, and d) six triple micro beats/triple divisions.
18. The students chant the equivalent of four macro beats in triple meter. The first, third, and fourth beats are macro and micro beats. The second beat is a division pattern.
19. The students chant the equivalent of four macro beats in triple meter. The first, third, and fourth beats are macro and micro beats. The second beat is a division pattern.
20. The students chant the equivalent of four macro beats in triple meter. The second, third, and fourth beats are macro and micro beats. The first beat is a division pattern.
21. The students chant the equivalent of four macro beats in triple meter. The first, second, and third beats are macro and micro beats. The fourth beat is a division pattern.

Music (Grade 4)

Music (Grade 4) courses provide activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and establishing the ability to discern and critique. Specific course content conforms to any existing state standards for Grade 4.


Grade 4 – Standards Assessment Schedule

[illegible]

[illegible]

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Grade 4 Music Curriculum Map


Pacing Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
September	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7o.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Rhythm	Pulse  (syncopation) 2/4	Jump Right In: The Music Curriculum Music Studio (McGraw-Hill) Game Plan 4: An Active Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Syncopation (performance)
		Melody	Repertoire lines/spaces	-Clear Touch Board/Visuals - Recordings	Singing Recorder (playing technique)
		Harmony	Mallet Technique Canon/round	-Orff Instruments	Maintains each part of the canon or harmony independently and with others
		Form	Theme/Variations (i.e. Twinkle Twinkle)		ABACA form identification through listening and playing

		Timbre	Jazz Ensemble, Classical Ensemble	-Piano/guitar -Mallets -Unpitched Percussion	
October	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Rhythm	Q & A (body percussion) 9	Jump Right In: The Music Curriculum Music Studio (McGraw-Hill)	Syncopation (create)
		Melody	Q & A (Recorder) Recorder- BAG Singing	Game Plan 4: An Active Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend)	Singing Recorder- BAG (playing technique) Recorder- B (identification/play) DRMFSL (read/perform)
		Harmony	Ostinato		
		Form		-Clear Touch Board/Visuals - Recordings	
		Timbre	Dynamics: <i>pp, p, mp, mf, f, ff</i>	-Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	

November	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Rhythm	Q-A (unpitched) 3/4	Jump Right In: The Music Curriculum	
		Melody	Recorder- BAGE Tonal Patterns	Music Studio (McGraw-Hill) Game Plan 4: An Active Music Curriculum	Singing Line/spaces (Treble clef) Recorder- BAG (identification/play)
		Harmony	Simple bordun	Move It! Expressive Movement with Classical Music (J. Feierabend) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
		Form			
		Timbre	Recorder family Orchestral woodwinds		Listening (Orchestral Woodwinds)
		Expressive	Continuation of dynamic ranges		
December	Creating Performing	Rhythm	Accelerando/ ritardando 4/4	Jump Right In: The Music Curriculum	Performance- focus on syncopation

	MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody	Do-do' Major Scale Solfège and Curwin Hand signs	Music Studio (McGraw-Hill)	Singing
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Harmony	Partner Songs	Game Plan 4: An Active Music Curriculum	Recorder- BAGE (playing technique)
	Connecting MU:Cn11.0	Form		Move It! Expressive Movement with Classical Music (J. Feierabend)	
		Timbre	Staccato vs Legato	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
January	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm	Q & A (pitched) Pick-up (anacrusis) Conduct in 3	Jump Right In: The Music Curriculum	
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody	Countermelody Hand signal Ti Slur Recorder- BAGED Ukulele Introduction (suggested)	Music Studio (McGraw-Hill) Game Plan 4: An Active Music Curriculum	Singing DRMFSLT (read/perform) Recorder- BAGE (identification/play)

	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Harmony	Major/Minor Moving bordun	Move It! Expressive Movement with Classical Music (J. Feierabend) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Major/Minor (identification)
		Form	A' (prime)		
		Timbre			
February	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1	Rhythm	Visualize 6/8	Jump Right In: The Music Curriculum Music Studio (McGraw- Hill) Game Plan 4: An Active Music Curriculum	
		Melody	Q/A (end on tonic)		Singing
		Harmony	Ukulele (suggested)		Recorder- BAGED (playing technique)
		Form			

	MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Timbre	Orchestral brass	Move It! Expressive Movement with Classical Music (J. Feierabend) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Identification (Orchestral brass)
March	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1	Rhythm		Jump Right In: The Music Curriculum Music Studio (McGraw-Hill)	Triplet (performance)
		Melody	Ledger lines Scale Glissando Recorder- BAGEDC'	Game Plan 4: An Active Music Curriculum	Singing
		Harmony	Ukulele (suggested)	Move It! Expressive Movement with Classical Music (J. Feierabend)	Recorder- BAGED (Identification/play)
		Form	D.C. al Fine		

	MU:Re9.1 Connecting MU:Cn11.0	Timbre	pp/ff	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
April	Creating Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Rhythm		Jump Right In: The Music Curriculum	
		Melody	Sharp/flat	Music Studio (McGraw- Hill)	Singing Recorder- BAGEDC' (playing technique)
		Harmony	Tonal Center	Game Plan 4: An Active Music Curriculum	
		Form		Move It! Expressive Movement with Classical Music (J. Feierabend)	
		Timbre		-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	

May	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Rhythm	Dotted Quarter+Eighth note combinations	Jump Right In: The Music Curriculum	K-4 Rhythms (create)
		Melody	Barred/Unpitched Percussion	Music Studio (McGraw-Hill)	Singing
		Harmony	I-V	Game Plan 4: An Active Music Curriculum	
		Form		Move It! Expressive Movement with Classical Music (J. Feierabend)	
		Timbre	Orchestral Instruments	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	
			Identify individual members of the brass, woodwind, and percussion family by sound and sight.		
June	Creating Performing MU:Pr4.2 MU:Pr5.1	Rhythm		Jump Right In: The Music Curriculum	K-4 Rhythm Literacy (Emphasis on Takida/syncopation)
		Melody		Music Studio (McGraw-Hill) Game Plan 4: An	Singing Recorder- BAGEDC' (identification/play)

	MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Harmony		Active Music Curriculum Move It! Expressive Movement with Classical Music (J. Feierabend) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Canon/Round (class performance)
		Form	Music Symbols i.e. D.C., D.S.		Identification/Performance (rondo)
		Timbre			Identification (Orchestral brass, woodwinds)

To guide music teachers through tonal and rhythmic development, the comprehensive and sequential objectives listed below can be used. Tonal and rhythm activities can be incorporated into the first or 5-10 minutes of each class session.

Fourth Grade

TONAL UNITS

Comprehensive Objectives

Unit 5—Aural/Oral

Objective: Students will aurally recognize different series of tonic, dominant, and subdominant patterns as being in major or minor tonality.

Unit 6—Symbolic Association

Objective: Students will read and write tonic, dominant, and subdominant patterns in F major and d minor, in treble clef, with solfege syllables.

Unit 7—Generalization-Verbal

Objective: Students will aurally identify different series of familiar and unfamiliar tonic, dominant, and subdominant patterns as being major or minor tonality.

TONAL UNITS

Sequential Objectives

Unit 5: Chaining/Chunking

Sequential Objectives:

- 1.) The students name the tonality of a series of familiar tonic, dominant, and subdominant patterns in either major or parallel minor tonality. (The teacher uses solfege syllables.)
- 2.) The students name the tonality of a series of familiar tonic, dominant, and subdominant patterns in either major or parallel minor tonality. (The teacher uses a neutral syllable.)

- 3.) The students name and compare the tonalities of two consecutive series of familiar patterns in major or parallel minor tonality. (The teacher sings with a neutral syllable.)

Unit 6: Symbolic Association (All singing is done with solfege syllables)

Sequential Objectives:

- 4.) The students read tonic major patterns in F major.
- 5.) The students write tonic major patterns in F major.
- 6.) The students read dominant major patterns in F major.
- 7.) The students write dominant major patterns in F major.
- 8.) The students read tonic minor patterns in d minor.
- 9.) The students write tonic minor patterns in d minor.
- 10.) The students read dominant minor patterns in d minor.
- 11.) The students write dominant minor patterns in d minor.
- 12.) The students read subdominant major patterns in F major.
- 13.) The students write subdominant major patterns in F major.
- 14.) The students read subdominant major patterns in d minor.
- 15.) The students write subdominant major patterns in d minor.

Unit 7: Generalization—Verbal (Students use solfege syllables. The teacher uses a neutral syllable).

Sequential Objectives:

- 16.) The students name the tonality of a series of familiar and unfamiliar tonic, dominant, and subdominant patterns in either major or parallel minor tonality.
- 17.) The students name and compare the tonalities of two consecutive series of familiar and unfamiliar patterns in major or parallel minor tonality.

RHYTHM UNITS

Comprehensive Objectives

Unit 7—Chaining/Chunking

Objective: Students will recognize that different series of macro beat, micro beat, and division patterns are in duple or triple meter. The teacher selects patterns that the students learned in units 1, 3, and 5.

Unit 8—Symbolic Association

Objective: Students will read and write macro beat, micro beat, and division patterns in duple and triple meter with beat-function syllables in 2/4, 4/4, 3/4, and 6/8 meters.

Unit 9—Generalizations-Verbal

Objective: Students will identify that different series of unfamiliar macro beat, micro beat, and division patterns are in duple or triple meter.

RHYTHM UNITS

Sequential Objectives

Unit 7: Chaining/Chunking

Sequential Objectives:

1. The students name the meter of a series of familiar macro beat, micro beat, and division patterns in either duple or triple meter. (The teacher uses beat-function syllables.)
2. The student name the meter o the series of patterns used in exercise 46. (The teacher uses a neutral syllable.)
3. The students name and compare the meters of two series of patterns used in exercise 46. (The teacher uses a neutral syllable.)

Unit 8: Symbolic Association

Sequential Objectives:

4. The students read macro and duple micro beats (quarter notes and eighth notes) in 2/4 meter.
5. The students write macro and duple micro beats (quarter notes and eighth notes) in 2/4 meter.
6. The students read macro and triple micro beats (dotted-quarter notes and eighth notes) in 6/8 meter.
7. The students write macro and triple micro beats (dotted-quarter notes and eighth notes) in 6/8 meter.
8. The students read macro, duple micro, and duple division beats (quarter notes, eighth notes, and sixteenth notes) in 2/4 meter.
9. The students write macro, duple micro, and duple division beats (quarter notes, eighth notes, and sixteenth notes) in 2/4 meter.
10. The students read macro, duple micro, and duple division beats (quarter notes, eighth notes, and sixteenth notes) in 4/4 meter.
11. The students write macro, duple micro, and duple division beats (quarter notes, eighth notes, and sixteenth notes) in 4/4 meter.
12. The students read macro, triple micro, and triple division beats (dotted-quarter notes, eighth notes, and sixteenth notes) in 6/8 meter.
13. The students write macro, triple micro, and triple division beats (dotted-quarter notes, eighth notes, and sixteenth notes) in 6/8 meter.
14. The students read macro, triple micro, and triple division beats (dotted-half notes, quarter notes, and eighth notes) in 3/4 meter.
15. The students write macro, triple micro, and triple division beats (dotted-half notes, quarter notes, and eighth notes) in 3/4 meter.

Unit 9: Generalization-Verbal (The teacher chants with a neutral syllable; the students chant with beat-function syllables.)

Sequential Objectives:

16. The students identify the rhythmic functions of familiar and unfamiliar patterns in duple meter (four macro beats long).
17. The students identify the rhythmic functions of familiar and unfamiliar patterns in triple meter (four macro beats long).
18. The students identify a series of macro beat, micro beat, and division patterns (some familiar and some unfamiliar) as being in either duple or triple meter.
19. The students chant the underlying micro beats of a series of macro beat, micro beat, and division patterns (some familiar and some unfamiliar) in either duple or triple meter.

Music (Grade 5)

Music (Grade 5) courses provide activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and establishing the ability to discern and critique. Specific course content conforms to any existing state standards for Grade 5.

[illegible]

Performing/Presenting/Producing

Analyze, interpret and select artistic work for presentation.

[illegible]

[illegible]

Grade 5 Music Curriculum Map

Pacing Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
September	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding: MU:Re7o.2 MU:Re8.1 MU:Re9.1 Connecting: MU:Cn11.0	Rhythm	Pulse; Dotted Quarter note followed by eighth	Music Studio (McGraw-Hill) Game Plan 5: An Active Music Curriculum -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders Piano barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos Solfege Ladder	Weekly Performance - based evaluation through instructor visual and aural assessment Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion.
		Melody	repertoire; recorder B, A, G		
		Harmony	Phrase; Rondo		
		Form			
		Timbre			

October	Creating: MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm	eighth followed by two sixteenth notes; conduct in 4	Game Plan 5: An Active Music Curriculum -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders Piano barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos Solfege Ladder	Written Assessment Weekly Performance - based evaluation through instructor visual and aural assessment
	Performing: MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody	scale (minor); SR-BAGE		
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Harmony	major/minor; cannon/round		
		Form			
	Connecting MU:Cn11.0	Timbre/Dynamics	expression; mf		
November	Creating: MU:Cr3.2 Performing: MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Rhythm Melody Harmony Form	Major/minor Orchestral families	Game Plan 5: An Active Music Curriculum -Clear Touch Board/Visuals - Recordings -Orff Instruments	Weekly Performance- based evaluation through instructor visual and aural assessment

	<p>Responding: MU:Re7.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting: MU: Co11.0</p>	Timbre		<p>-Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders</p> <p>Piano</p> <p>barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos</p> <p>Solfege Ladder</p>	
December	<p>Creating</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn11.0</p>	<p>Rhythm</p> <p>Melody</p> <p>Harmony</p> <p>Form</p> <p>Timbre</p>	<p>two sixteenth followed by one eighth; mixed meter Counter melody</p> <p>I - IV - V; partner songs</p> <p>1st/2nd endings</p>	<p>Game Plan 5: An Active Music Curriculum</p> <p>-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders</p>	Weekly Performance- based evaluation through instructor visual and aural assessment

				Piano barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos Solfege Ladder	
January	<p>Creating</p> <p>MU:Cr2.1 MU:Cr3.1 MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn11.0</p>	<p>Rhythm</p> <p>Melody</p> <p>Harmony</p> <p>Form</p> <p>Timbre</p>	<p>2/4, 3/4\</p> <p>Do-do' Diatonic Melodies</p>	<p>Game Plan 5: An Active Music Curriculum</p> <p>-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders</p> <p>Piano</p> <p>barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos</p> <p>Solfege Ladder</p>	<p>Weekly Performance-based evaluation through instructor visual and aural assessment</p>

				BX/BM; AX/AM; AX/SX; AG/SG	
February	<p>Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn11.0</p>	<p>Rhythm</p> <p>Melody</p> <p>Harmony</p> <p>Form</p> <p>Timbre</p>	<p>4/4,</p> <p>Major/Minor</p> <p>Consonance/Dissonance</p>	<p>Game Plan 5: An Active Music Curriculum</p> <p>-Clear Touch Board/Visuals - Recordings</p> <p>-Orff Instruments</p> <p>-Piano/guitar</p> <p>-Mallets</p> <p>-Unpitched Percussion</p> <p>seating chart</p> <p>posted rules</p> <p>classroom recorders</p> <p>Piano</p> <p>barred instruments</p> <p>CBB D, G; BX; AX/AM; AG/SG;</p> <p>Guiro conga</p> <p>drums/tubanos</p> <p>Solfege Ladder</p> <p>Xylophone visual</p>	<p>Weekly Performance-based evaluation through instructor visual and aural assessment</p>
March	<p>Creating MU:Cr2.1 MU:Cr3.1</p>	Rhythm	<p>6/8</p> <p>3-Part Canon</p>	Game Plan 5: An	Written Assessment #3

	<p>MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn11.0</p>	<p>Melody</p> <p>Harmony</p> <p>Form</p> <p>Timbre</p>		<p>Active Music Curriculum</p> <p>-Clear Touch Board/Visuals - Recordings</p> <p>-Orff Instruments</p> <p>-Piano/guitar</p> <p>-Mallets</p> <p>-Unpitched Percussion</p> <p>seating chart</p> <p>posted rules</p> <p>classroom recorders</p> <p>Piano</p> <p>barred instruments</p> <p>CBB D, G; BX; AX/AM; AG/SG;</p> <p>Guero conga</p> <p>drums/tubanos</p> <p>Solfege Ladder</p> <p>BX/BM; AX/AM; AX/SX; AG/SG</p> <p>Xylophone visual</p>	<p>Weekly Performance-based evaluation through instructor visual and aural assessment</p>
April	<p>Creating</p> <p>Performing MU:Pr4.2 MU:Pr5.1</p>	<p>Rhythm</p> <p>Melody</p>	Eighth and Sixteenth note combinations.	<p>Game Plan 5: An Active Music Curriculum</p>	<p>Written Assessment #4</p> <p>Weekly Performance-</p>

	MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Harmony Form Timbre	Jazz Ensembles, Classical Ensembles	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders Piano barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos Solfege Ladder BX/BM; AX/AM; AX/SX; AG/SG	based evaluation through instructor visual and aural assessment
May	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing	Rhythm Melody Harmony	Ritard. Accelerando	Xylophone visual Game Plan 5: An Active Music Curriculum	Weekly Performance-based evaluation through instructor

	MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Form Timbre		-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders Piano barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos Solfege Ladder CBB - F BX/BM; AX/AM; AX/SX; AG/SG	visual and aural assessment
June	Creating MU:Cr1:1 MU:Cr2:1 MU:Cr3.1 Performing MU:Pr4.2 MU:Pr4.3.5	Rhythm Melody Harmony Form	Pick Up Notes Jazz, Blues Ensembles Tenuto	DVD, "Die Zauberflöte" W.A. Mozart w/English Subtitles, Royal Opera House. Sir	Student responses to teacher generated questioning through classroom discussion

	<p>Responding MU:Re.7.2.5 MU:Re8.1.5</p> <p>Connecting MU:Cn10 MU:Cn11</p>	Timbre		<p>video projection device and speakers</p> <p>Game Plan 5: An Active Music Curriculum</p> <p>-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders</p> <p>Piano</p> <p>barred instruments CBB D, G; BX; AX/AM; AG/SG; Guiro conga drums/tubanos</p> <p>Solfege Ladder</p>	
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To guide music teachers through tonal and rhythmic development, the comprehensive and sequential objectives listed below can be used. Tonal and rhythm activities can be incorporated into the first or 5-10 minutes of each class session.

Fifth & Sixth Grade

TONAL UNITS

Comprehensive Objectives

Unit 8—Improvisation

Objective: Students will improvise, with solfege syllables, tonic, dominant, and subdominant patterns in major and minor tonalities.

TONAL UNITS

Sequential Objectives

Unit 8: Improvisation (All singing is done with solfege syllables)

Sequential Objectives:

- 1.) The students improvise a tonic major pattern in response to a tonic major pattern.
- 2.) The students improvise a dominant major pattern in response to a dominant major pattern.
- 3.) The students improvise a tonic pattern in response to a tonic minor pattern.
- 4.) The students improvise a dominant pattern in response to a dominant minor pattern.
- 5.) The students improvise a dominant major and a tonic major pattern in response to a dominant major and a tonic major pattern sung by the teacher.
- 6.) The students improvise a dominant minor and tonic minor pattern in response to a dominant minor and a tonic minor pattern sung by the teacher.
- 7.) The students improvise a subdominant major, a dominant major, and a tonic major pattern in response to a subdominant major, a dominant major, and a tonic major pattern sung by the teacher.
- 8.) The students improve a subdominant minor, a dominant minor, and a tonic minor pattern in response to a subdominant minor, a dominant minor, and a tonic minor pattern sung by the teacher.
- 9.) The students improvise five tonic major pitches while the teacher sings five different tonic major pitches in harmony.

- 10.) The students improvise four dominant major pitches and three tonic major pitches while the teacher sings the same harmonic functions in harmony.
- 11.) The students improvise four subdominant major pitches, four dominant major pitches, and five tonic major pitches while the teacher sings the same harmonic functions in harmony.
- 12.) The students improvise five tonic minor pitches while the teacher sings five different tonic minor pitches in harmony.
- 13.) The students improvise four dominant minor pitches and three tonic minor pitches while the teacher sings the same harmonic functions in harmony.
- 14.) The students improvise four subdominant minor pitches, four dominant minor pitches, and five tonic minor pitches while the teacher sings the same harmonic functions in harmony.

RHYTHM UNITS

Comprehensive Objectives

Unit 10—Improvisation

Objective: Students will improvise macro beat, micro beat, and division patterns in duple and triple meter. All chanting will be done with beat-function syllables.

RHYTHM UNITS

Sequential Objectives

Unit 10: Improvisation (All chanting is done with a beat-function syllables)

Sequential Objectives:

1. The students improvise macro-, duple micro-, and divisions patterns (the equivalent of eight macro beats) and chant them at the same time the teacher is chanting a series of duple micro beats (also the equivalent of eight macro beats).
2. The students improvise macro, triple micro, and division patterns (the equivalent of eight macro beats) and chant them at the same time the teacher is chanting a series of triple micro beats (also the equivalent of eight macro beats).

Music (Grade 6)

Music (Grade 6) courses enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and refining the ability to discern and critique. Specific course content conforms to any existing state standards for Grade 6.

[illegible]

Performing/Presenting/Producing

Analyze, interpret and select artistic work for presentation.

[illegible]

[illegible]

Synthesize and relate knowledge and personal experiences to make art.											
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentence. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	MU:Cn10.1.6	Create musical ostinati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea.									
		Relate music to personal accomplishments and experiences.									
		Express and/or share a musical idea or emotion by using technological resources.									
		Identify how sound is created on a variety of instruments and other sounds sources.									
Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.											
11.1. Creating, performing, and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.	MU:Cn11.1.6	Perform folk music from a variety of cultures , including some in foreign languages, and describe the music's role(s) and meaning in its culture of origin.									
		Use technological resources to preserve musical ideas from varied musical styles and repertoire as appropriate to the musical tradition.									

6th Grade Music General Curriculum Map

Pacing Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
September	MU:Re7.2.E MU:Re9.1.6	Rhythm	2/4, 4/4 meters	Music Studio (McGraw-Hill) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders Piano Ukulele Guiro conga drums/tubanos Solfege Ladder	Weekly Performance - based evaluation through instructor visual and aural assessment Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion. Exit Tickets, Classwork, Quiz, Unit Test
		Melody	Sing melodies within an octave		
		Harmony	Discuss Monophonic music & characteristics		
		Form	D.S. al fine		
		Timbre/Expression	Vocal Timbre- introduction		
October	MU:Re7.2.E	Rhythm	2/4, 4/4, 3/4meters	Music Studio (McGraw-Hill)	

				-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders Piano Ukulele Guiro conga drums/tubanos Solfege Ladder	Weekly Performance - based evaluation through instructor visual and aural assessment Students will be observed performing own folk dance. Exit Tickets, Classwork, Quiz, Unit Test
		Harmony	Discuss Monophonic, homophonic music & characteristics		
		Melody			
		Form	Choreograph own folk dance responding to metric feel Perform dance accompanied by live and/or recorded music		
		Timbre/Expression	Vocal Timbre- Soprano, Alto, Tenor, Bass		
November	MU:Pr5.1.E	Rhythm		Music Studio (McGraw-Hill) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Weekly Performance - based evaluation through instructor visual and aural assessment Students will be observed performing written rhythms on pitched and unpitched
	MU:Cr1.1.5	Melody			
	MU:Cr3.2.5 MU:Pr6.1.6	Harmony	Discuss Monophonic, homophonic, heterophonic music & characteristics		

		Form		seating chart posted rules classroom recorders	percussion instruments and body percussion.
		Timbre/Expression	Used Adjectives to describe music: -stuffy, harsh, smooth	Piano Ukulele Guiro conga drums/tubanos Solfege Ladder	Exit Tickets, Classwork, Quiz, Unit Test
December	MU:Cr3.2.5	Rhythm		Music Studio (McGraw-Hill) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders	Weekly Performance - based evaluation through instructor visual and aural assessment Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion. Exit Tickets, Classwork, Quiz, Unit Test
		Melody			
		Harmony	Discuss Monophonic, homophonic, heterophonic music & characteristics		
		Form	Opera (overture, chorus, aria, recitative) (musical)		
		Timbre/Expression			
				Piano Ukulele	

				<p>Guiro conga drums/tubanos</p> <p>Solfege Ladder</p>	
January	MU:Pr4.2.5	Rhythm		<p>Music Studio (McGraw-Hill)</p> <p>-Clear Touch Board/Visuals - Recordings</p> <p>-Orff Instruments</p> <p>-Piano/guitar</p> <p>-Mallets</p> <p>-Unpitched Percussion</p> <p>seating chart</p> <p>posted rules</p> <p>classroom recorders</p> <p>Piano</p> <p>Ukulele</p> <p>Guiro conga drums/tubanos</p> <p>Solfege Ladder</p>	<p>Weekly Performance - based evaluation through instructor visual and aural assessment</p> <p>Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion.</p> <p>Exit Tickets, Classwork, Quiz, Unit Test</p>
		Melody			
		Harmony	Discuss Monophonic, homophonic, heterophonic, polyphonic music & characteristics		
		Form	D.S. al fine		
		Timbre/Expression			
February	MU:Re7.2.6	Rhythm		<p>Music Studio (McGraw-Hill)</p>	<p>Weekly Performance - based evaluation</p>
		Melody	How to read single		

			line melody on the staff	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders Piano Ukulele Guiro conga drums/tubanos Solfege Ladder	through instructor visual and aural assessment Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion. Exit Tickets, Classwork, Quiz, Unit Test
		Harmony	Ukulele technique How to read tablature/chord charts		
		Form	D.C. al Coda		
		Timbre/Expression			
March	MU:Cr1.1.5 MU:Pr4.2.5 MU:Pr4.3.6 MU:Re7.2.6	Rhythm		Music Studio (McGraw-Hill) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Weekly Performance - based evaluation through instructor visual and aural assessment Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion.
		Melody	How to read single line melody on the staff		
		Harmony	Ukulele technique How to read tablature/chord charts		

		Form	Motive: Repetition, Sequence, Contrast	seating chart posted rules classroom recorders Piano Ukulele Guiro conga drums/tubanos Solfege Ladder	Exit Tickets, Classwork, Quiz, Unit Test
April	MU:Cr1.1.5 MU:Cr3.2.5 MU:Pr4.2.5 MU:Pr4.3.6 MU:Re7.2.6	Rhythm		Music Studio (McGraw-Hill)	Weekly Performance - based evaluation through instructor visual and aural assessment Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion. Exit Tickets, Classwork, Quiz, Unit Test
		Melody	How to read single line melody on the staff	-Clear Touch Board/Visuals - Recordings	
		Harmony	Ukulele technique How to read tablature/chord charts	-Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom recorders	
		Form	Symphony (movements)	Piano	
		Timbre/Expression		Ukulele	

				<p>Guiro conga drums/tubanos</p> <p>Solfege Ladder</p>	
May/June	MU:Cr1.1.5	Rhythm		<p>Music Studio (McGraw-Hill)</p> <p>-Clear Touch Board/Visuals - Recordings</p> <p>-Orff Instruments</p> <p>-Piano/guitar</p> <p>-Mallets</p> <p>-Unpitched Percussion seating chart</p> <p>posted rules</p> <p>classroom recorders</p> <p>Piano</p> <p>Ukulele</p> <p>Guiro conga drums/tubanos</p> <p>Solfege Ladder</p>	<p>Students will perform an 8-measure pattern on the ukulele</p> <p>Weekly Performance - based evaluation through instructor visual and aural assessment</p> <p>Students will be observed performing written rhythms on pitched and unpitched percussion instruments and body percussion.</p> <p>Exit Tickets, Classwork, Quiz, Unit Test</p>
	MU:Cr3.2.5	Melody	How to read single line melody on the staff		
	MU:Pr6.1.6	Harmony	Ukulele technique How to read tablature/chord charts		
		Form	Symphony (moments)		
		Timbre/Expression			

The following standard maps can be used by teachers to indicate the month(s) in which content from the Music Curriculum Companion was taught and assessed. This will serve to double check that the standards are being met for each grade in a given academic year.

Music (Grade 7)

Music (Grade 7) courses provide activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and establishing the ability to discern and critique.

[illegible]

Performing/Presenting/Producing

Analyze, interpret and select artistic work for presentation.

[illegible]

[illegible]

Grade 7 Music Curriculum Map

Unit Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
Music Theory	<p>Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn10.0 MU:Cn11.0</p>	<p>Rhythm</p> <p>Melody</p> <p>Harmony</p> <p>Form</p> <p>Timbre/Expressive</p>	<p>Rhythm basics (e.g. call & response; improvisation; dictation)</p> <p>Identify melodic patterns containing steps, skips and leaps when reading music.</p> <p>Notate melodies on the treble staff.</p> <p>Read melodic patterns using the diatonic scale.</p> <p>Read and notate rhythm patterns that include sixteenth notes, dotted notes and corresponding rests.</p>	<p>Unpitched percussion</p> <p>Dry erase boards, markers, erasers</p> <p>Clear Touch Board</p>	<p>Perform rhythm basics individually and/or in groups</p> <p>Informal and formal teacher observation</p> <p>Performance assessment</p> <p>Project-based Assessment</p> <p>Teacher-created rubric</p> <p>Question and answer (call and response)</p> <p>Compare and contrast</p> <p>Class discussion</p>

Performance – Ukulele, Drumming or keyboard	<p>Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn10.0 MU:Cn11.0</p>	Rhythm	Play various strum and accompaniment patterns	Clear Touch Board/Visuals	Informal and formal teacher observation
		Melody	<p>Vocal Technique Singing Folk/Simple Melodies</p> <p>Sing or play music written in two or more parts from a varied repertoire of music.</p>	Recordings	Question and answer (call and response)
		Harmony	Play accompaniments in a varied repertoire of music	Performance Instruments – Ukulele, Drums and/or keyboards	Performance assessment
		Form	Phrase Movement		Project-based Assessment
		Timbre/Expressive	Use dynamics in performance		Teacher-created rubric
					Compare and contrast
					Class discussion

Musical Theatre	Creating MU:Cr1.1 MU:Cr2.1	Audience Etiquette	Consistently demonstrate concert etiquette as an active listener or participant	Textbook and other appropriate materials. Streaming or DVD of full musical and/or musical clips Clear Touch Board/Visuals	Informal and formal teacher observation Teacher-created rubric Project-based Assessment Compare and contrast Class discussion
			Identify and describe styles, theme and composer associated with the musical being studied. Compare and contrast musicals and/or clips from several musicals. Compare and contrast the functions of musicals.		

Student Research	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Rhythm Harmony Form Timbre/Expressive	Skills and practices to be determined by research topic selected. As determined by research topic (vocal groups harmony or orchestral playing, etc...) As determined by research topic (instruments used by group or composer, Subject matter, etc...)	Topic options discussed and determined between teacher and students Book and internet research Clear Touch Board/Visuals	Informal and formal teacher observation Teacher-created rubric Project-based Assessment Compare and contrast Class discussion
Periods of music – Music History and Cultural Context	Creating Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1	Rhythm Melody Harmony	Identify and describe cultures, musical styles, composers and historical periods associated with the music literature being studied.	Textbook or other appropriate materials Clear Touch Board/Visuals	Informal and formal teacher observation Question and answer (call and response) Performance assessment Project-based Assessment Teacher-created rubric

	MU:Re9.1 Connecting MU:Cn10.0 MU:Cn11.0	Form Timbre/Expressive Audience Etiquette	Compare and contrast musical periods and styles. Compare and contrast the functions of music in a variety of cultures. Consistently demonstrate concert etiquette as an active listener or participant		Compare and contrast Class discussion
Careers in Music	Creating Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting	Rhythm Harmony	Skills and practices to be determined by research topic selected. As determined by research topic (vocal groups harmony or orchestral playing, etc...)	Textbook or other appropriate materials Clear Touch Board/Visuals	Informal and formal teacher observation Question and answer (call and response) Performance assessment Project-based Assessment Teacher-created rubric

	MU:Cn10.0 MU:Cn11.0	Form/style	As determined by research topic		Compare and contrast Class discussion
		Timbre/Expressive	As determined by research topic (instruments used by group or composer, Subject matter, etc...)		

The following standard maps can be used by teachers to indicate the month(s) in which content from the Music Curriculum Companion was taught and assessed. This will serve to double check that the standards are being met for each grade in a given academic year.

Music (Grade 8)

Music (Grade 8) courses provide activities to enable students to create and perform music, listen and respond to musical compositions, and incorporate their musical experiences with other activities and subjects. Course content usually involves understanding music as creative expression and communication, developing skill with the voice and/or musical instruments, and establishing the ability to discern and critique. Specific course content conforms to any existing state standards for Grade 8.

[illegible]

[illegible]

[illegible]

[illegible]

Grade 8 Music Curriculum Map

Unit Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
Music Theory	<p>Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7o.2 MU:Re8.1 MU:Re9.1</p> <p>Connecting MU:Cn11.0</p>	<p>Rhythm</p> <p>Melody</p> <p>Harmony</p> <p>Form</p> <p>Timbre</p>	<p>Rhythm basics (e.g. call & response; improvisation; dictation)</p> <p>Identify melodic patterns containing steps, skips and leaps when reading music.</p> <p>Notate melodies on the treble staff.</p> <p>Read melodic patterns using the diatonic scale.</p> <p>Read and notate rhythm patterns that include sixteenth notes, dotted notes and corresponding rests.</p>	<p>Unpitched percussion</p> <p>Dry erase boards, markers, erasers</p> <p>Clear Touch Board</p>	<p>Perform rhythm basics individually and/or in groups</p> <p>Informal and formal teacher observation</p> <p>Performance assessment</p> <p>Project-based Assessment</p> <p>Teacher-created rubric</p> <p>Question and answer (call and response)</p> <p>Compare and contrast</p> <p>Class discussion</p>

Performance- Ukelele, Drumming, Keyboard	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm	Play various strum and accompaniment patterns	Clear Touch Board/Visuals	Informal and formal teacher observation
		Melody	Vocal Technique Singing Folk/Simple Melodies Sing or play music written in two or more parts from a varied repertoire of music.	Recordings Performance Instruments – Ukulele, Drums and/or keyboards	Question and answer (call and response) Performance assessment Project-based Assessment
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1				Teacher-created rubric
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1	Harmony	Play accompaniments in a varied repertoire of music		Compare and contrast
	Connecting MU:Cn11.0	Form	Phrase movement		Class discussion
		Timbre	Use various dynamics appropriately in performance		
Musical Theatre	Creating MU:Cr2.1 MU:Cr3.1	Audience Etiquette	Consistently demonstrate concert etiquette as an active listener or participant.	Textbook and other appropriate materials.	Informal and formal teacher observation

	<p>MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0</p>	<p>Musical Theatre exploration</p> <p>Expressive</p>	<p>Identify and describe styles, theme and composer associated with the musical being studied.</p> <p>Compare and contrast musicals and/or clips from several musicals. Compare and contrast the functions of musicals.</p>	<p>Streaming or DVD of full musical and/or musical clips</p> <p>Clear Touch Board/Visuals</p>	<p>Teacher-created rubric</p> <p>Project-based Assessment</p> <p>Compare and contrast</p> <p>Class discussion</p>
Student Research	<p>Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2</p> <p>Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1</p> <p>Responding MU:Re7.2 MU:Re8.1</p>	<p>Rhythm</p> <p>Melody</p> <p>Harmony</p> <p>Form</p> <p>Timbre</p>	<p>Skills and practices to be determined by research topic selected.</p> <p>As determined by research topic (vocal groups harmony or orchestral playing, etc...)</p> <p>As determined by research topic (instruments used by group or composer, Subject matter, etc...)</p>	<p>Topic options discussed and determined between teacher and students</p> <p>Book and internet research</p> <p>Clear Touch Board/Visuals</p>	<p>Informal and formal teacher observation</p> <p>Teacher-created rubric</p> <p>Project-based Assessment</p> <p>Compare and contrast</p> <p>Class discussion</p>

	MU:Re9.1 Connecting MU:Cn11.0				
Periods of music – Music History and Cultural Context	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm	Identify and describe cultures, musical styles, composers and historical periods associated with the music literature being studied. Compare and contrast musical periods and styles.	Textbook and other appropriate materials.	Informal and formal teacher observation
	Performing MU:Pr4.1 MU: Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody		Streaming of various recordings throughout music history	Question and answer (call and response)
	Responding MU:Re7.2 MU:Re8.1	Harmony		Clear Touch Board/Visuals	Performance assessment
		Form			Project-based Assessment Teacher-created rubric

	MU:Re9.1 Connecting MU:Cn10.1 MU:Cn11.	Timbre			Compare and contrast Class discussion
Careers in Music	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	Rhythm	Skills and practices to be determined by research topic selected.	Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Informal and formal teacher observation
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Harmony	As determined by research topic (vocal groups harmony or orchestral playing, etc...)		Question and answer (call and response) Performance assessment
	Responding MU:Re7.2 MU:Re8.1	Form/Style	As determined by research topic		Project-based Assessment

	<p>MU:Re9.1</p> <p>Connecting</p> <p>MU:Cn10.1</p> <p>MU:Cn11.1</p>	Timbre/ Expression	As determined by research topic (instruments used by group or composer, Subject matter, etc...)		<p>Teacher-created rubric</p> <p>Compare and contrast</p> <p>Class discussion</p>
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***Jump Right In:**

The Comprehensive Music Curriculum

Three Stage Approach to Learning (Whole/Part/Whole)

- Stage 1 Experience music in all tonalities, meters, timbres in Classroom Activities. Techniques may include singing, chanting, moving, dancing, listening, playing instruments, creating and improvising, reading, writing, and performing. At Stage 1, students experience music in a holistic way. Music content, such as different tonalities and meters, is introduced in Stage 1.
- Stage 2 Study music through Learning Sequence Activities. During Learning Sequence Activities, children respond to themselves and in a group to patterns performed by the teacher. Students are studying the parts of music by learning a specific vocabulary of tonal and rhythm patterns. Music skills, such as the association of tonal and rhythm solfege, and music reading, are introduced in Stage 2.
- Stage 3 Understand music in all tonalities and meters in Classroom Activities. Content experienced in Stage 1 is woven together with skills learned in Stage 2 to provide understanding and comprehension in music. This understanding results in students engaging in music activities in a more sophisticated way than in Stage 1. As in Stage 1, students experience music in a holistic way.

Stage 1	Stage 2	Stage 3				
WHOLE	PART	WHOLE				
Experience the Whole	Study the Parts	Understand and Comprehend the Whole				
CLASSROOM ACTIVITIES	LEARNING SEQUENCE ACTIVITIES	CLASSROOM ACTIVITIES				
<ul style="list-style-type: none">• Singing• Chanting• Moving and Dancing• Playing Instruments• Playing Games• Creating and Improvising• Reading and Writing Music• Performing	<table><tr><th>Discrimination</th><th>Inference</th></tr><tr><td><ul style="list-style-type: none">• Aural/Oral• Verbal Association• Partial Synthesis• Symbolic Association• Composite Synthesis</td><td><ul style="list-style-type: none">• Generalization Aural/Oral• Generalization Verbal• Creative/Improvisation• Generalization Symbolic• Theoretical Understanding</td></tr></table>	Discrimination	Inference	<ul style="list-style-type: none">• Aural/Oral• Verbal Association• Partial Synthesis• Symbolic Association• Composite Synthesis	<ul style="list-style-type: none">• Generalization Aural/Oral• Generalization Verbal• Creative/Improvisation• Generalization Symbolic• Theoretical Understanding	<ul style="list-style-type: none">• Singing• Chanting• Moving and Dancing• Playing Instruments• Playing Games• Creating and Improvising• Reading and Writing Music• Performing
Discrimination	Inference					
<ul style="list-style-type: none">• Aural/Oral• Verbal Association• Partial Synthesis• Symbolic Association• Composite Synthesis	<ul style="list-style-type: none">• Generalization Aural/Oral• Generalization Verbal• Creative/Improvisation• Generalization Symbolic• Theoretical Understanding					

MODES OF PERFORMANCE

SINGING

Singing is the most fundamental means of musical performance. Singing is musically rich, because it involves both the rhythmic and the tonal elements of music. When singing, students have an opportunity to apply what they have learned aurally to their own musical performance without needing to develop the sophisticated technical skills that are needed, for example, to play an instrument. Students can engage in singing in groups and individually.

MOVING

Movement is essential to musical development, for whenever one performs or listens to music with comprehension, one is also covertly or even overtly moving to that music. Movement provides fundamental readiness for the understanding of rhythm and for the understanding of style. Through movement, students can develop beat competency.

CHANTING

Chanting is a means of vocal rhythmic performance. Students can engage in chant through groups or individually. As with singing, students have an opportunity to apply what they have learned aurally to their own musical performance without needing to develop sophisticated technical skills.

PLAYING INSTRUMENTS

Students who have been actively engaged in music making through singing, chanting, and moving will learn to apply what they have learned to playing instruments. First, students develop readiness by observing models and by having an opportunity to explore the instruments with no expectation toward correctness. Then, they transfer what they have learned to audiate to their instrumental performance.

MUSIC READING

Children learn to understand language aurally and to speak before they learn to read and write. Likewise, students learning music must first learn to comprehend aurally and perform music before they learn to read music. Students should develop a rich aural and oral music vocabulary. Eventually, through guided instruction, they will learn to recognize this vocabulary in notation.

LISTENING

Listening is essential for learning music. In order to develop appropriate musical concepts, students must listen to and observe excellent musical models. Eventually, students who were actively engaged in music making through singing, chanting, moving, and playing instruments will be able to apply to listening what they have learned while making music.

MUSIC APTITUDE

Every child has the potential to achieve in music. This potential, called music aptitude, is normally distributed among the population at birth and is developmental. Simply put, the quality of a child's music environment affects the level of a child's music aptitude until that child is approximately nine years old. After that time, a child will be able to achieve in music to the level that his or her stabilized music aptitude and musical environment will allow. In light of this, the importance of general

music instruction for young children becomes clear. Elementary general music teachers are not only responsible for teaching children music, they are also responsible for maintaining and improving children's lifelong potential to learn music.

Really, children have several aptitudes that relate to music. Some children are stronger tonally and other are stronger rhythmically. We, as teachers, must know the levels of our students' music aptitudes in order to teach to individual differences. We need to challenge those with high aptitude by presenting them with tasks that will challenge them to achieve to their full potential, and we need to give students with low aptitude extra help. This will prevent boredom for some and frustration for others.

MEASUREMENT, EVALUATION, AND TESTING

It is recommended that teachers use a variety of measurement tools to evaluate students' music aptitude and music learning. Standardized tests and measurement tools that provide evidence of reliability and validity and, therefore, make it possible for individual teachers to measure objectively their own students' musical performances and learning. Recommended measures fall naturally into two categories: standardized tests of music aptitude and tests of music achievement.

Standardized Tests of Music Aptitude	Tests of Music Achievement
Primary Measures of Music Audiation A test of developmental music aptitude for children in kindergarten through third grades	Iowa Tests of Music Literacy A standardized, multi-level test of tonal and rhythm listening, reading, and writing skills for students in fourth through twelfth grades
Intermediate Measures of Music Aptitude A test of developmental music aptitude for children in first through fourth grades	Performance Based Music Achievement Tests With standardized administration procedures, recorded performances, and rating scales that include at least three dimensions (tonal, rhythm, and expression) to provide objection information about each student's music performance
Musical Aptitude Profile A test of stabilized music aptitude for children in fourth through twelfth grades	Paper and Pencil Music Achievement Tests With standardized answer sheets for administration procedures to provide objective information about each student's understanding of what they have learned

A standardized music aptitude test should be administered to all students prior to instruction so that teaching may be directed toward each student's individual strengths and weaknesses. The purpose of administering a standardized test of music aptitude is to improve instruction. With objective information about each student's music aptitudes, teachers can plan effective teaching to meet each student's needs. With objective information about each student's music achievement, or music learning, teachers can better evaluate student progress and each student's relative standing within a group of peers.

*Taggart, C. C., Bolton, B. M., Reynolds, A. M., Valerio, W. H., & Gordon, E. E. (2004). *Jump right in: The music curriculum*. Chicago, IL: GIA Music.

Resources:

Get America Singing...Again

Get America Singing...Again volume 2

Making Music

Music Studio

Spotlight on Music

website: my.mheducation.com

Voices in Concert

website: my.mheducation.com

Recorder Karate

Trip to BPO

Music Rug

Posters

Music Flash Cards

Rhythm Cards

Music Staff Cards

Notation Tools

Music Books (e.g. Activity books in addition to Music Studio)

***Hand instruments should be purchased in a set of 25*

Piano Keyboards

Orff Instruments

Ukulele

Recorders

Claves

Lummi Sticks

Shakers (egg Shakers or others)

Sand blocks

Triangle set

Hand drums

Scarves

Jingle bells

Parachute

Bean bags

Acoustic guitar

Bells

Orff Instruments & Mallets

Xylophones

Metallophones

Glockenspiels

Bass Bars

Wood Blocks (various designs)

Temple Blocks

Boom Wackers

Castanets

Claves

Finger cymbals

Joia Tubes

Bucket Drumming- Rhythm Lids

Cymbals

Pre-K – 8 General Music

6-12 Choral Music

Lummi Sticks
Scarves
Streamers
Stretchy Bands
Puppet(s)
Slide whistle
Train whistle
Owl Whistle
Cabasa
Tambourines

Instrument Abbreviations:

SG	Soprano Glockenspiel
AG	Alto Glockenspiel
SM	Soprano Metallophone
SX	Soprano Xylophone
AM	Alto Metallophone
AX	Alto Xylophone
BM	Bass Metallophone
BX	Bass Xylophone
CBB	Contra Bass Bars
CW	Clockwise
CCW	Counter Clockwise
D₁	High Do
L₁	Low La
S₁	Low So
Q - A	Question - Answer
SR	Soprano Recorder
Ms.	Measure
Vs.	Verse

Sample Assessment Tools

Example of Additive Rating Scale

Student Exam Expectations: The student will demonstrate executive skills/instrumental technique by performing a folk song from the repertoire in class or learned independently.

Rating Scales:

Executive Skills (Additive: 0-5)

The student displayed:

1. appropriate posture
1. appropriate instrument position
1. appropriate hand position
1. appropriate embouchure (mouth) formation
1. appropriate instrument assembly

Expressive Dimension (Additive: 0-5)

1. The student gives movement to music
1. The student demonstrates an understanding of dynamics in this context
1. The student plays with characteristic tone quality
1. The student plays with appropriate style of articulation
1. The student demonstrates appropriate musical phrasing

Example of a Continuous Rating Scale

Student Exam Expectations: The student will demonstrate competence in singing major and minor tonal patterns and chanting duple and triple rhythm patterns. The student will echo the teacher.

Tonal Dimension (Continuous: 1-5)

1. The student is still developing a sense of tonality
2. The student performs the first and/or last note correctly
3. The student performs some (4 or less) tonic and dominant patterns correctly
4. The student performs most tonic and dominant patterns correctly
5. The student consistently performs all patterns in two functions correctly

Rhythm Dimension (Continuous: 1-5)

1. The student is still developing a steady beat
2. The student maintains a consistent tempo (steady beat)
3. The student performs some (2 or less) macro beat and micro beat patterns correctly
4. The student performs most macro beat and micro beat patterns correctly
5. The student consistently performs all patterns in two functions correctly

SAMPLE – Music Artist Research Project

Instructions:

Create a PowerPoint presentation about a music artist, composer, or band of your choice. Your presentation should include the following categories, with a minimum of nine slides:

1. **Title:** Title slide with your artist's full name, date of birth, pictures, etc.
2. **Top Songs:** List your artist's top songs. List at least 5 songs, the year they were released, pictures or stills from music videos.
 - ☐ Watch and listen to the music videos; include a link to 1 clean version.
 - ☐ Include a few pictures from music videos
3. **Albums:** List all of the albums released by your artist, along with their year of release. If your artist doesn't have many albums, you may list EP's as well. Include pictures of album covers.
4. **Backstory:** Find information about your artist from before they were famous.
 - ☐ Where did they grow up?
 - ☐ What were their interests?
 - ☐ Include at least 2 pictures from when they were young.
 - ☐ Watch at least 1 video interview or listen to at least 1 podcast where your chosen artist talks about when they growing up.
5. **How they became famous:** What events happened that lead to your artist's fame? Did they get a lucky break or did they slowly build their following?
 - ☐ Watch at least 2 video interviews or listen to at least 2 podcasts where your chosen artist talks about their story. Include a link in your PowerPoint.
6. **Inspiration:** Research information about the musicians that inspired your artist. What kind of music did they listen to growing up? Include pictures of those musicians.
7. **Genre:** What genre of music does your artist make? If it doesn't fit into one category, list the different styles that they take from. Does your artist bring anything new to their genre of music? Do they collaborate with any other artists in their genre?
8. **Why do you like this artist?** What about this artist appeals to you? Is it only their music, or is it their attitude, style, personality and other things? Explain in several sentences and include pictures. If you do not like them, explain what was interesting about them that you decided to do this project.
9. **Works cited page:** List all the websites used for the project. Google is not a source; it is a vehicle to get to the sources. When you "Google" something and then click on a link from the results, the link you click on is the source. Make sure to copy and past the URL when you're researching.

Each category should be at least one slide long, but you may want to put some categories on multiple pages.

Grading:

Instructor to provide guidance about grading.

Example Rubric for Measuring Elements

	1	2	3	4
Beat: Students will identify examples of beat	Rarely keeps a steady beat.	Sometimes keeps a steady beat.	Usually keeps a steady beat.	Always keeps a steady beat.
Pitch: Students will identify high and low pitch sounds	Rarely shows correct pitch level with arm motion or movement.	Sometimes shows correct pitch level with arm motions or movements.	Usually show correct pitch level with arm motions of movement.	Always shows correct pitch level with arm motions or movements.
Dynamics: Students will identify examples of dynamics	Rarely demonstrates dynamic levels correctly (by tapping or pulling hands apart).	Sometime demonstrates dynamic levels correctly (by tapping or pulling hands apart).	Usually demonstrates dynamic levels correctly (by tapping or pulling hands apart).	Always demonstrates dynamic levels correctly (by tapping or pulling hands apart).
Tempo: Students will identify different tempi.	Rarely identifies tempo correctly.	Sometimes identifies tempo correctly.	Usually identifies tempo correctly.	Always identifies tempo correctly.

Examples of activities to assess beat:

- Conductor of the day
- Play copycat and assess each of the leaders
- Observe and assess your students as the class taps the beat. If a majority of your students are successful, take note of who are not.

Example activity to assess high and low sounds:

- Ask the students to show how the melody goes with their arm movements. Observe and take note. If a majority of your student who are successful, take note of those who are not.

Example activity for assessing dynamics:

- Ask students to tap the beat. Use small taps if the music is soft and larger taps if it loud. Observe and assess. Choose 5-6 students per day to asses. Repeat the activity each music class until you have observed and assessed the entire class.

Example activities to assess tempo:

- Ask the students to listen to a piece of music. Ask individual students to tell you the tempo.
- Give students cards that say “slow,” “medium,” and “fast.” Have them hold up the card that describes the tempo.
- When the students can read enough to circle words, you can distribute a worksheet with the three words on it and have them listen to 4 examples and circle the correct tempo of each.

Essential Questions for Anchor Standards

When developing lesson plans, keep in mind the following essential questions as they relate to the standard objectives:

Anchor Standards	Essential questions
1. Generate and conceptualize artistic ideas and work.	1.1 How do musicians generate creative ideas?
2. Organize and develop artistic ideas and work.	2.1 How do musicians make creative decisions?
3. Refine and complete artistic ideas and work.	3.1 How do musicians improve the quality of their creative work?
	3.2 How does sharing creative musical ideas demonstrate expressive intent?
	3.2b. What personal purpose does sharing creative musical ideas serve?
Performing/Presenting/Producing 4. Analyze, interpret and select artistic work for presentation.	4.1 How do performers select repertoire?
	4.2 How does understanding the structure and context of musical works inform performance?
	4.3 How do performers interpret musical works?
5. Develop and refine artistic techniques and work for presentation.	5.1 When is a performance judged ready to present?
	5.1b How do musicians improve the quality of their performance?
6. Convey meaning through the presentation of artistic work.	6.1 How are expressive intent and technical accuracy demonstrated through the sharing of prepared musical work?
	6.1b How do context and the manner in which musical work is presented influence audience response?
Responding	7.1 How do individuals choose music to experience?

7. Perceive and analyze artistic work.	7.2 How does understanding the structure and context of music inform a response?
8. Interpret intent and meaning in artistic work.	8.1 How do we discern the musical creator's and performer's expressive intent?
9. Apply criteria to evaluate artistic work.	9.1 How do we judge the quality of musical work(s) and performance(s)?
Connecting 10. Synthesize and relate knowledge and personal experiences to make art.	10.1 How does music deepen our understanding of ourselves, promote creative expression, and encourage productive collaboration?
	10.1b What inspires and informs the creative work of musicians?
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	11.1 How does music help us understand the lives of people of different times, places, and cultures?
	11.1b How does music help preserve personal and cultural insights and values?

Movement Skill Planning Chart

	Kindergarten – Sept. to Jan	Kindergarten – February to June	First Grade – Sept to Jan	First Grade – February to June	Second Grade – Sept to Jan	Second Grade – February to June	Third Grade – Sept to Jan	Third Grade – February to June	Fourth Grade – Sept to Jan	Fourth Grade – February to June	Fifth Grade – Sept to Jan	Fifth Grade – February to June
Laban Effort Element												
Flow – Free												
Flow – Bound												
Weight – Light/Gentle												
Weight – Heavy/Strong												
Space – Indirect												
Space – Direct												
Time – Sustained												
Time – Sudden												
Locomotor Movement												
Walk												
Sneak												
Jump												
Skip												
Gallop												
Run												
Non-Locomotor Movement												
Stretch												
Bend												
Curl												
Sway												
Swing												
Twist												
Weikart Inspired												
Static												
Dynamic												
Single												
Sequenced												
Symmetrical												
Asymmetrical												
Mirroring												
Reversal												
Other												
Body Awareness												
Open shapes												
Closed shapes												
Self space												
Shared Space												

Reese, J., Shouldice, H. N., & Bailey, J. M. (2021). *Q & A for MLT: General music perspectives on music learning theory*. Chicago, IL: GIA Music.

Basic Lesson Plan Planning Chart

	LP1	LP2	LP3	LP4	LP5	LP6
Grade Level:						
Date (write in box)						
Enter an X in the box for each item in the list below included in the lesson plan.						
Tonal/Pitch						
Tonal Patterns						
Resting Tone						
Creativity/Improvisation						
Vocal Exploration						
Notation Readiness (iconic-pitch)						
Standard Notation						
Learning Sequence Activity						
Other (write in box)						
Rhythm						
Rhythm Patterns						
Micro/Macro						
Creativity/Improvisation						
Notation Readiness (rhythm)						
Standard Notation						
Learning Sequence Activity						
Other (write in box)						
Movement						
Body Awareness						
Flow-Bound						
Flow-Free						
Space-Direct						
Space-Indirect						
Weight-Heavy/Strong						
Weight-Light/Gentle						
Locomotor						
Steady beat						
Other (write in box)						
Tonality						
Major						
Minor						
Mixolydian						
Dorian						
Lydian						
Phrygian						
Locrian						
Multitonal						
Meter						
Duple						
Triple						
Combined						
Unusual paired						
Unusual unpaired						
Multimetric						
Materials						
Rhythm Sticks						
Beanbags						
Scarves						
Shakers						
Jingle Bells						
Tone Bars (D-A)						
Unpitched Percussion						
Stretchy Band						
Parachute						
Other (vocal exploration cards, etc.)						

Instrument Planning Chart

	Kindergarten – Sept. to Jan	Kindergarten – February to June	First Grade – Sept to Jan	First Grade – February to June	Second Grade – Sept to Jan	Second Grade – February to June	Third Grade – Sept to Jan	Third Grade – February to June	Fourth Grade – Sept to Jan	Fourth Grade – February to June	Fifth Grade – Sept to Jan	Fifth Grade – February to June
Barred Instruments												
Parallel Bordun (Simple Bordun) with steady beat												
Alternating Bordun (Broken Bordun) with steady beat												
Parallel Bordun with simple rhythm												
Alternating Bordun with simple rhythm												
Level Bordun												
Crossover Bordun												
Melodic Ostinati												
Harmonic Progression – Chord Roots												
Pentatonic-based improvisation												
Harmonic-based improvisation												
Rhythm Instruments												
Steady Beat												
Simple Rhythmic Ostinati												
Complicated Rhythmic Ostinati												
Rhythmic Improvisation												
Recorder												
B, A, G												
F#, low-E, low-D												
High-C, high-D, B-flat												
Improvisation												
Ukulele												
C												
F9 – Hawaiian F												
Am												
F												
G7												
G												
D												
A7												
Steady-beat strum												
Rhythmic strum-no syncopation												
Rhythmic strum-syncopation												

Reese, J., Shouldice, H. N., & Bailey, J. M. (2021). *Q & A for MLT: General music perspectives on music learning theory*. Chicago, IL: GIA Music.

The 2024 Music Curriculum was prepared by the following Niagara Falls City School District Music Teachers:

Primary Music Curriculum (P-2)

- Philip Briatico
- Veronica Schucker
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Intermediate Music Curriculum (3-6)

- Philip Briatico
- Adriel Kedley
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Preparatory Music Curriculum (7-8)

- Angela Frommert
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