

# Music Curriculum PK—8

### Principles of the music curriculum:

- 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*.
- 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.

<sup>&</sup>lt;sup>1</sup>Bluestine, 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/glock enspiel	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 pp, p, mp, mf, f, ff 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 own folk dance responding to metric feel
			Choreograph movement to accompanied music	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 changes in meter and tonality  Recognize chord changes
			Identify Major/Minor	Programmatic music – analyze story using musical elements  Listen Critically and reflect on own and others performance, using musical terminology

#### Music Curriculum Companion –Intermediate (Grades 7-8)

Careers in MusicRhythm basics DictationRhythm basics DictationMusical TheatreTreble clef notation (lines, spaces)Treble clef notation (lines, spaces, ledger lines all below staff)ExpressivePerforming on Instruments CompositionPerforming on InstrumentsTone Color/TimbreInstrument familiesInstrument familiesFormComposition (such as AB, ABA, AABA)Composition (such as AB, ABA, AABA, Rondo)ExpressivePerforming on InstrumentsPerforming on InstrumentsCreatingCompositionComposition	
Musical TheatreTreble clef notation (lines, spaces)Treble clef notation (lines, spaces, ledger lines all below staff)ExpressivePerforming on Instruments CompositionPerforming on InstrumentsTone Color/TimbreInstrument familiesInstrument familiesFormComposition (such as AB, ABA, AABA)Composition (such as AB, ABA, AABA, Rondo)ExpressivePerforming on InstrumentsPerforming on InstrumentsCreatingCompositionComposition	
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Creating Composition Composition	
Instrument families Instrument families	
Listening Repertoire Dictation Dictation	
Composers Composers	
Musical theater Musical theater	
Instrument families Instrument families	
Cultural Relevance         Student research of an artist         Student research of an artist	
World Music World Music	
Musical Theatre Jazz	
Reading a script/libretto 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.

Pre-Kindergar	Pre-Kindergarten – Music Standards				N	D	J	F	M	Α	M	J
Creating.												
1. Generate and conceptualize a	rtistic ideas and work.											
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.PK	a. With substantial <b>guidance</b> , <b>explore</b> and experience a variety of music.										
2. Organize and develop artistic i	ideas and work.											
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.PK	a. With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).										
		b. With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.										
3. Refine and complete artistic id	leas and work.								•			
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.PK	a. With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining musical ideas.										

3.2. Musicians' presentation of	MU:Cr3.2.PK	a. With substantial guidance,					
creative work is the culmination		share revised musical ideas with					
of a process of creation and		peers.					
communication.		i i					
Performing/Presenting/Producing	ng						
4. Analyze, interpret and select a	rtistic work for presentati	on.					
4.1. Performers' interest in and	MU:Pr4.1.PK	a. With substantial guidance,					
knowledge of musical works,		demonstrate and state					
understanding of their own		preference for varied musical					
technical skill, and the context		selections provided by the					
of a performance influence the		teacher.					
selection of repertoire.							
4.2. Analyzing creators' context	MU:Pr4.2.PK	a. With substantial guidance,					
and how they manipulate		explore and demonstrate					
elements of music provides		awareness of music contrasts.					
insight into their intent and							
informs performance.							
4.3. Performers make	MU:Pr.4.3.PK	a. With substantial guidance,					
interpretive decisions based on		explore music's expressive					
their understanding of context		qualities (such as voice quality,					
and expressive intent.		dynamics, and tempo).					
5. Develop and refine artistic tech	nniques and work for pres	entation.					
5.1. To express their musical	MU:Pr5.1.PK	a. With substantial guidance,					
ideas, musicians analyze,		practice and demonstrate what					
evaluate, and refine their		they like about their own					
performance over time through		performances.					
openness to new ideas,							
persistence, and the application							
of appropriate criteria.							
		b. With substantial guidance,					
		apply personal, peer, and					
		teacher <b>feedback</b> to <b>refine</b>					
		performances.					
		c. Respond appropriately to					
		aural and visual cues.					
6. Convey meaning through the p	resentation of artistic wo	rk.	 	 	 	 	

6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.K	a. With substantial <b>guidance</b> , <b>perform</b> music with <b>expression</b> .						
		b. Respond appropriately to aural and visual cues.						
Responding								
7. Perceive and analyze artistic wo	rk.							
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.PK	a. With substantial <b>guidance</b> , state personal interests and <b>demonstrate</b> why they prefer some teacher-provided music selections over others.						
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.PK	a. With substantial <b>guidance</b> , <b>explore</b> musical contrasts in music.						
8. Interpret intent and meaning in	artistic work.			•	-	•		
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.PK	a. With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).						
9. Apply criteria to evaluate artistic	work.							
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.PK	a. With substantial <b>guidance</b> , talk about personal and <b>expressive</b> preferences in music.						
Connecting								

10. Synthesize and relate knowle	dge and personal experiences to	o make art.					
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	MU:Cn10.1.PK	a. <b>Explore</b> and imitate sounds found in the environment.					
,		b. Imagine and describe places, times, and reasons for making and listening to music. c. Illustrate musical ideas					
		through <b>movements</b> (such as dramatizations of books or stories).					
		d. Manipulate music concepts (such as tempo, and dynamics) in order to express ideas.					
11. Relate artistic ideas and work	s with societal, cultural and hist	orical context to deepen understanding	g.				
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.PK	a. <b>Perform/Explore</b> folk music from a variety of <b>cultures</b> .					
		b. With substantial guidance, explore personal preferences for varied musical styles and repertoire.					

## **Grade Pre-Kindergarten Music Curriculum Map**

Pacing Guide	Standards	Content	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments and Benchmarks
September	Creating	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
	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	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	Observation i.e Movement vs. No movement OR Playing vs. Not playing
		Timbre	Explore the sounds created with classroom instruments	-Stuffed Animals  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	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books	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	H/L Sirens Same/Different  Echo teacher-led melodic patterns  Repertoire with a variety of modes and tonalities	-Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc Music Studio Speakers	Class Recognition / performance of H/L  Teacher formal and informal observation
		Harmony		Recordings -Piano -Puppets	
		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 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	Rhythm Melody	Pulse (Steady beat)  H/L Sirens Same/Different Repertoire with a variety of modes and tonalities	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc Music Studio	Performance of pulse throughout curriculum music.  Class Recognition / performance of H/L
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Harmony	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  Explore sound found in the environment	Music Play: The Early Childhood Curriculum  Jump Right In: The Music Curriculum  Move It! Expressive Movement with Classical Music (J. Feierabend)	Playing technique/ description of the timbre.
December	Creating MU:Cr1.1 MU:Cr2.1	Rhythm	Pulse (Steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
MU:Cr3 MU:Cr3 Perform MU:Pr4 MU:Pr5 MU:Pr6 Respon MU:Re MU:Re	MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	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
	Responding	Harmony		Speakers	
	MU:Re7.2 MU:Re8.1 MU:Re9.1	Form	Same vs. Different	Recordings -Piano -Puppets -Stuffed Animals	Observation i.e Movement vs. No movement OR Playing vs. Not playing

	Connecting MU:Cn10.0	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)	Playing technique / description of the timbre.
January	Creating MU:Cr1.1 MU:Cr2.1	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books -Recordings	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	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		Speakers	
		Form	Same vs. Different	Recordings -Piano -Puppets -Stuffed Animals	Observation i.e Movement vs. No movement OR Playing vs. Not playing

	Connecting MU:Cn10.0	Timbre	Explore the sounds created with classroom instruments  Explore sounds found in the environment	Music Play: The Early Childhood Curriculum  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  Melody  Harmony	Pulse (steady beat)  Improvisation H/L Sirens Repertoire with a variety of modes and tonalities	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc  Music Studio  Speakers Recordings -Piano -Puppets -Stuffed Animals	Performance of pulse throughout curriculum music.  Class Recognition / performance of H/L  Perform melody with a harmony played on piano, guitar or accompaniment track.

	Connecting MU:Cn10.0	Form Timbre	Same vs. Different  Explore the sounds created with classroom instruments  Loud vs. Quiet Dynamics	Music Play: The Early Childhood Curriculum  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  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	Rhythm	Pulse (steady beat)	Kindermusik -Binders -Big books	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)	-Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc Music Studio Speakers Recordings	Class Recognition / performance of H/L
	MU:Re9.1	Harmony		-Piano -Puppets	

	Connecting MU:Cn10.0	Form	Same vs. Different  Explore the sounds created with classroom instruments	-Stuffed Animals  Music Play: The Early Childhood Curriculum  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  Playing technique/ description of the timbre.
April	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1	Rhythm	Pulse (Steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
	MU:Cr3.2  Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1  Responding MU:Re7.2	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	Class Recognition / performance of H/L
	MU:Re8.1 MU:Re9.1	Harmony		Recordings -Piano -Puppets -Stuffed Animals	Perform melody with a harmony played on piano,

	Connecting MU:Cn10.0	Form	Same vs. Different  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)	guitar or accompaniment track.  Observation i.e Movement vs. No movement OR Playing vs. Not playing  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 Melody	Pulse (Steady beat)  Improvisation H/L (So-Mi) Repertoire with a variety of modes and tonalities	Kindermusik -Binders -Big books -Recordings -Instruments, scarves, rhythm sticks, bells, sand blocks, egg shakers etc Music Studio Speakers	Performance of pulse throughout curriculum music.  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	Rhythm	Pulse (Steady beat)	Kindermusik -Binders -Big books -Recordings	Performance of pulse throughout curriculum music.
	MU:Cr3.2 Performing MU:Pr4.2	Melody	Repertoire with a variety of modes and tonalities	-Instruments, scarves, rhythm sticks, bells, sand	Class recognition / performance of H/L

MU:F Resp MU:F MU:F Coni	:Pr5.1 :Pr6.1 :sponding :Re7.2 :Re8.1 :Re9.1	Harmony	Echo teacher-led melodic patterns	blocks, egg shakers etc  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.

Kindergarten –	Kindergarten – Music Standards			0	N	D	J	F	М	Α	M	J
Creating.												
1. Generate and conceptualize artis	tic ideas and work.											
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.K	a. With <b>guidance</b> , <b>explore</b> and experience <b>music concepts</b> (such as <b>beat</b> and <b>melodic contour</b> ).										
		b. With guidance, generate musical ideas (such as movements or motifs).										
2. Organize and develop artistic ide	as and work.											
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.K	a. With guidance, demonstrate and select favorite musical ideas.										
		b. With <b>guidance</b> , organize personal <b>musical ideas</b> , using <b>iconic notation</b> and/or <b>recording technology</b> .										
3. Refine and complete artistic idea	s and work.				•	•			•	•		
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.K	a. With guidance, apply personal, peer, and teacher feedback in refining musical ideas.										
3.2. Musicians' presentation of creative work is the culmination of	MU:Cr3.2.K	b. With <b>guidance</b> , <b>demonstrate</b> a final version of <b>musical ideas</b> to peers.										

a process of creation and							
communication.							
Performing/Presenting/Producing							
4. Analyze, interpret and select artist	tic work for presentation.						
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.K	a. With <b>guidance</b> , <b>demonstrate</b> and state personal interest in varied musical selections provided by the teacher.					
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.K	a. With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same different) in a variety of music selected for performance.					
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.K	a. With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.					
5. Develop and refine artistic technic	ques and work for presentation	n.					
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.K	a. With guidance, apply personal, teacher, and peer feedback to refine performances.					
		b. With <b>guidance</b> , use suggested strategies in rehearsal to improve the <b>expressive qualities</b> of music.					
		c. Respond appropriately to aural and visual cues.					
6. Convey meaning through the pres	entation of artistic work.						

6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.K	a. With <b>guidance, perform</b> music with <b>expression</b> .						
		b. <b>Perform</b> appropriately for the audience.						
		c. Respond appropriately to aural and visual cues.						
Responding								
7. Perceive and analyze artistic work	۲.							
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.K	a. With <b>guidance</b> , list personal interests and experiences and <b>demonstrate</b> why they prefer some teacher-provided music selections over others.						
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.K	a. With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.						
8. Interpret intent and meaning in a	rtistic work.	•		•	•	 	_	
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.K	a. With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.						
9. Apply criteria to evaluate artistic	work.							
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.K	a. With <b>guidance</b> , apply personal and <b>expressive</b> preferences in the evaluation of music.						

Connecting			
10. Synthesize and relate knowledg	e and personal experien	es to make art.	
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	MU:Cn10.1.K	a. Explore and imitate sounds found in the environment.	
		b. Imagine and describe places, times, and reasons for making and listening to music.	
		c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	
		d. Manipulate music concepts (such as tempo, and dynamics)in order to express ideas.	
11. 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.K	a. <b>Explore</b> folk music from a variety of <b>cultures</b> and discuss the music's culture of origin.	
		b. With guidance, discuss preferences for varied musical styles and repertoire.	

## **Grade K Music Curriculum Map**

Pacing Guide	Standards	Content	Skills/Practice s	Suggested Materials/ Resources	Suggested Assessments and Benchmarks
September	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1	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 -Stuffed Animals  Music Play: The Early Childhood Curriculum  Jump Right In: The Music Curriculum Game Plan K Move It! Expressive Movement with Classical Music (J. Feierabend)	Performance of pulse throughout curriculum music.
	MU:Cr3.2  Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody	H/L Sirens Repertoire with a variety of modes & tonalities		Class recognition/performance of H/L Sing and speak alone
	Responding MU:Re7.2	Harmony			Sing with piano, guitar or recorded accompaniment
	MU:Re8.1 MU:Re9.1 Connecting MU:Cn10.0	Form	Same vs. Different		Formal and informal teacher observation  Same and different patterns
	MU:Cn10.0	Timbre	Explore the sounds created with classroom instruments		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	Rhythm	Pulse (steady beat) Fast vs. Slow Getting faster and getting slower  H/L Sirens Same/Different  Each teacher-led melodic patterns  Repertoire with a variety of modes and tonalities	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.  Class recognition and/or performance of simple melodies.  Teacher formal and informal assessment of echo-singing, high/low and sirens.
	MU:Cn10.0	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	er 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 Melody	Pulse (steady beat) Fast vs slow  H/L Sirens Same/Different Repertoire with a variety of modes and tonalities	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.  Class recognition and/or performance of simple melodies.  Teacher formal and informal assessment of echo-singing, high/low and sirens.
		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  Improvisation H/L Sirens Repertoire with a variety of modes and tonalities	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.  Class recognition and/or performance of simple melodies.  Teacher formal and informal assessment of echo-singing, high/low and sirens.
		Harmony	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
January	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1  Responding MU:Re7.2 MU:Re8.1 MU:Re9.1  Connecting	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	Same vs. Different	Stuffed Affilmais	Formal and informal teacher observation
	MU:Cn10.0	Timbre	Explore the sounds created with classroom instruments		Playing technique/ description of the timbre.  Teacher formal and informal observation

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

Grade 1 – Music Standards				0	N	D	J	F	М	Α	М	J
Creating.	Creating.											
Generate and conceptualize artistic id	eas and work.											
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.1	With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.										
		With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple)										
Organize and develop artistic ideas an	d work.											
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.1	With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.										
		With limited guidance, use iconic or standard notation and/or recording technology to document and organize music ideas.										
Refine and complete artistic ideas and	work.											
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.1	With limited guidance, discuss and apply personal, peer, and teacher feedback to refine musical ideas.										

3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.  Performing/Presenting/Producing	MU:Cr3.2.1	With limited guidance, present a final version of musical ideas for a specific purpose to peers or an informal audience that conveys expressive intent for a specific purpose.	
Analyze, interpret and select artistic w	vork for presentation		
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.1	With limited guidance, demonstrate and discuss personal interest in, knowledge of, and purpose of varied musical selections provided by the teacher.	
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.1	With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music selected for performance.  When analyzing selected music, read and perform rhythmic patterns, using iconic or standard notation, as	
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.  Develop and refine artistic techniques	MU:Pr.4.3.1	appropriate to the musical selection.  Demonstrate and describe music's expressive qualities (such as dynamics and tempo).	
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.1	With limited guidance, apply personal, teacher, and peer feedback to refine performances.	
		With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.	

		Respond appropriately to aural and visual cues.	
Convey meaning through the presentat	tion of artistic work.		
6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.1	With limited guidance, perform music for a specific purpose with expression.	
		Perform appropriately for the	
		audience and <b>purpose</b> .	
		Respond appropriately to aural and	
		visual cues.	
Responding			
Perceive and analyze artistic work.			
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.1	With limited guidance, identify and demonstrate how personal interests and experiences influence selection of teacher-provided music for specific purposes.	
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.1	With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.	
Interpret intent and meaning in artistic	T		
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.1	With limited guidance, demonstrate and identify expressive qualities (such as dynamic and tempo that reflect creators'/performers' expressive intent.	
Apply criteria to evaluate artistic work.			
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.1	With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	

Connecting					
Synthesize and relate knowledge and p	personal experiences to make a	art.			
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	MU:Cn10.1.1	Explore and imitate sounds found in the environment.			
		Imagine and describe places, times, and reasons for making and listening to music.			
		Illustrate musical ideas through movements (such as dramatizations of books or stories).			
		Manipulate music concepts (such as tempo, dynamics, and articulations)in order to express ideas.			
Relate artistic ideas and works with so	cietal, cultural and historical co	ontext 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:Cn11.1.1	Perform folk music from a variety of cultures and discuss the music's culture of origin.			
		With limited <b>guidance</b> , state preferences for varied musical <b>styles</b> and <b>repertoire</b> .			

# **Grade 1 Music Curriculum Map**

Pacing Guide	Standards	Content	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments and Benchmarks	
September	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:	Draw a steady beat.  Performance of pulse	
		MU:Pr5.1 MU:Pr6.1	Melody	High/Low Up/Down	Grade 1  Move It! Expressive  Movement with	Echo patterns
		Harmony	Mallet Technique	Classical Music (J. Feierabend)	Maintain independence of parts	
		Form Same/Different Music Students	Music Studio -Smart			
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing)	-Smart Board/Visuals - Speakers / Recordings -Orff Instruments -Piano -Mallets -Hand drum, Guiro, Wood block, Cowbell,	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	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	
	MU:Pr6.1  Responding MU:Re7.2 MU:Re8.1  Connecting	Melody	Pentatonic Scale Patterns using So-mi Simple Bordun (chord)	Music Studio -Smart Board/Visuals -Speakers / Recordings	Echo patterns Sing name (S/M)  Maintain independence of parts	
	MU:Cn10.0 MU:Cn11.0		Form	Phrase	-Orff Instruments -Mallets -Piano -Woodblock, Hand	Demonstrate knowledge of movement through movement
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities	drum -Bean Bag  Move It! Expressive Movement with Classical Music (J. Feierabend)	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	Rhythm	Rest = Silence Pulse= Ta= 1=  Sound/Silence Fast/Slow	Game Plan 1: An Active Music Curriculum Jump Right In: The	Performance of pulse
	Responding MU:Re7.2		2/4, 4/4, 6/8	Music Curriculum Grade 1	
	Connecting MU:Cn10.0 MU:Cn11.0	Melody	Pentatonic Scale Patterns using So-mi	Music Studio  Move It! Expressive  Movement with  Classical Music (J.	Up/Down Assessment Sing patterns using so and mi
		Harmony	Melody vs. Accompaniment Simple Bordun	Feierabend) -Smart Board/Visuals - Speakers/.	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase	Recordings -Orff Instruments	
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/ whisper/shout) Loud/Quiet	-Mallets -Piano -Hand drum, Rhythm Sticks, Maracas, wood block, conga drum	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	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
	MU:Pr5.1 MU:Pr6.1 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	Board/Visuals - Speakers / Recordings -Orff Instruments -Mallets -Piano	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase	-Triangles, Hand drum w/ mallet, tambourine, wood	
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/ whisper/shout) Loud/Quiet	block, cowbell, vibraslap, ratchet.	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	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	Echo rhythmic patterns
	Connecting MU:Cn10.0	Melody	Pentatonic Scale Patterns using So-mi	Music Studio  Move It! Expressive Movement with Classical Music (J. Feierabend)  -Smart Board/Visuals - Speakers/Recordings	Sing patterns using so and mi
		Harmony	Melody vs. Accompaniment Simple Bordun		Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase AB	-Orff Instruments -Mallets -Piano -Rhythm Sticks, hand drum, wood	
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/ whisper/shout) Loud/Quiet	blocksTennis ball	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	Echo rhythmic patterns
		Melody Pentatonic Scale Patterns using So-mi-la	Move It! Expressive Movement with Classical Music (J.	Sing patterns using so and mi	
		Harmony	Harmony	Melody vs. Accompaniment Simple Bordun Ostinato	Feierabend) -Smart Board/Visuals - Speakers/ Recordings
		Form	Same/Different Phrase AB	-Orff Instruments -Mallets -Piano -Rhythm sticks,	
		Timbre	Unpitched (identify) Vocal Qualities (Speak/sing) Vocal Qualities (sing/speak/ whisper/shout) Loud/Quiet	conga drum, hand drum w/ mallet -Tennis ball -Bean bag	Identify sound sources

March	Creating MU:Cr2.1 MU:Cr3.2  Performing MU:Pr4.2 MU:Pr4.3 MU:Pr5.1	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	Echo rhythmic patterns
	MU:Pr6.1 Responding MU:Re7.2	Melody	Pentatonic Scale Patterns using So-mi-la Contour	Music Studio  Move It! Expressive Movement with Classical Music (J.	Sing patterns using so-mi-la
	Connecting MU:Cn10.0 MU:Cn11.0	Harmony	Melody vs. Accompaniment Simple Bordun	Feierabend)  -Smart Board/Visuals -	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase AB	Speakers/Recordings -Orff Instruments -Mallets	

		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	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	
	Connecting MU:Cn10.0	Melody	Pentatonic Scale Patterns using So-mi Contour	Music Studio  Move It! Expressive  Movement with  Classical Music (J.	Sing patterns using so-mi-la
		Harmony	Melody vs. Accompaniment Simple Bordun	-Smart Board/Visuals - Speakers/Recordings	Maintain independence of parts – harmony vs. melody
		Form	Same/Different Phrase AB	-Orff Instruments -Mallets -Piano	

		Timbre	2 levels body percussion Pitched (wood/metal/skin)	-Hand drum, conga drum, Cowbell, rain stick,	Playing technique/ description of the timbre.  Identify sound sources.  Teacher formal and informal observation.
May	Performing MU:Pr4.3 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	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
		Harmony	Melody vs. Accompaniment	-Smart Board/Visuals - Speakers/Recordings	Maintain independence of parts – harmony vs. melody

		Form	Simple Bordun  Same/Different Phrase AB	-Orff Instruments -Mallets -Piano -Sleigh bells, claves, hand drum w/ mallets, maracas.	
		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	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	Teacher formal and informal assessment of student-created simple rhythms
	MU:Cn10.0	Melody	Pentatonic Scale Patterns using So-mi Contour	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 -Mallets -Piano	Maintain independence of parts – harmony vs. melody
Form	Same/Different Phrase AB	-Sleigh bells, claves, hand drum w/ mallets, maracas.	
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.

Grade 2 – Music	Standards		S	O	N	I D	J	F	M	Α	M	J
Creating.			<u>.                                    </u>			<u> </u>	<u>'</u>					
Generate and conceptualize artistic ide	as and work.											
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.2	Generate rhythmic and melodic patterns and musical ideas for a specific purpose.										
		Generate musical ideas and patterns within the context of a given tonality (such as major and minor) and meter (such as duple and triple)										
Organize and develop artistic ideas and	work.		•									
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.2	<b>Demonstrate</b> and identify personal reasons for selecting patterns and ideas for music that <b>express intent</b> .										
		Use iconic or standard notation and/or recording technology to combine sequence, and document musical ideas.										
Refine and complete artistic ideas and	work.											
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.2	<b>Interpret</b> and apply personal, peer, and teacher <b>feedback</b> to revise music.										
3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.	MU:Cr3.2.2	<b>Present</b> a final version of <b>musical ideas</b> for a specific purpose to peer or an informal audience that conveys										

		expressive intent for a specific purpose.	
Performing/Presenting/Producing			
Analyze, interpret and select artistic worl	c for presentation.		
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.2	Demonstrate and explain personal interest in, knowledge of, and purpose of varied musical selections provided by the teacher.	
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.2	Demonstrate knowledge of music concepts (such as major/minor tonality and meter) in music selected for performance.	
		When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation, as appropriate to the music tradition.	
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.2	Demonstrate knowledge of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.	
Develop and refine artistic techniques an	d work for presentation.		
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.2	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.	
		Rehearse, identify and apply strategies to address interpretive performance, and technical challenges of music.	
Convey meaning through the presentation		Respond appropriately to aural and visual cues.	

6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.2	Perform music with for a specific purpose with expression and technical accuracy.	
		Perform appropriately for the audience and purpose.	
		Respond appropriately to aural and visual cues.	
Responding			
Perceive and analyze artistic work.			
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.2	Explain and demonstrate how personal interests and experiences influence selection of teacher-provided music for specific purposes.	
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.2	Describe and demonstrate how specific music concepts are used to support a specific purpose in music.	
Interpret intent and meaning in artistic w	vork.		
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.2	Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.	
Apply criteria to evaluate artistic work.			
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.2	Apply personal and <b>expressive</b> preferences in the evaluation of music for specific <b>purposes</b> .	
Connecting			
Synthesize and relate knowledge and per	rsonal experiences to make art.		
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic	MU:Cn10.1.2	Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.	

values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.					
		Identify places, times, and reasons for making music and listening to music.			
		Illustrate musical ideas through movements (such as dramatizations of books or stories).			
		Manipulate <b>music concepts</b> in order to <b>express</b> ideas.			
Relate artistic ideas and works with socie	tal, cultural and historical co	ntext 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:Cn11.1.2	Perform folk music from a variety of cultures and identify the music's culture of origin.			
		Describe and document preferences for varied musical <b>styles</b> and <b>repertoire</b> .			

# **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	Rhythm	Pulse Fast/slow Eighth notes	Game Plan 2: An Active Music Curriculum Music Studio	Pulse (Performance)  1st Grade Rhythmic  Assessment (pre- assessment)
	MU:Cr3.2  Performing MU:Pr5.1 MU:Pr6.1	Melody	Contour Vocal Technique Repertoire	Move It! Expressive Movement with Classical Music (J. Feierabend)	Performance assessment of So/Mi (Sight Reading)
	Responding MU:Re7.2	Harmony	Mallet Technique	Jump Right In: The Music Curriculum Grade 2	Maintain independence of parts
	MU:Re8.1 MU:Re9.1	Form	Phrase	-Smart Board/Visuals	
	Connecting MU:Cn10.0 MU:Cn11.0	Timbre		-Speakers/Recordings -Orff Instruments -Piano -Mallets -Triangles, tambourines, wood block, hand drum, guiro, bell.	
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	Melody Harmony Form Timbre	Echo melodic fragments to learn a song Ostinato Major/Minor ABC form Forte/Piano	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 -Tennis Balls.	Teacher formal and informal assessment of vocal performance  Major vs. Minor Identification  listening assessment  Assess using teacher and student created rubric.  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  Responding MU:Re7.2 MU:Re8.1 MU:Re9.1  Connecting MU:Cn10.0 MU:Cn11.0	Melody  Harmony  Form  Timbre	Pentatonic scale patterns  Vocal Ostinato  ABA form  Pitched (xylophone / metallophone / glockenspiel)	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 -Wood block, tambourine, cowbell.	Performance assessment of La/ So/ Mi (Sight Reading)  Class Performance Teacher formal and informal observation  Assess using teacher and student created rubric.  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  Pentatonic scale patterns	Game Plan 2: An Active Music  Curriculum  Music Studio	Rhythmic Assessment (4 beats focus on half note and unbarred eighth notes)  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	Demonstrate knowledge of percussion groups (xylophone, metallophone, glockenspiel)	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.  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	Rhythm	Half, quarter and eighth notes  Mi Sol La Re Do	Game Plan 2: An Active Music Curriculum  Music Studio  Move It! Expressive Movement with Classical Music (J. Feierabend)	K-2 Rhythmic Composition (compose 4 beats using at least two of the known symbols)  Echo pentatonic melodic combinations  Performance assessment
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1  Connecting MU:Cn10.0	Harmony	Simple Bordun  Broken Bordun  ABA	Jump Right In: The Music Curriculum Grade 2  -Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano -Mallets	Performance on Orff Instruments  Teacher formal and informal observations.  Assess using teacher and
	MU:Cn11.0	FUIII	Repeat signs	-Mallets -Hand drum, guiro.	student created rubric.

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

March	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1	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)
	MU:Cr3.2 Performing MU:Pr5.1 MU:Pr6.1	Melody	So Mi Re Do	Move It! Expressive Movement with Classical Music (J. Feierabend)	Performance assessment of Mi/ Re/ Do (Sight Reading)
	Responding MU:Re7.2	Harmony	Suspended Pitch	Jump Right In: The Music Curriculum Grade 2	Play drone (tremolo on home tone.)
	MU:Re8.1 MU:Re9.1	Form	ABA	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments -Piano	Demonstrate knowledge of ABA form using props or movement
		Timbre	Accent	-Mallets -Vibraslap, wood block, triangle.	Teacher formal and informal observation of playing technique including accent
April	Creating Performing MU:Pr5.1 MU:Pr6.1	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)
	Responding MU:Re7.2 MU:Re8.1	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  Bar Line/ Double Bar Line Measure	Jump Right In: The Music Curriculum Grade 2  -Smart Board/Visuals  -Speakers/Recordings -Orff Instruments -Piano	Teacher formal and informal observation
		Timbre	Identify classroom instruments by sight	-Mallets -Guiro, wood block, triangle.	Assess using teacher and student created rubric.
Мау	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	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)
	Performing MU:Pr5.1 MU:Pr6.1	Melody	La So Mi Re Do	Move It! Expressive Movement with Classical Music (J. Feierabend)  Jump Right In: The Music Curriculum Grade	Performance assessment of So/ Mi/ Do (Sight Reading)
	Responding MU:Re7.2 MU:Re8.1	Harmony	Simple and broken bordun	2 -Smart Board/Visuals	Teacher formal and informal observation
	MU:Re9.1 Connecting	Form	Rounds Repeat signs	-Speakers/Recordings -Orff Instruments -Piano	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	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)
	Performing MU:Pr5.1 MU:Pr6.1 Responding	Melody	La So Mi Re Do	Move It! Expressive Movement with Classical Music (J. Feierabend)  Jump Right In: The Music Curriculum Grade	Performance assessment of Pentatonic – La/ So/ Mi/ Re/ Do (Sight Reading)
	MU:Re7.2 MU:Re8.1 MU:Re9.1	Harmony	Simple and broken bordun	-Smart Board/Visuals -Speakers/Recordings -Orff Instruments	Teacher formal and informal observation
	MU:Cn10.0 MU:Cn11.0	Form	Rounds Repeat signs	-Piano -Mallets	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 patsch macro beats in duple and triple meters.
- 3. The students patsch duple micro beats.
- 4. The students patsch 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 patsching duple micro beats.
- 7. The students stand up and rock from side to side to macro beats while patsching 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 patsching 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 patsching 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 dus 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 patsching 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 patsching 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.

Grade 3 – Music Standards						D	J	F	VI A	М	J
Creating.											
Generate and conceptualize artistic idea	as and work.										
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.3	Generate rhythmic and melodic ideas and identify connection to specific purpose and/or context (such as personal and cultural).									
		<b>Generate musical ideas</b> (such as rhythms, <b>melodies</b> ) within a given <b>tonality</b> and <b>meter.</b>									
Organize and develop artistic ideas and	work.										
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.3	<b>Demonstrate</b> and identify selected <b>musical ideas</b> for a simple <b>arrangement</b> or <b>composition</b> to <b>express intent</b> , and identify <b>connection</b> to a specific <b>purpose</b> and/or <b>context</b> .									
		Use <b>standard notation</b> and/or <b>iconic notation</b> and/or <b>recording technology</b> to combine sequence, and document <b>musical ideas</b> .									
Refine and complete artistic ideas and v	vork.	·									
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.3	Evaluate, <b>refine</b> , and document revisions to <b>music</b> , applying <b>teacher-provided criteria</b> and <b>feedback</b> .									
3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.	MU:Cr3.2.3	<b>Present</b> the final version of created music to others' and describe <b>connection</b> to <b>expressive intent</b> .									

Performing/Presenting/Producing			
Analyze, interpret and select artistic wor	k for presentation.		
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.3	Demonstrate and explain how the music that they selected to perform (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose, and context.	
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.3	Demonstrate knowledge of the elements of music (such as rhythm and pitch) in music selected for performance.	
		When <b>analyzing</b> selected music, read and <b>perform rhythmic</b> and <b>melodic patterns</b> using <b>standard notation</b> , as appropriate to the music tradition.	
		Describe how context (such as personal and social) can inform a performance.	
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.3	Demonstrate and identify the context and how intent is conveyed through expressive qualities (such as dynamics and tempo).	
Develop and refine artistic techniques an	d work for present	ation.	
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.3	Apply established criteria and feedback to evaluate accuracy of performances.	
		Identify and apply appropriate rehearsal strategies and show readiness to <b>present</b> .	
		Respond appropriately to aural and visual cues.	
Convey meaning through the presentation	on of artistic work.		
6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.3	Perform music with expressions and technical accuracy.	

		Perform appropriately for the audience, venue, and context, demonstrating performance decorum.							
		Respond appropriately to aural and visual cues.		+	╁	H	+		
Responding			<u> </u>					<u>                                     </u>	
Perceive and analyze artistic work.									
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.3	<b>Demonstrate</b> and identify how selected music (from teacher- or student-provided options) connects to and is influenced by specific interests, experiences, or <b>purposes</b> .							
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.3	<b>Demonstrate</b> and identify how a response to music can be informed by the use of the <b>elements of music</b> and by <b>context</b> (such as <b>personal</b> and <b>social</b> ).							
Interpret intent and meaning in artistic w	ork.								
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.3	<b>Demonstrate</b> and identify how the <b>expressive qualities</b> (such as <b>dynamics</b> , and <b>tempo</b> ) are used in performers' <b>interpretations</b> to reflect <b>expressive intent</b> .							
Apply criteria to evaluate artistic work.				•			•	•	
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.3	Apply established criteria to evaluate musical works and performances, identifying appropriateness to the context.							
Connecting									
Synthesize and relate knowledge and per	rsonal 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 sentience.  Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	MU:Cn10.1.3	<b>Generate</b> musical <b>soundscapes</b> to portray stories, characters, emotions, and/or ideas.							

		Describe places, times, and reasons for making and listening to music.  Perform folk dances from a variety of cultures.					
		Manipulate music concepts in order to express ideas.					
Relate artistic ideas and works with socie	tal, cultural and histo	rical 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:Cn11.1.3	<b>Perform</b> folk music from a variety of <b>cultures</b> and identify the music's role(s) or meaning in its <b>culture</b> of origin.					
		Document and preserve <b>musical ideas</b> or insights from varied musical <b>styles</b> and <b>repertoire</b> , using <b>standard notation</b> as appropriate to the musical tradition.					

# **Grade 3 Music Curriculum Map**

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

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

November	Creating  Performing  MU:Pr4.2  MU:Pr5.1	Rhythm	Dorred Melf Note: equals Three Tied Querter Notes:  3/4 Time	Jump Right In: The Music Curriculum Music Studio (McGraw- Hill)	Rhythmic Assessment - (focus on whole rest)
	MU:Pr6.1  Responding MU:Re7.2	Melody	High Do	Game Plan 3: An Active Music Curriculum	Solfege
	MU:Re8.1 MU:Re9.1	Harmony		-Clear Touch Board Speakers/Recording s	
	Connecting MU:Cn10.0 MU:Cn11.0	Form		-Orff Instruments -Unpitched Percussion	
	WIO.CIII.0	Timbre/Expressive			

December	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  Melody  Harmony  Form  Timbre/Expressive	Dotted-half note  Do-Sol  2 Part Cannon  Sounds of the Chorus	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 - Speakers/Recording s - Orff Instruments - Piano/guitar - Mallets - Unpitched Percussion	Rhythmic Assessment- (focus on dotted half)  Singing with solfege hand symbols  Maintains each part of the canon independently and with others  Listening Assessment Compare/contrast vocal ranges (ex: soprano/bass)
January	Creating MU:Cr1.1 MU:Cr2.1 MU:Cr3.1	Rhythm	4/4 Time	-Unpitched Percussion  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	Rhythm		Jump Right In: The Music Curriculum  Music Studio (McGraw-	Rhythmic Assessment (8 beats- all know rhythmic symbols)
	MU:Cr3.1 MU:Cr3.2 Performing	Melody	Low La S M R D L	Hill) Game Plan 3: An	
	MU:Pr4.2 MU:Pr5.1	Harmony		Active Music Curriculum	
	MU:Pr6.1 Responding	Form	ABABA ABACA	Move It! Expressive Movement with	

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

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  Melody  Harmony  Form  Timbre/Expressive	2/4, 3/4 Conduct in 2 and 3  Low So  Hand Drum Technique with Accent Orchestral Instruments (brass, woodwind)	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)  Major v. Minor Identification  Hand Drum Performance and Application of skills
May	Creating Performing	Rhythm	2/4	Jump Right In: The Music Curriculum	Conducting (Performance)
	MU:Pr4.2 MU:Pr5.1	Melody	Treble Clef Lines and Spaces	Music Studio (McGraw- Hill)  Game Plan 3: An	

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

	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)

- 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)

- 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)

- 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

Grade 4 – Music	Standa	rds	S	O	N	D .	J F	М	A	N 1
Creating.										
Generate and conceptualize artistic idea	as and work.									
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.4	Generate rhythmic and melodic ideas and describe connection to specific purpose and context (such as social and cultural).								
		Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) with tonalities (such as major and minor) and meters.								
Organize and develop artistic ideas and	work.									
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.4	<b>Demonstrate</b> selected and organized <b>musical ideas</b> for an <b>arrangement</b> and <b>composition</b> to <b>express intent</b> , and describe <b>connection</b> to <b>purpose</b> and <b>context</b> .								
		Use <b>standard notation</b> and/or <b>recording technology</b> to combine sequence, and document <b>musical ideas</b> .								
Refine and complete artistic ideas and v	vork.	·								
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.4	Evaluate, <b>refine</b> , and document revisions to music, applying <b>teacher-provided</b> and <b>collaboratively selected criteria</b> and <b>feedback</b> .								

3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.	MU:Cr3.2.4	<b>Present</b> the final version of created music to others, and explain <b>connection</b> to <b>expressive intent</b> .				
Performing/Presenting/Producing						
Analyze, interpret and select artistic wor	k for presentation.					
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.4	Demonstrate and explain how the music that they selected to perform (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose, context, and technical skills.				
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.4	<b>Demonstrate</b> knowledge of the <b>elements of music</b> (such as <b>rhythm</b> , <b>pitch</b> , and <b>form</b> ) in music selected for <b>performance</b> .				
		When <b>analyzing</b> selected music, read and <b>perform</b> , using <b>standard notation</b> , as appropriate to the music tradition.				
		Explain how context (such as social and cultural) informs a performance.				
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.4	<b>Demonstrate</b> and identify the <b>context</b> and how <b>intent</b> is conveyed through <b>interpretive</b> decisions (such as <b>dynamics</b> and <b>tempo</b> ).				
Develop and refine artistic techniques an	d work for presenta	tion.			•	
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.4	Apply established or collaboratively selected criteria and feedback to evaluate accuracy and expressiveness of performance.				
		Identify and apply appropriate rehearsal strategies and show readiness to <b>present</b> .				
		Respond appropriately to aural and visual cues.				
Convey meaning through the presentation	on of artistic work.		 	<u> </u>		 
6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time,	MU:Pr6.1.4	Perform music with expressions and technical accuracy.				

place, and culture. The context and how a work is presented influence the audience response.						
		<b>Perform</b> appropriately for the audience, <b>venue</b> , <b>context</b> , and <b>genre</b> , <b>demonstrating performance decorum</b> .				
		Respond appropriately to aural and visual cues.				
Responding						
Perceive and analyze artistic work.						
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.4	<b>Demonstrate</b> and describe how selected music (from teacher- or student-provided options) connects to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> .				
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.4	<b>Demonstrate</b> and describe how responses to music are informed by the use of the <b>elements of music</b> and by <b>context</b> (such as <b>social</b> and <b>cultural</b> ).				
Interpret intent and meaning in artistic w	ork.					
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.4	Demonstrate and describe how expressive qualities (such as dynamics, tempo, and timbre) are used in performers' interpretations to reflect expressive intent.				
Apply criteria to evaluate artistic work.						
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.4	Apply established criteria to evaluative musical works and performances, describing appropriateness to the context.				
Connecting						
Synthesize and relate knowledge and per	sonal experiences t	o make art.				
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon the universal	MU:Cn10.1.4	Create musical ostinati and/or sounds to accompany or portray events, a story, or to illustrate an abstract idea.				

themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.							
		Describe places, times, and reasons for making and listening to music.					
		<b>Perform</b> folk dances from a variety of time periods and/or <b>cultures</b> .					
		Manipulate music concepts in order to express ideas.					
Relate artistic ideas and works with socie	etal, cultural and his	torical context to deepen understanding.					
11.1. Creating, performing, and analyzing music deepens our	MU:Cn11.1.4	<b>Perform</b> folk music from a variety of <b>cultures</b> and identify the music's role(s) and meaning in its <b>culture</b> of origin.					
knowledge of ideas, informs our understanding of cultures, and helps us envision the future.							

# **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	Rhythm	Pulse (syncopation)  2/4  Repertoire lines/spaces	Jump Right In: The Music Curriculum  Music Studio (McGraw- Hill)  Game Plan 4: An Active Music Curriculum	Syncopation (performance)  Singing Recorder (playing technique)
	Responding MU:Re7o.2 MU:Re8.1 MU:Re9.1 Connecting	Harmony	Mallet Technique Canon/round	Move It! Expressive Movement with Classical Music (J. Feierabend) -Clear Touch	Maintains each part of the canon or harmony independently and with others
	MU:Cn11.0	Form	Theme/Variations (i.e. Twinkle Twinkle)	Board/Visuals - Recordings -Orff Instruments	ABACA form identification through listening and playing

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

November		Rhythm	Q-A (unpitched) 3/4	Jump Right In: The Music Curriculum	
	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2	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)
	Performing MU:Pr4.2	Harmony	Simple bordun	Move It! Expressive Movement with	
	MU:Pr5.1 MU:Pr6.1	Form		Classical Music (J.	
	Responding MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting	Timbre	Recorder family Orchestral woodwinds	Feierabend)  -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar	Listening (Orchestral Woodwinds)
	MU:Cn11.0	Expressive	Continuation of dynamic ranges	-Mallets -Unpitched Percussion	
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) Game Plan 4: An	Singing
	Responding MU:Re7.2 MU:Re8.1	Harmony	Partner Songs	Active Music Curriculum  Move It! Expressive	Recorder- BAGE (playing technique)
	MU:Re9.1	Form		Movement with Classical Music (J. Feierabend)	
	Connecting MU:Cn11.0	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  Music Studio (McGraw-	
	Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Melody	Countermelody Hand signal Ti Slur Recorder- BAGED Ukulele Introduction (suggested)	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	Form Timbre	Major/Minor Moving bordun  A' (prime)	Move It! Expressive Movement with Classical Music (J. Feierabend)  -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Major/Minor (identification)
February	Creating	Rhythm	Visualize 6/8	Jump Right In: The Music Curriculum	
	MU:Cr2.1 MU:Cr3.1	Melody	Q/A (end on tonic)	Music Studio (McGraw-	Singing
	MU:Cr3.2  Performing	Harmony	Ukulele (suggested)	Hill) Game Plan 4: An Active Music	Recorder- BAGED (playing technique)
	MU:Pr4.2 MU:Pr5.1	Form		Curriculum	

	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	Rhythm	<b>™</b>	Jump Right In: The Music Curriculum Music Studio (McGraw- Hill)	Triplet (performance)
	Performing MU:Pr4.2 MU:Pr5.1	Melody	Ledger lines Scale Glissando Recorder- BAGEDC'	Game Plan 4: An Active Music Curriculum	Singing
	MU:Pr6.1  Responding	Harmony	Ukulele (suggested)	Move It! Expressive Movement with Classical Music (J. Feierabend)	Recorder- BAGED (Identification/play)
	MU:Re7.2 MU:Re8.1	Form	D.C. al Fine	, c.c.ubchu)	

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

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

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

- 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).

- 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**

- 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, eight notes, and sixteenth notes) in 6/8 meter.
- 13. The students write macro, triple micro, and triple division beats (dotted-quarter notes, eight 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.)

- 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.

Grade 5 – Mus	ic Stand	dards	S	0	N	D	J	F	М	Α	M	J
Creating.				<u>'                                    </u>								
Generate and conceptualize artistic	c ideas and work.											
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.5	Generate rhythmic and melodic ideas and explain connection to specific purpose and context.										
		Generate musical ideas and phrases within specific tonalities and meters.										
Organize and develop artistic ideas	and work.											
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.5	Demonstrate selected and developed musical ideas for arrangements or compositions to express intent, and explain connection to purpose and context.										
		Use <b>standard notation</b> and/or <b>recording technology</b> to combine sequence, and document <b>musical ideas</b> .										
Refine and complete artistic ideas	and work.											
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.5	Evaluate, <b>refine</b> , and document revisions to music, applying <b>teacher-provided</b> and <b>collaboratively developed criteria</b> and <b>feedback</b> , and describe the rationale for changes.										
3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.	MU:Cr3.2.5	Present the final version of created music to others that demonstrates craftsmanship, and explain connection to expressive intent.										

Performing/Presenting/Producing									
Analyze, interpret and select artistic	work for present	ation.							
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.5	<b>Demonstrate</b> and explain how the music that they selected to <b>perform</b> (from teacher- or student-provided options) is influenced by personal interest, knowledge, <b>purpose</b> , <b>context</b> , and their own and others' <b>technical skills</b> .							
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.5	<b>Demonstrate</b> knowledge of the <b>elements of music</b> (such as <b>rhythm</b> , <b>pitch</b> , <b>form</b> , and <b>harmony</b> ) in music selected for <b>performance</b> .							
		When <b>analyzing</b> selected music, read and <b>perform</b> , using <b>standard notation</b> , as appropriate to the music tradition.							
		Explain how context (such as social, cultural, and historical) informs performances.							
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.5	<b>Demonstrate</b> and identify the <b>context</b> and how <b>intent</b> is conveyed through <b>interpretive</b> decisions (such as <b>dynamics</b> and <b>tempo</b> ).							
Develop and refine artistic techniqu	es and work for p	resentation.			•				
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.5	Apply established or collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.							
		Identify and apply appropriate rehearsal strategies and show readiness to <b>present</b> .							
		Respond appropriately to aural and visual cues.							
Convey meaning through the preser	ntation of artistic	work.	•		-	-	-		
6.1. Musicians judge expression and technique in prepared performances by using criteria	MU:Pr6.1.5	<b>Perform</b> music with <b>expressions</b> , <b>technical accuracy</b> , and <b>interpretation</b> .							

that vary across time, place, and culture. The context and how a work is presented influence the audience response.							
		Perform appropriately for the audience, venue, context, genre, and style, demonstrating performance decorum.					
		Respond appropriately to aural and visual cues.					
Responding							
Perceive and analyze artistic work.							
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.5	Demonstrate and explain how selected music (from teacher- or student-provided options) connects to and is influenced by specific interests, experiences, purposes, or contexts.					
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.5	Demonstrate and explain how responses to music are informed by the use of the elements of music and by context (such as cultural and historical).					
Interpret intent and meaning in arti	stic work.						
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.5	Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' interpretations to reflect expressive intent.					
Apply criteria to evaluate artistic wo	ork.						
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.5	Apply <b>established criteria</b> to evaluate <b>musical works</b> and <b>performances</b> , explaining appropriateness to the <b>context</b> .					
Connecting							
Synthesize and relate knowledge an	d personal experi	ences to make art.					

10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon the universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	MU:Cn10.1.5	Create musical ostinati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea.					
		Describe places, times, and reasons for making and listening to music.					
		<b>Perform</b> folk dances from a variety of time periods and <b>cultures</b> .					
	Identify how sound is created on a variety of instruments and other sounds sources.						
Relate artistic ideas and works with	societal, cultural ar	d 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 envisions the future.		<b>Perform</b> folk music from a variety of <b>cultures</b> , including some in foreign languages, and identify the music's role(s) and meaning in its <b>culture</b> of origin.					
·		Document and preserve <b>musical ideas</b> or insights from varied musical <b>styles</b> and <b>repertoire</b> , using <b>standard notation</b> as appropriate to the musical tradition.					

# **Grade 5 Music Curriculum Map**

Pacing Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
September	MU:Cn11.0 rules classroom recorders Piano	(McGraw-Hill)  Game Plan 5: An Active Music	Weekly Performance - based evaluation through instructor visual and aural		
		Harmony	Phrase; Rondo	-Clear Touch Board/Visuals - Recordings	assessment  Students will be observed performing written rhythms on pitched
		Form	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		
		Timbre		rhythms on pitched and unpitched percussion instruments and body percussion.	

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

	Responding: MU:Re7.2 MU:Re8.1 MU:Re9.1 Connecting: MU: Co11.0	Timbre		-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	
December	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 Melody Harmony Form Timbre	two sixteenth followed by one eighth; mixed meter Countermelody  I - IV - V; partner songs  1st/2nd endings	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	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	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2 Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1 Responding MU:Re8.1 MU:Re9.1 Connecting MU:Cn11.0	Rhythm  Melody  Harmony  Form  Timbre	2/4, 3/4\ Do-do' Diatonic Melodies	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

				BX/BM; AX/AM; AX/SX; AG/SG	
February	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 Melody Harmony Form Timbre	4/4, Major/Minor Consonance/Dissonance	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  Xylophone visual	Weekly Performance- based evaluation through instructor visual and aural assessment
March	Creating MU:Cr2.1 MU:Cr3.1	Rhythm	6/8 3-Part Canon	Game Plan 5: An	Written Assessment #3

	MU:Cr3.2	Melody		Active Music Curriculum	Weekly Performance-
	Performing	Harmony			based evaluation
	MU:Pr4.2 MU:Pr5.1	Form		-Clear Touch Board/Visuals -	through instructor visual and aural
	MU:Pr6.1	Timbre		Recordings -Orff Instruments	assessment
	Responding MU:Re7.2			-Piano/guitar	
	MU:Re8.1			-Mallets -Unpitched	
	MU:Re9.1			Percussion seating chart	
	Connecting MU:Cn11.0			posted rules	
	W.G.G.II 1.6			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	
				Xylophone visual	
April	Creating	Rhythm	Eighth and Sixteenth note combinations.	Game Plan 5: An	Written Assessment #4
	Performing	Melody	COMBINATIONS.	Active Music	ASSESSMENT #4
	MU:Pr4.2 MU:Pr5.1	,		Curriculum	Weekly Performance-

	MU:Pr6.1  Responding MU:Re7.2 MU:Re8.1 MU:Re9.1  Connecting MU:Cn11.0	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	Timbre	Disk Ha Natas	-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

Respondir MU:Re.7.2 MU:Re8.1	2.5	video projection device and speakers
Connectin MU:Cn10 MU:Cn11	g	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

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: Stu

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.

Grade 6 – Mus	rade 6 – Music Standards						J	F	М	Α	M	J
Creating.												
Generate and conceptualize artisti	c ideas and work.											
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.6	Generate rhythmic and melodic ideas over given harmonic accompaniments within AB and ABA forms, and identify connections to specific purpose and context.										
Organize and develop artistic idea	s and work.											
2.1. Musicians' creative are influenced by their expertise, context, and expressive intent.	MU:Cr2.1.6	Organize and/or demonstrate developed musical ideas for arrangements or compositions to express intent, and have a clear beginning, middle, and end (such as in AB or ABA form).										
		Use <b>standard notation</b> and/or audio/video <b>recording</b> to combine sequence, and document <b>musical ideas</b> .										
Refine and complete artistic ideas	and work.											
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.6	Evaluate, <b>refine</b> , and document revisions to music, applying <b>criteria</b> and <b>feedback</b> (related to areas such as <b>elements of music</b> ), and explain the rationale for changes.										
3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.	MU:Cr3.2.6	Present the final version of their documented composition or arrangement, using craftsmanship, and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.										

Analyze, interpret and select artistic	work for present	ation.				
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.6	Apply <b>established criteria</b> for selecting music to <b>perform</b> (from teacher- or student-provided options) for a specific <b>purpose</b> and/or <b>context</b> , and explain why each was chosen.				
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.6	Explain and demonstrate how the <b>structure</b> and the <b>elements of music</b> are used in music selected for <b>performance</b> .				
		When analyzing selected music, use grade-level standard notation to read and identify musical symbols and functions, as appropriate to the music tradition.				
		Explain how <b>social, cultural,</b> and <b>historical context</b> informs <b>performances</b> .				
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.6	Demonstrate a selected piece of music that shows how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent and are appropriate to the context.				
Develop and refine artistic technique	es and work for p		<u> </u>			 
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.6	Discuss and apply <b>established</b> and <b>collaboratively developed criteria</b> and <b>feedback</b> to evaluate the accuracy and <b>expressiveness</b> of <b>performances</b> .				
., ., ., ., ., ., ., ., ., ., ., ., ., .		Identify and apply appropriate rehearsal strategies and show readiness to <b>present</b> .				
		Respond appropriately to aural and visual cues.				

6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.6	<b>Perform</b> music with stylistic <b>expression</b> , <b>technical accuracy</b> , and <b>interpretation</b> .							
		Perform appropriately for the audience, venue, context, genre, and style, demonstrating performance decorum.  Respond appropriately to aural and visual cues.							
Responding		Respond appropriately to aural and visual cues.	<u> </u>		J		<u> </u>		
Perceive and analyze artistic work.									
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.6	Select and explain how contrasting musical works (from teacher- or student-provided options) connect to and is influenced by specific interests, experiences, <b>purposes</b> , or <b>contexts</b> .							
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.6	Describe how the <b>elements of music</b> and <b>expressive qualities</b> relate to the <b>structure</b> of pieces.							
Interpret intent and meaning in artis	stic work.								
8.1. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.6	Describe a personal interpretation of how creators and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, conveys expressive intent.							
Apply criteria to evaluate artistic wo	rk.								
9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	MU:Re9.1.6	Apply <b>established criteria</b> to evaluative <b>musical works</b> and <b>performances</b> , citing evidence, explaining appropriateness to the <b>context</b> .							
Connecting									

Synthesize and relate knowledge an	d personal experier	nces to make art.					
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. 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.					
		<b>Express</b> and/or <b>share</b> a <b>musical idea</b> or emotion by using <b>technological</b> resources.					
		Identify how sound is created on a variety of instruments and other sounds sources.					
Relate artistic ideas and works with	societal, cultural an	d 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	<b>Perform</b> folk music from a variety of <b>cultures</b> , including some in foreign languages, and describe the music's role(s) and meaning in its <b>culture</b> of origin.					
		Use <b>technological</b> resources to preserve <b>musical ideas</b> from varied musical <b>styles</b> and <b>repertoire</b> 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)	Weekly Performance - based evaluation through instructor visual
		Melody	Sing melodies within an octave	-Clear Touch Board/Visuals - Recordings	and aural assessment Students will be
		Harmony	Discuss Monophonic music & characteristics	-Orff Instruments -Piano/guitar -Mallets	observed performing written rhythms on pitched and unpitched percussion instruments
		Form	D.S. al fine	-Unpitched Percussion seating chart	and body percussion.
			Vocal Timbre- introduction	posted rules classroom recorders	Exit Tickets, Classwork, Quiz, Unit Test
				Piano	
		Timbre/Expression		Ukulele	
				Guiro conga drums/tubanos	
				Solfege Ladder	
October	MU:Re7.2.E	Rhythm	2/4, 4/4, 3/4meters	Music Studio (McGraw-Hill)	

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

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

				Guiro conga drums/tubanos Solfege Ladder	
January	MU:Pr4.2.5	Rhythm		Music Studio (McGraw-Hill)	
		Melody	Discuss Monophonic, homophonic, heterophonic, polyphonic music & characteristics	-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
		Form	D.S. al fine	seating chart posted rules classroom	pitched and unpitched percussion instruments and body percussion.
		Timbre/Expression		recorders Piano Ukulele Guiro conga drums/tubanos Solfege Ladder	Exit Tickets, Classwork, Quiz, Unit Test
February	MU:Re7.2.6	Rhythm		Music Studio (McGraw-Hill)	Weekly Performance - based evaluation
		Melody	How to read single		

	Harmony	line melody on the staff  Ukulele technique How to read tablature/chord charts  D.C. al Coda	-Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion seating chart posted rules classroom	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,
	Timbre/Expression	D.c. ui codu	recorders Piano Ukulele Guiro conga drums/tubanos Solfege Ladder	Quiz, Unit Test
MU:Cr1.1.5 MU:Pr4.2.5 MU:Pr4.3.6 MU:Re7.2.6	Rhythm Melody Harmony	How to read single line melody on the staff  Ukulele technique How to read tablature/chord	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
	MU:Pr4.2.5 MU:Pr4.3.6	Form Timbre/Expression  Rhythm Mu:Cr1.1.5 Mu:Pr4.2.5 Mu:Pr4.3.6 Harmony	Harmony  Ukulele technique How to read tablature/chord charts  Form  D.C. al Coda  Timbre/Expression  Rhythm  Melody  How to read single line melody on the staff  MU:Pr4.2.5  MU:Pr4.3.6  Harmony  Ukulele technique How to read	Harmony  Ukulele technique How to read tablature/chord charts  Form  D.C. al Coda  Timbre/Expression  MU:Cr1.1.5  MU:Pr4.2.5  MU:Pr4.3.6  Harmony  Ukulele technique How to read tablature/chord charts  D.C. al Coda  D.C. al Coda  Timbre/Expression  Piano Ukulele Guiro conga drums/tubanos Solfege Ladder  Music Studio (McGraw-Hill) -Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Off Instruments -Piano/guitar

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

				Guiro conga drums/tubanos Solfege Ladder	
May/June	MU:Cr1.1.5 MU:Cr3.2.5 MU:Pr6.1.6	Rhythm Melody  Harmony  Form  Timbre/Expression	How to read single line melody on the staff  Ukulele technique How to read tablature/chord charts  Symphony (moments)	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	Students will perform an 8-measure pattern on the ukulele  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
				drums/tubanos Solfege Ladder	

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.

Grade 7 – Music Star	ndards			S	0	N	D	J	F	M	Α	М	J
Creating.													
Generate and conceptualize artistic i	deas and work.												
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.7	a.	Generate rhythmic, and melodic phrases over given or generated harmonic accompaniments within AB and ABA forms and describe connection to purpose and context.										
Organize and develop artistic ideas a	nd work.												
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.7	a.	Organize and/or demonstrate developed musical ideas for arrangements or compositions that expresses unity and variety (such as in AB or ABA) and convey expressive intent.										
		b.	Use <b>standard notation</b> and/or audio/video <b>recording</b> to combine, sequence and document <b>musical phrases</b> .										
Refine and complete artistic ideas an	d work.												
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.7	a.	Evaluate and <b>refine</b> and document revisions to music applying <b>criteria</b> and <b>feedback</b> (related to areas such as <b>style</b> and <b>form</b> ) and explain the rationale for the changes										
3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.	MU:Cr3.2.7	a.	Present the final version of their documented composition, song or arrangement using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.										

Performing/Presenting/Producing		
Analyze, interpret and select artistic	work for presenta	tion.
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.7	a. Apply established, and collaboratively developed criteria for selecting music of contrasting styles for a program (from teacher or student-provided options) with a specific purpose and/or context and explain expressive qualities.
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.7	a. Explain and demonstrate the <b>structure</b> of contrasting pieces of music selected for <b>performance</b> , and how the <b>elements of music</b> are used.
		b. When analyzing selected music, use grade-level standard notation to read and identify musical symbols and functions, as appropriate to the musical tradition.
		c. Explain how social, cultural and historical contexts inform performances and result in different musical choices.
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.7	a. Demonstrate contrasting pieces of music that show their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style and phrasing) that convey intent and are appropriate to the context.
Develop and refine Artistic technique	s and work for pr	esentation.
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Pr5.1.7	a. Discuss and apply established, collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.
		b. Identify and apply appropriate rehearsal strategies and show readiness to <b>present</b> .
		c. Respond appropriately to aural and visual cues.

Convey meaning through the present		1		 	- I	1		1 1	
6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.7	a.	Perform music with stylistic expression, technical accuracy, interpretation and culturally authentic practices.						
		b.	Perform appropriately for the audience, venue, context, genre and style, demonstrating performance decorum						
		C.	Respond appropriately to aural and visual cues.						
Responding									
Perceive and analyze artistic work.									
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.7	a.	Select and compare how a set of contrasting musical works (from teacher or student-provided options) connect to and are influenced by specific interests, experiences, <b>purposes</b> or <b>contexts.</b>						
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.7	a.	Compare how the <b>elements of music</b> and <b>expressive qualities</b> relate to the <b>structure</b> of contrasting pieces.						
		b.	Identify and compare the <b>contexts</b> of sets of musical works from a variety of <b>genres</b> , <b>cultures</b> and <b>historical periods</b> .						
Interpret meaning in artistic work.						-	•		
8.1 Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	MU:Re8.1.7	a.	Describe a personal interpretation of contrasting works and explain how creators and performers' application of the elements of music and expressive qualities, within genres, cultures and historical periods, conveys expressive intent.						

9.1. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.  Connecting	MU:Re9.1.7	a. Apply established, collaboratively developed criteria to evaluate musical works and performances, citing evidence, explaining appropriateness to the context.
Synthesize and relate knowledge and	nersonal experies	nces to make art.
10.1. The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	MU:Cn10.1.7	a. Design, implement and reflect on a strategy for expanding one's knowledge of unfamiliar music.
		b. Relate music to personal accomplishments and experiences.
		c. Express and share an original musical idea or emotion using technological resources.
		d. Describe how sound is created on a variety of instruments and other sound sources.
Relate artistic ideas and works with s	ocietal, cultural ar	nd 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.Cn.11.1.7	a. Perform folk music from a variety of cultures, including some in foreign languages and explain the music's role(s) and meaning of its culture of origin.
		b. Identify the <b>cultural, social</b> and political uses for music.
		c. Explore the skills and knowledge necessary to pursue a musical role in the community.

# **Grade 7 Music Curriculum Map**

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

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

	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	Informal and formal teacher observation  Teacher-created rubric  Project-based Assessment		
Musical Theatre			Identify and describe styles, theme and composer associated with the musical being studied.  musical clips  Clear Touch Board/Visuals	Clear Touch	Compare and contrast  Class discussion		
			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	Melody	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
	INIO.KEO.T	Harmony			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	Rhythm	Skills and practices to be determined by research topic selected.	Textbook or other appropriate materials	Informal and formal teacher observation  Question and answer (call
	MU:Pr6.1  Responding MU:Re7.2 MU:Re8.1 MU:Re9.1  Connecting	Harmony	As determined by research topic (vocal groups harmony or orchestral playing, etc)	Clear Touch Board/Visuals	and response)  Performance assessment  Project-based Assessment  Teacher-created rubric

:Cn10.0 :Cn11.0 Form/style	As determined by research topic	Compare and contrast  Class discussion
Timbre/Expr	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.

Grade 8 – Music Standards						N	D	J	F	М	Α	M	J
Creating.													
Generate and conceptualize artistic is	deas and work.												
1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	MU:Cr.1.1.8	a.	Generate rhythmic, and melodic phrases and harmonic accompaniments within expanded forms (including introductions and codas), and explain connection to purpose, context, and/or expressive intent.										
Organize and develop artistic ideas a	nd work.										•		
2.1. Musicians' creativity is influenced by their expertise, context, and expressive intent.	MU:Cr2.1.8	a.	Organize and/or demonstrate developed musical ideas for arrangements or compositions that expresses unity and variety (including theme and variations), and tension and release in expanded forms (including introductions and coda) and convey expressive intent.										
		b.	Use <b>standard notation</b> and/or audio/video <b>recording</b> to combine, sequence and document <b>musical phrases</b> and <b>harmonic accompaniments.</b>										
Refine and complete artistic ideas an	d work.												
3.1. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	MU:Cr3.1.8	a.	Evaluate, <b>refine</b> , and document revisions to music applying <b>criteria</b> and <b>feedback</b> (related to appropriate application of <b>compositional techniques</b> ), and explain the rationale for changes.										

3.2. Musicians' presentation of creative work is the culmination of a process of creation and communication.  Performing/Presenting/Producing	MU:Cr3.2.8	t c	Present the final version of their documented composition, song or arrangement using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.				
Analyze, interpret and select artistic	work for presenta	tion.					
4.1. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	MU:Pr4.1.8	r t	Apply established, and collaboratively, and personally developed criteria for selecting music of contrasting styles for a program (from teacher or student-provided options) with a specific purpose and/or context and explain expressive qualities, technical challenges, and reasons for choices.				
4.2. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	MU:Pr4.2.8	r	Compare the <b>structure</b> of contrasting pieces of music selected for <b>performance</b> , explaining how the <b>elements of music</b> are used in each.				
		t I	When analyzing selected music, sight-read, on the staff, simple rhythmic, melodic, and/or harmonic notation, as appropriate to the musical tradition.				
		C	Explain how social, cultural and historical contexts inform performances and result in different musical interpretations.				
4.3. Performers make interpretive decisions based on their understanding of context and expressive intent.	MU:Pr.4.3.8	s r c	Demonstrate contrasting pieces of music that show their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style and phrasing), and explain how they convey intent and are appropriate to the context.				
Develop and refine Artistic technique	s and work for pr	esenta	tion.				]
5.1. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time	MU:Pr5.1.8		Discuss and apply <b>established, collaboratively</b> and <b>personally developed criteria</b> and <b>feedback</b>				

through openness to new ideas, persistence, and the application of appropriate criteria.		to evaluate the accuracy and expressiveness of performances.  b. Identify and apply appropriate rehearsal
		strategies and show readiness to <b>present.</b> c. Respond appropriately to aural and visual cues.
Company to the second the second		
Convey meaning through the present	1	
6.1. Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.	MU:Pr6.1.8	a. Perform music with stylistic expression, technical accuracy, interpretation and culturally authentic practices.
		b. Perform appropriately for the audience, venue, context, genre and style, demonstrating performance decorum
		c. Respond appropriately to aural and visual cues.
Responding		
Perceive and analyze artistic work.		
7.1. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	MU:Re7.1.8	a. Select and compare how a set of contrasting musical works (from teacher or student-provided options) connect to and are influenced by specific interests, experiences, purposes or contexts.
7.2. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	MU:Re7.2.8	a. Compare how the elements of music and expressive qualities relate to the structure of contrasting pieces in a set of musical works.
		b. Identify and compare the <b>contexts</b> of sets of musical works from a variety of <b>genres, cultures</b> and <b>historical periods.</b>
Interpret meaning in artistic work.		
8.1 Through their use of elements and structures of music, creators	MU:Re8.1.8	a. Support a personal <b>interpretation</b> of contrasting sets of musical works and explain how <b>creators</b>

and performers provide clues to		or performers apply the <b>elements of musi</b> c and
their expressive intent.		expressive qualities, within genres, cultures and
		historical periods, conveys expressive intent.
Apply Criteria to evaluate artistic wor	·k	
9.1. The personal evaluation of	MU:Re9.1.8	a. Apply established, collaboratively and
musical work(s) and performance(s)		personally developed criteria to evaluate
is informed by analysis,		musical works and performances, citing
interpretation, and established		evidence, explaining appropriateness to the
criteria.		context.
Connecting		
Synthesize and relate knowledge and	personal experier	nces to make art.
10.1. The multidimensional system	MU:Cn10.1.8	a. Design, implement and reflect on a strategy for
of music allows us to uniquely		expanding one's knowledge of unfamiliar music.
express and reflect upon ideas,		expanding one 3 knowledge of diffarilliar filasic.
opinions, aesthetic values, and		
human sentience. Musicians draw		
upon universal themes, disciplinary		
and interdisciplinary understandings,		
and life experiences to inform their		
creative expressions.		
Creative expressions.		b. Within teacher guidance, identify the musical
		qualities that give persuasive music (such as
		soundtracks, commercials, protest songs) its
		effect on the perspectives and beliefs of the
		listener.
		c. Express and share an original musical idea or
		emotion using <b>technologica</b> l resources.
		d. Explain how sound is created on a variety of
		instruments and other sound sources.
Relate artistic ideas and works with so	ocietal, cultural ar	nd historical context to deepen understanding.
11.1. Creating, performing, and	MU.Cn.11.1.8	a. <b>Perform</b> folk music from a variety of <b>cultures</b> ,
analyzing music deepens our		including some in foreign languages and explain
knowledge of ideas, informs our		the music's role(s) and meaning of its <b>culture</b> of
understanding of cultures, and helps		origin, citing sources.
us envision the future.		

		Identify ways in which music is used to inform or change he beliefs, values, or behaviors of an individual or of a society.					
	c.	<b>Explore</b> career opportunities in the field of					
		music.					1

# **Grade 8 Music Curriculum Map**

Unit Guide	Standards	Concepts	Skills/Practices	Suggested Materials/ Resources	Suggested Assessments & Benchmarks
Music Theory	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2  Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1  Responding MU:Re70.2 MU:Re8.1 MU:Re9.1  Connecting MU:Cn11.0	Rhythm Melody Harmony Form Timbre	Rhythm basics (e.g. call & response; improvisation; dictation)  Identify melodic patterns containing steps, skips and leaps when reading music.  Notate melodies on the treble staff.  Read melodic patterns using the diatonic scale.  Read and notate rhythm patterns that include sixteenth notes, dotted notes and corresponding rests.	Unpitched percussion  Dry erase boards, markers, erasers  Clear Touch Board	Perform rhythm basics individually and/or in groups Informal and formal teacher observation Performance assessment Project-based Assessment Teacher-created rubric Question and answer (call and response) Compare and contrast Class discussion

Performance- Ukelele, Drumming, Keyboard	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  Melody  Harmony  Form  Timbre	Play various strum and accompaniment patterns  Vocal Technique Singing Folk/Simple Melodies  Sing or play music written in two or more parts from a varied repertoire of music.  Play accompaniments in a varied repertoire of music  Phrase movement  Use various dynamics appropriately in	Clear Touch Board/Visuals  Recordings  Performance Instruments – Ukulele, Drums and/or keyboards	Informal and formal teacher observation  Question and answer (call and response)  Performance assessment  Project-based Assessment  Teacher-created rubric  Compare and contrast  Class discussion
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

	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	Musical Theatre exploration Expressive	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.	Streaming or DVD of full musical and/or musical clips Clear Touch Board/Visuals	Teacher-created rubric  Project-based Assessment  Compare and contrast  Class discussion
Student Research	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 Melody Harmony Form Timbre	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

	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  Performing MU:Pr4.1 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.  Compare and contrast musical periods and styles.	Textbook and other appropriate materials.  Streaming of various recordings throughout music history  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:Cn10.1  MU:Cn11.	Timbre			Compare and contrast  Class discussion
Careers in Music	Creating MU:Cr2.1 MU:Cr3.1 MU:Cr3.2  Performing MU:Pr4.2 MU:Pr5.1 MU:Pr6.1	Rhythm	Skills and practices to be determined by research topic selected.  As determined by research topic (vocal groups harmony or orchestral playing, etc)	Clear Touch Board/Visuals - Recordings -Orff Instruments -Piano/guitar -Mallets -Unpitched Percussion	Informal and formal teacher observation  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

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

#### \*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	Sta	Stage 3	
WHOLE	PA	WHOLE	
Experience the Whole	Study	Understand and Comprehend the Whole	
CLASSROOM ACTIVITIES	LEARNING SEQU	CLASSROOM ACTIVITIES	
<ul> <li>Singing</li> </ul>	Discrimination	Inference	<ul> <li>Singing</li> </ul>
<ul> <li>Chanting</li> </ul>	Aural/Oral	<ul> <li>Generalization</li> </ul>	<ul> <li>Chanting</li> </ul>
<ul> <li>Moving and</li> </ul>	Verbal Association	Aural/Oral	Moving and
Dancing	Partial Synthesis	• Generalization Verbal	Dancing
<ul> <li>Playing</li> </ul>	• Symbolic	• Creative/Improvisation	<ul> <li>Playing</li> </ul>
Instruments	Association	<ul> <li>Generalization</li> </ul>	Instruments
Playing Games	Composite Synthesis	Symbolic	Playing Games
Creating and		<ul> <li>Theoretical</li> </ul>	Creating and
Improvising		Understanding	Improvising
Reading and			Reading and
Writing Music			Writing Music
<ul> <li>Performing</li> </ul>			• Performing

#### 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.

<sup>\*</sup>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

6-12 Choral Music

Pre-K – 8 General Music

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

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

# **Instrument Abbreviations:**

Soprano Glockenspiel SG 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

 $\begin{array}{lll} \textbf{D}_1 & & \text{High Do} \\ \textbf{L}_1 & & \text{Low La} \\ \textbf{S}_1 & & \text{Low So} \end{array}$ 

Q - A Question - Answer SR Soprano Recorder

Ms. MeasureVs. 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:**

album covers.

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:

- Title: Title slide with your artist's full name, date of birth, pictures, etc.
   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

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

#### 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	Eccontial questions
Anchor Standards	Essential questions
1. Congrate and concentuality artistic ideas and	1.1 How do mucicians generate creative ideas?
Generate and conceptualize artistic ideas and	1.1 How do musicians generate creative ideas?
work.	
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	4.1 How do performers select repertoire?
renorming/riesenting/rioducing	4.1 How do performers select repertone:
4. Analyze, interpret and select artistic work for	4.2 How does understanding the structure and
presentation.	context of musical works inform performance?
	4.3 How do performers interpret musical works?
5. Develop and refine artistic techniques and	5.1 When is a performance judged ready to
work for presentation.	present?
	5.1b How do musicians improve the quality of
	their performance?
6. Convey meaning through the presentation of	6.1 How are expressive intent and technical
artistic work.	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 – Sustained Time – Sudden												
Locomotor Movement												
Walk												
Sneak												
Jump												
Skip												
Gallop												
Run												
Non-Locomotor Movement												
Stretch												
Bend												
Curl												
Sway												
Swing												
Twist Weikart Inspired												
Weikart Inspired												
Static												
Dynamic												
Single												
Sequenced												
Symmetrical												
Asymmetrical												
Mirroring Reversal												
Other												
Body Awareness												
Open shapes												
Closed shapes												
Self space												
Shared Space												
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**Basic Lesson Plan Planning Chart** 

				ing Chan		
	LP1	LP2	LP3	LP4	LP5	LP6
Grade Level:						1
Date (write in box)						
En	iter an X in the box	for each item in th	e list below include	ed in the lesson plar	1.	
Tonal/Pitch						1
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)	1					
Standard Notation	1		1			
Learning Sequence Activity	1		1			
Other (write in box)	1					
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						<u> </u>
Rhythm Sticks						
Beanbags						
Scarves						
Shakers						
Jingle Bells						
Tone Bars (D-A)						
Unpitched Percussion						
Stretchy Band						
Parachute	1			1		
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	rade – Sept to Jan	Fourth Grade – February to June	Fifth Grade – Sept to Jan	Fifth Grade – February to June
	inderga	inderga	irst Grad	irst Grad	) puose;	) puose;	hird Gra	hird Gra	Fourth Grade -	ourth G	ifth Grad	ifth Grad
Daniel I al I al I	x	<u>x</u>	ш	ш	(O)	(O)			Ш	Ш	Ш	Ш
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 Hawaiian F												
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). <i>C</i>	& A for	MLT: Ge	neral mu	sic persp	ectives o	n music	l learnina	theory. (	Chicago.	IL: GIA M	lusic.

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
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# Preparatory Music Curriculum (7-8)

- Angela Frommert
- Veronica Schucker
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