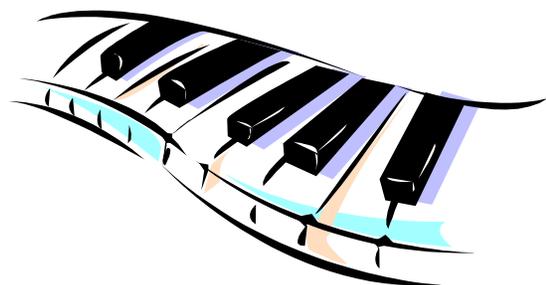




Elementary Music Curriculum Guide

2011

Revised 2012



Brevard County Public Schools
Dr. Brian T. Binggeli, Superintendent

SCHOOL BOARD OF BREVARD COUNTY

Educational Services Facility
2700 Judge Fran Jamieson Way
Viera, FL 32940-6601

SUPERINTENDENT

Dr. Brian T. Binggeli

SCHOOL BOARD MEMBERS

Dr. Barbara A. Murray, Chairman

Amy Kneessy, Vice Chairman

Dr. Michael Krupp

Karen Henderson

Andy Ziegler

ELEMENTARY MUSIC GUIDE

Writing Team

Michelle L. Couch

Music Teacher, Sabal Elementary School

Christine J. Givens

Music Teacher, MILA Elementary School

Kimberly M. Haggard

Music Teacher, Fairglen Elementary School

Joani M. Slawson

Music Teacher, Saturn Elementary

Cynthia S. Johnson

Music Resource Teacher, Brevard Public Schools

Table of Contents

PROGRAM PHILOSOPHY	6
PROGRAM OBJECTIVES	6
FOREWORD	7
INTRODUCTION TO CONTENTS	8
COURSE DESCRIPTIONS	112
KINDERGARTEN - <i>1st Nine Weeks</i>	14
FIRST GRADE - <i>1st Nine Weeks</i>	18
SECOND GRADE - <i>1st Nine Weeks</i>	22
THIRD GRADE - <i>1st Nine Weeks</i>	25
FOURTH GRADE - <i>1st Nine Weeks</i>	32
FIFTH GRADE - <i>1st Nine Weeks</i>	38
SIXTH GRADE - <i>1st Nine Weeks</i>	44
KINDERGARTEN - <i>2nd Nine Weeks</i>	50
FIRST GRADE - <i>2nd Nine Weeks</i>	53
SECOND GRADE - <i>2nd Nine Weeks</i>	56
THIRD GRADE - <i>2nd Nine Weeks</i>	60
FOURTH GRADE - <i>2nd Nine Weeks</i>	64
FIFTH GRADE - <i>2nd Nine Weeks</i>	68
SIXTH GRADE - <i>2nd Nine Weeks</i>	73
KINDERGARTEN - <i>3rd Nine Weeks</i>	76
FIRST GRADE - <i>3rd Nine Weeks</i>	78
SECOND GRADE - <i>3rd Nine Weeks</i>	81
THIRD GRADE - <i>3rd Nine Weeks</i>	83
FOURTH GRADE - <i>3rd Nine Weeks</i>	86
FIFTH GRADE - <i>3rd Nine Weeks</i>	89
SIXTH GRADE - <i>3rd Nine Weeks</i>	93
KINDERGARTEN - <i>4th Nine Weeks</i>	95
FIRST GRADE - <i>4th Nine Weeks</i>	98
SECOND GRADE - <i>4th Nine Weeks</i>	100
THIRD GRADE - <i>4th Nine Weeks</i>	102

FOURTH GRADE - <i>4th Nine Weeks</i>	104
FIFTH GRADE – <i>4th Nine Weeks</i>	10107
SIXTH GRADE – <i>4th Nine Weeks</i>	110
KINDERGARTEN ACCESS POINTS	112
FIRST GRADE ACCESS POINTS	112
SECOND GRADE ACCESS POINTS	112
THIRD GRADE ACCESS POINTS	112
FOURTH GRADE ACCESS POINTS	112
FIFTH GRADE ACCESS POINTS	112
SIXTH GRADE ACCESS POINTS	112
REFERENCE TABLES	146
BEST PRACTICES	157
SUPPLEMENTAL INFORMATION	161

PROGRAM PHILOSOPHY

The purpose of Brevard County's school music education program is to develop within students a lasting enjoyment and appreciation of music, to provide an opportunity for students to develop a sense of personal accomplishment, and to allow students to develop skills that can enrich their adult lives or lead to careers in music.

PROGRAM OBJECTIVES

The objectives for students in the music program are:

1. to make music alone and with others.
2. to improvise and create music.
3. to use the vocabulary and notation of music on the most skilled level possible.
4. to respond to music aesthetically, intellectually, and emotionally.
5. to identify diverse musical styles and genres.
6. to identify the role music has played and continues to play in the life of mankind.
7. to make aesthetic judgments based on critical listening and analysis.
8. to develop a commitment to music.
9. to encourage others to support the musical life of the community.
10. to continue musical learning as a lifelong process.

FOREWORD

The *Elementary Music Curriculum Guide* is to be used as a primary resource in all Brevard Public School elementary music programs. It includes input from music teachers, administrators, and district personnel. The document is written as a guide not only for teachers new to Brevard County, but also to assist experienced teachers in tailoring their existing music programs to meet the Next Generation Sunshine State Standards from the Florida Department of Education.

The Guide covers, in depth, elements of music which should be taught in the curriculum. The district's adopted textbook series expands upon these elements and includes a classified index which integrates the music program into the elementary music curriculum. Assessments have been written to measure student learning. These assessments are also intended to assist music educators with the implementation of their Professional Growth Plans. Quarterly and weekly Pacing Guides are included in this Elementary Music Curriculum Guide. It is recommended that music teachers follow these Pacing Guides to promote the highest level of student achievement. Also included in the guide is a Best Practices checklist for teachers, administrators, and students. The intent of the checklist is to facilitate the development of a quality music program.

The Music Educators National Conference, the organization that serves as a leader and spokesman for music education in the United States, recommends general music instruction each week for at least 90 minutes, excluding time devoted to elective instrumental or choral instruction. In order to accomplish the objectives in the Brevard School District *Elementary Music Curriculum Guide*, it is recommended that students receive 90 minutes per week or more of music instruction.

As students participate in organized musical activities, they learn cooperation and an awareness of their role in community and society. The awareness can lead students to appreciate not only their own culture, but also others around the world. Students' lives can be enriched by the intellectual meaning and enjoyment that the unique qualities of music afford.

Critical thinking skills and problem solving techniques developed from musical experiences can transfer easily into daily life. The self-discipline and creativity fostered through music can benefit not only students but society in general. By defining this curriculum's purpose and direction, it is hoped that school and community will unite in valuing the goals and outcomes of music education.

INTRODUCTION TO CONTENTS

This *Elementary Music Curriculum Guide* provides a sequential approach to music instruction at the elementary level (K-6). Since the guide develops skills by grade levels, it may be necessary to begin at a lower grade level conceptually, depending on the group's abilities and past musical experiences.

CURRICULUM GUIDE

The **Curriculum Guide** serves as a resource for the teacher. Each Next Generation Sunshine State Standard (NGSSS) is broken down into Big Ideas, then Enduring UNDERSTANDings, and finally **KNOWs**.

The Florida Department of Education has defined the terms this way:

*The **Big Ideas** are the major organizing points for music education in Florida and provide a broad overview of what students should know and be able to do. They include descriptive material to help focus sequential instruction throughout K-12. Big Ideas are not designed for measurement purposes.*

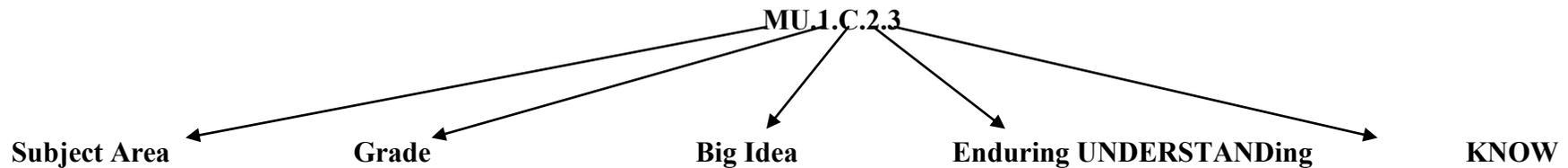
*The **Enduring UNDERSTANDings** (EUs) are subsets of the Big Ideas, providing a more focused view of arts education and targeted understandings for Florida's students to begin building during the primary grades, where foundations are laid, through to students' arts experiences in high school and beyond. Like the Big Ideas, they are not designed for assessment purposes; rather they're expressed in general terms that will allow arts teachers at the classroom level to identify or design Essential Questions for planning purposes.*

***KNOWs** drive instruction in Florida's classrooms and, therefore, have been made specific and measurable. Organized under each Big Idea and Enduring UNDERSTANDing, the **KNOWs** explicitly describe what students should know and be able to do in Music.*

Access Points have been provided by the Department of Education. These points break the **KNOWs** into levels of complexity for students with significant cognitive disabilities. There are three levels of complexity: Independent, Supported, and Participatory. Teachers will find a hyperlink from each EU to its corresponding Access Point in the Curriculum Guide.

INTRODUCTION TO CONTENTS (cont.)

ORGANIZATION OF NEXT GENERATION SUNSHINE STATE STANDARDS



MU Subject Area (Music)

MU.1 Grade Level (K-6th grade for Brevard; 6th is part of middle school therefore designated by 68 in the **KNOWs**.)

MU.1.C Big Idea

- C: Critical Thinking and Reflection
- S: Skills, Techniques, and Processes
- O: Organizational Structure
- H: Historical and Global Connections
- F: Innovation, Technology, and the Future

MU.1.C.2 Enduring UNDERSTANDING

MU.1.C.2.3 **KNOW**

INTRODUCTION TO CONTENTS (cont.)

A list of **Resources** to the right of each **KNOW** provides teachers with a number of suggestions for lesson ideas. Page numbers reference lessons in the Silver Burdett Making Music (2002) textbook adopted by Brevard County in 2004. Also listed are the websites for professional organizations, copyright information, professional symphonies, etc. These websites can be accessed via hyperlink within the document.

REFERENCE TABLE

The **Reference Table** lists basic elements of music and the vocabulary appropriate for each grade level. Keywords are listed in order of introduction in the curriculum guide. Basic elements in the reference table include: Rhythm, Melody, Harmony, Expressive characteristics, Form, Timbre, Style, Performance techniques, Movement, Traditional and Non-traditional notation, and Exemplars. Within the curriculum, each of the elements included on the table has a link to take you directly to the table. Underneath the title, there is a link to each of the four nine weeks for easy access back to the curriculum guide.

APPENDICES

Various resources, including the Best Practices checklist, have been placed in the Appendix at the end of the Guide. Teachers will find a list of classroom instruments, local and national vendors, professional organizations, and other helpful information there. Several of the documents, including pitched and unpitched instruments, can be accessed via hyperlink in the Curriculum Guide.

COURSE DESCRIPTIONS

KINDERGARTEN

Course Title: Music - Grade Kindergarten

Course Number: 5013060

Course Length: Year

Course Description: Kindergarten students in music class explore their environment and music world through a variety of experiences. Singing, listening, and movement activities will form the foundation for musical development, along with thinking, self-expression, and communication skills will be developed through singing, movement, creative musical play, creating, listening, and understanding activities. A variety of carefully chosen music will allow students to gain knowledge of one's self and build understanding, acceptance, and enrichment throughout their lives. By fostering creativity throughout the curriculum, the seeds of innovation will begin to bloom even in these novice learners.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

FIRST GRADE

Course Title: Music - Grade One

Course Number: 5013070

Course Length: Year

Course Description: First-grade students in music class explore their world through listening, singing, moving, playing instruments, and creating to stimulate the imagination and lead to innovation and creative risk-taking. As they develop basic skills, techniques, and processes in music, they strengthen their music and extra-music vocabulary and music literacy, as well as their ability to remember, focus on, process, and sequence information. As students sing, play, move, and create together, they develop the foundation for important skills such as teamwork, acceptance, respect, and responsibility that will help students be successful in the 21st century.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

SECOND GRADE

Course Title: Music - Grade Two

Course Number: 5013080

Course Description: Second-grade students in music class continue exploration of their world as they strengthen their musical skills, techniques, and processes. Student's working vocabulary and musical literacy and understanding deepen with the ability to use unique musical language to communicate their own ideas. Connections with the arts and other disciplines allow students to transfer knowledge and skills to and from other fields of study. As students sing, play, move, and create together, they continue to build such important skills as teamwork, acceptance, respect, and responsibility that will help them be successful in the 21st century.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

THIRD GRADE

Course Title: Intermediate Music 1

Course Number: 5013090

Course Length: Year

Course Description: Third-grade* students in music class explore their world by engaging in active learning processes to refine the skills, techniques, and processes of musicianship through such activities as improvisation and arranging. As they continue to develop their working music and cross-content vocabulary and become able to identify fundamental characteristics of musical structures, they demonstrate artistic growth through cognition and reflection and endeavor to use their own artistic voices to communicate ideas and inventions. They recognize the importance of cultural experiences in music throughout history and in emerging art forms. Music students examine the positive impact of the arts in society and practice creative risk-taking in preparation for contributive citizenship in the 21st century.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

FOURTH GRADE

Course Title: Intermediate Music 2

Course Number: 5013100

Course Length: Year

Course Description: Fourth-grade* students in music class explore artistic intent by investigating the inventive development of ideas, applying musicianship skills and techniques while engaging in the creation and interpretation of the arts. They analyze the characteristics of musical structures from simple to complex to build understanding and respect for the creative process. As they examine the significant cultural contributions in the arts throughout history, particularly in Florida, they become increasingly able to identify the connections among music and other fields of study. Music students also develop knowledge of careers in, and related to, the arts as they explore the impact of music on the local and global economies of the 21st century and strengthen personal skills for success throughout school and beyond.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

FIFTH GRADE

Course Title: Intermediate Music 3

Course Number: 5013110

Course Length: Year

Course Description: Fifth-grade* students in music class develop and analyze the skills necessary for the critical assessment of artistic works and creative works in other contexts. They demonstrate the proficiency of comprehensive musicianship and interpretive skills in the arts, which allows them to explore manipulation of musical structures to represent a personal and creative form of artistic communication. As students become more musically sophisticated, they establish and document reciprocal relationships among music and other disciplines of study. They learn to transfer their music knowledge and innovative skills as a means of discovering the significant contributions of music and the arts, in general, to positive social development and global economic success in the 21st Century.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

SIXTH GRADE

Course Title: M/J Exploring Music 1

Course Number: 1301090

Course Length: Year

Course Description: Students explore the essential elements of 20th- and 21st-century music in America (e.g., jazz, rock, soul, blues) and global cultures (e.g., Latin, Bollywood, European, Asian, world drumming). Students reflect on the significance of social influences and historical events on the development of music. Participants focus on the creation, use, and performance of music; and the modes of listening, distributing, and gaining access to music. Public performances may serve as a resource for specific instructional goals. Students may be expected to attend one or more performances outside the school day to support, extend, and assess learning in the classroom.

KINDERGARTEN - 1st Nine Weeks

Resource page numbers refer to Making Music 2002 textbook

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 1</u>: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<p><u>Rhythm</u></p> <ul style="list-style-type: none"> • steady beat <p>Body percussion</p> <ul style="list-style-type: none"> • snap • clap • pat • stamp <p><u>Movement</u></p> <ul style="list-style-type: none"> • body levels • lyrical/percussive 	<p>MU.K.C.1.1 Respond to music from various sound sources to show awareness of steady beat.</p> <ul style="list-style-type: none"> • use body percussion to demonstrate awareness of steady beat through songs, chants, or speech pieces. • move independently in time to various sound sources, e.g., recordings, instruments. • perform a steady beat based on a personal and/or group sense of pulse. 	<p><u>Resources</u></p> <p>pp. 9, 37, 93, 114, 244, 296</p>
<p><u>Timbre</u></p> <p><u>Voices</u></p> <ul style="list-style-type: none"> • singing • speaking • whispering <p><u>Performance technique</u></p> <ul style="list-style-type: none"> • breath support • posture 	<p>MU.K.C.1.4 Identify singing, speaking, and whispering voices.</p> <ul style="list-style-type: none"> • explore different types of vocalization. • identify singing, speaking, and whispering voices. • demonstrate healthy use of the singing, speaking, whispering, and calling voices. 	<p>pp. 14, 26-27, 71</p>

<u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
KNOW:	DO:	Resources
<u>Expressive characteristics</u> <ul style="list-style-type: none"> • mood • feelings Share personal impressions <ul style="list-style-type: none"> • like/dislike • happy/sad 	MU.K.C.3.1 Share opinions about selected pieces of music. <ul style="list-style-type: none"> • describe feelings communicated through music. • use simple criteria for evaluating performances. • evaluate one’s own and others’ performances and describe what was successful. 	pp. 86, 87, 116, 117, 198-201, 248, 249 NAXOS Exemplars

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 2:</u> Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
KNOW:	DO:	Resources
<u>Performance techniques</u> <ul style="list-style-type: none"> • breath support • posture <u>Rehearsal techniques</u> <ul style="list-style-type: none"> • rhyming words • sequence • repetition 	MU.K.S.2.1 Sing or play songs from memory. <ul style="list-style-type: none"> • learn age-appropriate songs by rote. • identify patterns to aid in memorization. • perform songs from memory. 	pp. 6, 10, 13, 133, 326
<u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<u>Performance techniques</u> <ul style="list-style-type: none"> • start together • head voice <u>Melody</u> <ul style="list-style-type: none"> • solfeggio • sol, mi • hand signs 	MU.K.S.3.1 Sing songs of limited range appropriate to the young child and use the head voice. <ul style="list-style-type: none"> • sing melodic patterns in an age-appropriate range (F-D1) using sol and mi. • demonstrate healthy use of singing with appropriate volume for the young child. 	pp. 138, 154, 158, 210

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
KNOW:	DO:	Resources
<p>Movement Expressive characteristics</p> <ul style="list-style-type: none"> • fast/slow • loud/soft <p>Share feelings</p> <ul style="list-style-type: none"> • happy/sad/scared 	<p>MU.K.O.3.1 Respond to music to demonstrate how it makes one feel.</p> <ul style="list-style-type: none"> • express one’s own feelings through creative movement. • describe, using age-appropriate vocabulary, how music affects our emotions. 	<p>pp. 86, 248, 249, 322, 323</p>

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING # 3: The 21 st -century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
KNOW:	DO:	Resources
<p>Share and help Be polite Take turns Manners Listen and do</p>	<p>MU.K.F.3.1 Exhibit age-appropriate music and life skills that will add to the success in the music classroom.</p> <ul style="list-style-type: none"> • take turns and share classroom materials. • listen attentively when another person is playing or talking. • use polite words and actions to communicate with others. • acknowledge that others have different opinions or views. 	<p>pp. 198, 199, 320</p>

Additional Benchmarks

KNOW:	DO:	Reference
<p>Rhythm Body Percussion</p> <ul style="list-style-type: none"> • snap • pat • clap • stamp <p>Movement</p> <ul style="list-style-type: none"> • body levels • lyrical/percussive 	<p>DA.K.S.3.3 Develop kinesthetic awareness by maintaining personal space and moving in pathways through space.</p> <ul style="list-style-type: none"> • create a personal space ‘bubble,’ e.g., have students put arms out and turn in a circle. • move through space while maintaining personal space ‘bubble.’ • explore pathways while maintaining personal space ‘bubble,’ e.g. zig zag, curved and straight line. 	<p>MU.K.C.1.1</p>
<p>Expressive characteristics Movement</p> <ul style="list-style-type: none"> • mirror <p>Share Feelings</p> <ul style="list-style-type: none"> • happy/sad/scared 	<p>DA.K.O.3.1 Use movement to express a feeling, idea, or story.</p> <ul style="list-style-type: none"> • interpret a story, song or musical selection through creative movement. • express one’s own feelings through creative movement. • use movement to convey an idea 	<p>MU.K.O.3.1</p>
<p>Expressive characteristics Share personal impressions</p> <ul style="list-style-type: none"> • like/dislike • happy/sad 	<p>TH.K.S.1.3 Describe personal preferences related to a performance.</p> <ul style="list-style-type: none"> • describe feelings communicated through music. • share thoughts and personal impressions of a piece of music. • use simple criteria to evaluate performances. 	<p>MU.K.C.3.1</p>

FIRST GRADE - 1st Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<u>Rhythm</u> <ul style="list-style-type: none"> • steady beat <u>Melody</u> <ul style="list-style-type: none"> • upward/downward • high/low • same/different pitches <u>Expressive characteristics</u> <ul style="list-style-type: none"> • loud/soft • fast/slow 	MU.1.C.1.1 Respond to specific, teacher-selected musical characteristics in a song or instrumental piece. <ul style="list-style-type: none"> • use voice, body percussion, and instruments to demonstrate awareness of steady beat, tempo, and dynamics. • demonstrate awareness of phrasing and melodic direction through purposeful movement with or without props. 	<u>Resources</u> pp. 4-7
<u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
KNOW:	DO:	Resources
<u>Style</u> <ul style="list-style-type: none"> • mood/feeling Share thoughts and personal impressions	MU. 1.C.3.1 Share different thoughts or feelings people have about selected pieces of music. <ul style="list-style-type: none"> • describe personal impressions of a piece of music. • discuss why pieces evoke certain feelings or moods. 	pp. 164-165, 202-203

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Melody <ul style="list-style-type: none"> • solfeggio • la, sol, mi • hand signs Performance techniques	MU.1.S.3.1 Sing simple songs in a group, using head voice and maintaining pitch. <ul style="list-style-type: none"> • listen to and identify children’s voices. • echo three pitch melodies with hand signs, e.g., la, sol, and mi. • sing simple songs with correct posture and clear tone, while maintaining pitch. 	pp. 54, 152, 158, 188

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	Resources
Melody Expressive Characteristics Form <ul style="list-style-type: none"> • same/different • AB, ABA Timbre Style Compare/contrast	MU.1.O.1.1 Respond to contrasts in music as a foundation for understanding structure. <ul style="list-style-type: none"> • recognize different forms, e.g., AB, ABA. • recognize fast/slow, loud/soft, voices/instruments, and high/low. • compare and contrast music of different styles. • respond to contrasting musical elements by singing, moving, and/or playing. 	pp. 142-145, 204-207, 216-219, 220-221
Enduring UNDERSTANDING # 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
KNOW:	DO:	Resources
Expressive Characteristics Movement <ul style="list-style-type: none"> • body levels • lyrical/percussive 	MU.1.O.3.1 Respond to changes in tempo and/or dynamics within musical examples. <ul style="list-style-type: none"> • respond to selected characteristics of music, including tempo and dynamics, through purposeful movement. • create a movement to accompany the tempo and dynamic changes in a piece. 	pp. 124-127, 200

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
KNOW:	DO:	Resources
<p>Style</p> <ul style="list-style-type: none"> • patriotic • folk music <p>Performance techniques</p> <p>Historical context</p>	<p>MU.1.H.2.1 Identify and perform folk music used to remember and honor America and its cultural heritage.</p> <ul style="list-style-type: none"> • identify patriotic songs, e.g., America, The Star-Spangled Banner. • identify folk music, e.g., Oh Susanna, Polly Wolly Doodle. • identify historic events that influenced folk/patriotic music. • discuss proper etiquette during a performance of patriotic music. • perform patriotic and simple songs by singing, playing and moving. 	<p>pp. 58, 82, 134, 268, 426</p>

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING # 3: The 21 st -century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
KNOW:	DO:	Resources
<p>Share and help</p> <p>Be polite</p> <p>Take turns</p> <p>Manners</p> <p>Listen and do</p> <p>Audience behavior</p> <p>Respect for others and equipment</p>	<p>MU.1.F.3.1 Demonstrate appropriate manners and teamwork necessary for success in a music classroom.</p> <ul style="list-style-type: none"> • demonstrate appropriate audience behavior during class performances. • take turns and share classroom materials. • use polite words and actions when communicating with teacher and other students. • treat classroom equipment with respect. • actively participate in lessons, including group and individual activities. 	<p>pp. 314-315</p>

Additional Benchmarks

KNOW:	DO:	Reference
Expressive characteristics	<p>LACC.1.RL.2.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</p> <ul style="list-style-type: none"> • listen and respond to a variety of poems, stories or song lyrics. • discuss feelings and senses. • identify words and phrases that suggest feelings or appeal to the senses. 	MU.1.C.3.1
Expressive characteristics Share thoughts and personal impressions	<p>TH.1.S.1.3 Explain personal preferences related to a performance.</p> <ul style="list-style-type: none"> • describe personal impressions of a piece of music • discuss while pieces evoke certain feelings or moods • explain one’s own choices when discussing a musical performance 	MU.1.C.3.1

SECOND GRADE - 1st Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<p><u>Expressive Characteristics</u></p> <ul style="list-style-type: none"> • fast/slow • loud/soft <p><u>Form</u></p> <ul style="list-style-type: none"> • call and response <p><u>Melody</u></p> <ul style="list-style-type: none"> • upward/downward • high/low • repeated notes <p><u>Timbre</u></p> <ul style="list-style-type: none"> • Voices: child, adult male, adult female • instruments 	<p>MU.2.C.1.1 Identify appropriate listening skills for learning about musical examples selected by the teacher.</p> <ul style="list-style-type: none"> • discuss ways to be an active listener, e.g., focus on the music, only sing or move at an appropriate time, listen for patterns, identify instruments heard. • engage in active listening using purposeful movement, <u>listening maps</u>, and/or checklists. • describe what was heard using age-appropriate music vocabulary. 	<p><u>Resources</u></p> <p>pp. 76-77, 334-335</p>
<p><u>Timbre</u></p> <p><u>Classroom instruments</u></p> <ul style="list-style-type: none"> • metal • wood • shaker • membrane 	<p>MU.2.C.1.3 Classify non-pitched instruments into metals, membranes, shakers, and wooden categories.</p> <ul style="list-style-type: none"> • play <u>unpitched</u> instruments. • identify classroom instruments by timbre when presented visually and aurally. 	<p>pp. 64 -67, 103</p>

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Performance techniques <ul style="list-style-type: none"> • start together • match pitch • posture • instrument technique • head voice 	MU.2.S.3.1 Sing songs in an appropriate range, using head voice and maintaining pitch. <ul style="list-style-type: none"> • echo simple melodic patterns, using la, sol, mi, and do within an age-appropriate range (E-D1). • demonstrate the use of healthy singing techniques. • sing simple unison songs, with and without accompaniment, with accurate pitch and rhythm and appropriate tone quality. 	pp. 245, 156, 236, 315
Classroom instruments Ostinato Bordun	MU.2.S.3.2 Play simple melodies and/or accompaniments on classroom instruments. <ul style="list-style-type: none"> • play pitched and unpitched instruments with correct posture and technique. • echo phrases of simple songs on pitched and unpitched instruments. • play simple unison songs, with and without accompaniment. 	pp. 27, 56, 234

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	Resources
Rhythm <ul style="list-style-type: none"> • steady beat • quarter note/rest • sets of eighth notes Melody Expressive Characteristics Body percussion <ul style="list-style-type: none"> • snap, clap, pat, stomp 	MU.2.O.1.1 Identify basic elements of music in a song or instrumental excerpt. <ul style="list-style-type: none"> • explore basic elements of music through body percussion, movement, and playing instruments, i.e. rhythm, melody. • describe expressive characteristics using appropriate vocabulary. 	pp. 6, 92-93, 148-149, 228

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
KNOW:	DO:	Resources
Patriotic songs Celebrations <ul style="list-style-type: none"> • birthday • independence • holidays 	MU.2.H.2.1 Discuss how music is used for celebrations in American and other cultures. <ul style="list-style-type: none"> • identify selected patriotic songs associated with the United States. • discuss selected songs associated with historical events. • describe ways that music reflects the cultural heritage of the community. • compare and contrast ways that music is used in various celebrations, e.g. military ceremonies, birthdays, parades, etc. 	pp. 174, 376, 386, 387, 388

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.		
KNOW:	DO:	Resources
Teacher Conductor Composer Church musician Pop singer School music classes Commercials Video games	MU.2.F.2.1 Describe how people participate in music. <ul style="list-style-type: none"> • identify the role of musicians in schools, media, community and specific cultures. • discuss the role of music in daily life. 	pp. 11, 139, 235, 311

THIRD GRADE - 1st Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 1</u>: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> • loud/soft • fast/slow • getting faster • getting slower <p><u>Timbre</u></p> <ul style="list-style-type: none"> • <u>pitched</u> instruments • <u>unpitched</u> instruments • voices (child, adult male, adult female) <p><u>Melody</u></p> <ul style="list-style-type: none"> • upward/downward • high/low • solfeggio • la, sol, mi, re, do • hand signs • phrase <p><u>Form</u></p> <ul style="list-style-type: none"> • same/different • sequence 	<p>MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.</p> <ul style="list-style-type: none"> • use music vocabulary that will aid in describing a musical excerpt. • create a checklist or listening map to aid in listening to new musical works. • discuss ways in which listening instills a deeper understanding of musical works. 	<p><u>Resources</u></p> <p>pp. 16-17, 339</p>

Enduring UNDERSTANDING # 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

KNOW:	DO:	Resources
<p>Expressive characteristics</p> <p>Rhythm</p> <ul style="list-style-type: none"> • steady beat • quarter note/rest • sets of eighth notes • half note/rest <p>Form</p> <ul style="list-style-type: none"> • call and response • verse and refrain • AB, ABA, AABA • same and different <p>Timbre</p> <p>Harmony</p> <ul style="list-style-type: none"> • melody alone • melody with accompaniment <p>Style</p> <ul style="list-style-type: none"> • world music 	<p>MU.3.C.3.1 Identify musical characteristics and elements within a piece of music when discussing the value of the work.</p> <ul style="list-style-type: none"> • describe musical characteristics of the selection that enhance lyrics and/or communicate an idea or emotion. • describe why some musical characteristics are effective in conveying a composer’s ideas. • identify and respect differing values and tastes in music. 	<p>pp. 120-123</p>

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
KNOW:	DO:	Resources
<p>Rehearsal technique</p> <ul style="list-style-type: none"> • parts of a round • parts of a layered work <p>Melody Form</p> <ul style="list-style-type: none"> • question/answer • repeat sign • D.C. al fine • Introduction • Coda 	<p>MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.</p> <ul style="list-style-type: none"> • discuss strategies for memorizing music. • analyze elements of the piece, including form, rhythm, and melody, to recognize patterns and sequences that will aid in memorization. • create a mental or visual image of the form of the selected piece, e.g., listening map, sequence. • perform a piece from memory. 	<p>pp. 136, 238-239</p>
Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<p>Round Canon Ostinato</p> <p>Vocal technique</p> <ul style="list-style-type: none"> • posture • head voice • breath support • unified vowels • articulated consonants • voice placement <p>Unison</p>	<p>MU.3.S.3.1 Sing rounds, canons, or ostinati in an appropriate range, using head voice and maintaining pitch.</p> <ul style="list-style-type: none"> • demonstrate the use of healthy singing techniques. • echo simple melodic patterns or phrases of the selected piece of music accurately while maintaining the tonal center. • sing unison songs, rounds, and ostinati, with and without accompaniments, using accurate pitch, accurate rhythm, and appropriate tone quality. 	<p>pp. 32, 109, 188</p>

<p>Instrumental technique</p> <ul style="list-style-type: none"> posture hand position <p>Timbre</p> <ul style="list-style-type: none"> pitched instruments unpitched instruments <p>Accompaniment</p> <p>Ostinato</p>	<p>MU.3.S.3.2 Play melodies and layered ostinati, using proper instrumental technique, on pitched and non-pitched instruments.</p> <ul style="list-style-type: none"> play classroom instruments with a characteristic instrument tone using appropriate performance techniques. echo phrases of simple melodies on classroom instruments. play simple unison songs with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality. perform rhythmic, melodic, and harmonic instrumental accompaniments. 	<p>pp. 12, 14-15, 224-225</p>
<p>Melody</p> <ul style="list-style-type: none"> steps, leaps, repeated tones <p>Pentatonic</p>	<p>MU.3.S.3.3 Sing simple la-sol-mi-re-do patterns at sight.</p> <ul style="list-style-type: none"> echo simple melodic patterns using la, sol, mi, re, and do with appropriate hand signs. sing melodic patterns accurately while maintaining the tonal center. identify la, sol, mi, re, and do using visual notation. sing simple la-sol-mi-re-do patterns at sight with appropriate hand signs. 	<p>pp. 92-93, 242-243</p>

Big Idea: ORGANIZATIONAL STRUCTURE

<p>Enduring UNDERSTANDING # 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.</p>		
<p>KNOW:</p> <p>Rhythm</p> <p>Melody</p> <p>Harmony</p> <ul style="list-style-type: none"> melody alone melody with accompaniment ostinato <p>Expressive characteristics</p> <p>Form</p> <ul style="list-style-type: none"> rondo <p>Timbre</p>	<p>DO:</p> <p>MU.3.O.1.1 Identify, using correct music vocabulary, the elements in a musical work.</p> <ul style="list-style-type: none"> explore basic elements of music through body percussion, movement, and playing instruments, i.e. rhythm, melody, harmony, form, timbre. describe expressive characteristics using appropriate vocabulary. 	<p>Resources</p> <p>pp. 6-7, 80-81, 306-309</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
<u>Timbre</u> <ul style="list-style-type: none"> • world instruments Cultural background Cultural traditions	MU.3.H.1.1 Compare indigenous instruments of specified cultures. <ul style="list-style-type: none"> • explore aspects of another culture through visual aids, guest speakers, recorded or live music, and ethnic instruments, e.g. dundun, congas, maracas, dulcimer. • discuss ways that instruments are different in other cultures. • compare and contrast instruments from various cultures. 	pp. 52-53, 264, 294, 368 <u>NAXOS</u>
Historical context Composer	MU.3.H.1.2 Identify significant information about specified composers and one or more of their musical works. <ul style="list-style-type: none"> • identify significant composers from various genres of music, i.e. Prokofiev, Saint Saëns, Bach. • discuss historical information that influenced the composer. • identify one or more major works of a selected composer, i.e. <i>Peter and the Wolf</i>, <i>Danse Macabre</i>, <i>Musette</i>. 	pp. 109, 309, 324, 349 <u>NAXOS</u>
<u>Timbre</u> Cultural background	MU.3.H.1.3 Identify timbre(s) in music from a variety of cultures. <ul style="list-style-type: none"> • explore instruments and singing styles from a variety of cultures. • classify instruments by sound source, e.g., woods, adult/child voices, membranes. • compare and contrast timbres of different cultures. 	pp. 180, 133, 264-265, 344-345

Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

KNOW:	DO:	Resources
<p><u>Style</u></p> <ul style="list-style-type: none"> • blues • jazz • rock • folk • patriotic <p>Historical context</p> <ul style="list-style-type: none"> • slavery • railroad expansion • war • politics 	<p>MU.3.H.2.1 Discuss how music in America was influenced by people and events in its history.</p> <ul style="list-style-type: none"> • identify important composers who influence various genres of American music, e.g., Gershwin, Armstrong, Guthrie. • discuss historical events that influenced the compositions. • identify ways that music reflects society. 	<p>pp. 244,-245, 251, 383</p>

Additional Benchmarks

KNOW:	DO:	Reference
<p>Found sounds Sound effects Movement Literature</p>	<p>LACC.3.RI.1.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <ul style="list-style-type: none"> • listen to or read a story, poem or lyrics of a song. • answer questions about the story or poem that can be answered by retelling or comprehension of the story. • discuss sounds that can help illustrate the story. • describe musical characteristics of the story or poem that enhance lyrics and/or communicate an idea or emotion. 	<p>MU.3.F.1.1</p>

World instruments Cultural background Cultural traditions	<p>VA.3.H.1.3 Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.</p> <ul style="list-style-type: none"> • explore instruments and singing styles from a variety of cultures. • identify songs or a piece of music that are distinctly representative of a culture. • perform a song or piece of music from that culture. • discuss how a culture’s ideas are reflected in their music, art, and dance. • identify commonalities in music, art, and dance from different cultures. 	MU.3.H.1.1 MU.3.H.1.2
---	--	--------------------------

FOURTH GRADE - 1st Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 2:</u> Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
<p><u>Performance technique</u></p> <ul style="list-style-type: none"> • balance • blend • accurate intonation • start together <p><u>Vocal:</u></p> <ul style="list-style-type: none"> • posture • head voice • breath support • voice placement • unified vowels • articulated consonants <p><u>Instrumental:</u></p> <ul style="list-style-type: none"> • posture • mallet/hand technique • tone quality <p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> • <i>f, p</i> • crescendo, decrescendo 	<p>MU.4.C.2.1 Identify and describe basic music performance techniques to provide a foundation for critiquing one's self and others.</p> <ul style="list-style-type: none"> • sing or play with expression and style appropriate to the music performed. • sing or play instruments with others, blending vocal/instrumental timbres, matching dynamic levels, tempo, and pitch, and responding to the cues of a conductor. • demonstrate healthy singing techniques. • demonstrate proper playing technique on instruments. • identify and discuss elements that contribute to a successful performance. 	<p><u>Milwaukee Children's Choir</u></p> <p><u>Boston Children's Choir</u></p>

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<p>Echo</p> <p>Improvisation</p> <p><u>Rhythm</u></p> <ul style="list-style-type: none"> • quarter note/rest • sets of eighth notes • half note/rest • whole note/rest • duple meter 2/4, 4/4 • triple meter 3/4 <p><u>Melody</u></p> <ul style="list-style-type: none"> • solfeggio • la, sol, mi, re, do • hand signs <p><u>Form</u></p> <ul style="list-style-type: none"> • question/answer 	<p>MU.4.S.1.1 Improvise phrases, using familiar songs.</p> <ul style="list-style-type: none"> • echo simple melodic and rhythmic patterns and phrases. • sing or play age-appropriate pieces while maintaining tonal center with proper technique, e.g., posture, breath support. • discuss musical elements that can be manipulated. • improvise short rhythmic and melodic “answer phrases” in the same style as given “question phrases”. • improvise rhythmic and melodic patterns and create simple variations on familiar melodies. 	<p><u>Resources</u></p> <p>pp. 270-271, 318-319</p>

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

KNOW:	DO:	Resources
<p><u>Harmony</u></p> <ul style="list-style-type: none"> • round • partner song • canon <p><u>Melody</u></p> <ul style="list-style-type: none"> • step, skip, repeated tones 	<p>MU.4.S.3.1 Sing rounds, canons, and/or partner songs in an appropriate range, using proper vocal technique and maintaining pitch.</p> <ul style="list-style-type: none"> • sing songs, matching pitch, in an appropriate range (D-F1, F or G pentatonic). • sing unison songs, partner songs, rounds, ostinati, and other songs with two independently moving lines, with and without accompaniment, using accurate pitch and rhythm. • demonstrate healthy singing techniques. 	<p>pp. 110-111, 114-115, 230, 232, 336</p>
<p><u>Performance techniques</u></p> <ul style="list-style-type: none"> • vocal • instrumental <p>Ostinato</p> <p>Bordun</p>	<p>MU.4.S.3.2 Play rounds, canons, or layered ostinati on classroom instruments.</p> <ul style="list-style-type: none"> • play classroom instruments with a characteristic instrument tone using appropriate performance techniques, e.g., breath support, posture, hand position. • perform rhythmic, melodic, and harmonic instrumental accompaniments. • perform an age-appropriate round, canon, or layered ostinati with two independently moving lines on a melodic instrument with tonal and rhythmic accuracy. 	<p>pp. 32, 34, 116-117</p>
	<p>MU.4.S.3.4 Play simple ostinati, by ear, using classroom instruments.</p> <ul style="list-style-type: none"> • echo sing melodic phrases. • echo short rhythmic and melodic patterns on <u>pitched</u> and <u>unpitched</u> instruments. • echo rhythmic or melodic instrumental accompaniments played by a teacher or peer. 	<p>pp. 116-119</p>

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 3</u>: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
KNOW:	DO:	Resources
<u>Expressive characteristics</u> <ul style="list-style-type: none"> • mood/emotion • Allegro • Andante • getting faster • getting slower 	MU.4.O.3.1 Identify how expressive elements and lyrics affect the mood or emotion of a song. <ul style="list-style-type: none"> • actively listen to selected piece and identify expressive elements. • perform songs using expressive elements. • discuss the meaning of a song’s lyrics. • identify the mood and/or emotion of a piece. • describe how expressive elements convey a composer’s intent regarding mood and/or emotion. 	pp. 46, 156, 206-209
	MU.4.O.3.2 Apply expressive elements to a vocal or instrumental piece and, using correct music vocabulary, explain one’s choices. <ul style="list-style-type: none"> • identify expressive elements of music. • examine a selected piece and choose expressive elements appropriate to the style of music. • sing or play classroom and ethnic instruments with expression and style. • describe choices using appropriate vocabulary. 	pp. 206-209, 296

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
Celebration Communication Cultural traditions <u>Timbre</u> <ul style="list-style-type: none"> • world instruments 	MU.4.H.1.1 Examine and describe a cultural tradition, other than one’s own, learned through its musical style and/or use of authentic instruments. <ul style="list-style-type: none"> • actively listen to a teacher-selected piece and identify elements unique to the culture. • explore aspects of a culture through visual aids, guest speakers, or ethnic instruments. • perform songs reflecting the style of various cultures. • compare and contrast cultural tradition from various countries. 	pp. 130, 132, 168, 234

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 3:</u> The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
KNOW:	DO:	<u>Resources</u>
Dependability Responsibility Organization Punctuality	MU.4.F.3.1 Identify the characteristics and behaviors displayed by successful student musicians, and discuss how these qualities will contribute to success beyond the music classroom. <ul style="list-style-type: none"> • identify behaviors that lead to success in the classroom. • discuss ways that behaviors lead to success outside the classroom, e.g., trust, dependability, cooperation, leadership roles. 	<u>Traits of a Successful Musician</u>

Additional Benchmarks

KNOW:	DO:	Reference
Character Setting Plot Expressive Characteristics	<p>LACC.4.RL.1.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).</p> <ul style="list-style-type: none"> • actively listen to a selected work and identify characters, setting, and main idea e.g, programmatic work. • discuss characters, setting or events in a poem, story, or song. • identify how expressive elements and lyrics affect the overall meaning of the work. 	MU.4.O.3.1

FIFTH GRADE - 1st Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 2</u>: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
<p><u>Performance techniques</u></p> <ul style="list-style-type: none"> • balance • blend • accurate intonation <p><u>Vocal:</u></p> <ul style="list-style-type: none"> • posture • head voice • start together • breath support • voice placement • unified vowels • articulated consonants <p><u>Instrumental:</u></p> <ul style="list-style-type: none"> • posture • mallet/hand technique • tone quality 	<p>MU.5.C.2.1 Define criteria, using correct music vocabulary, to critique one's own and others' performance.</p> <ul style="list-style-type: none"> • identify the elements that contribute to a good performance. • develop a student-generated checklist or rubric with guidance from the teacher to critique performances. 	<p>pp. 32-33, 150-153, 154-155, 296-297</p>

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<u>Melody</u> <ul style="list-style-type: none"> • solfeggio • major scale (do-ti) • hand signs • ascending/descending • steps, leaps, repeated tones 	MU.5.S.1.4 Sing or play simple melodic patterns by ear with support from the teacher. <ul style="list-style-type: none"> • match written patterns in a given melody when presented aurally. • echo simple melodic patterns by singing and/or playing. 	pp. 18-21, 60-61, 184-187
<u>Enduring UNDERSTANDING # 2:</u> Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<u>Performance techniques</u> <u>Expressive characteristics</u> <ul style="list-style-type: none"> • <i>f, mf, mp, p</i> • crescendo, decrescendo • staccato, legato • accelerando, ritardando • Vivace • Presto • Allegro • Andante • Adagio • fermata • attacks, releases 	MU.5.S.2.2 Apply performance techniques to familiar music. <ul style="list-style-type: none"> • demonstrate healthy singing techniques. • sing with others, blending vocal timbres and matching dynamic levels. • produce a characteristic instrumental tone. • perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels. • sing or play with expression and style appropriate for the music performed. • respond to the tempo, dynamics, and expressive cues of a conductor. 	pp. 90, 312, 472-473

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

KNOW:	DO:	Resources
<p>Performance techniques Melody</p> <ul style="list-style-type: none"> • quodlibet • round • canon • part songs • counter-melody 	<p>MU.5.S.3.1 Sing part songs in an appropriate range, using proper vocal technique and maintaining pitch.</p> <ul style="list-style-type: none"> • echo melodic patterns using sol, la, ti, do, re, mi, fa, sol, la, ti, and do. • demonstrate healthy singing techniques. • sing partner songs, rounds, and other songs with two and three independently moving lines, with and without accompaniment, using accurate pitch and rhythm. 	<p>pp. 68-79, 72-73, 76-77, 568-572</p>
<p>Performance techniques Timbre</p> <ul style="list-style-type: none"> • pitched instruments • unpitched instruments <p>Harmony</p> <ul style="list-style-type: none"> • unison • ostinato • bordun • melody with accompaniment 	<p>MU.5.S.3.2 Play melodies and accompaniments, using proper instrumental technique, on pitched and non-pitched instruments.</p> <ul style="list-style-type: none"> • echo extended rhythmic and melodic phrases on pitched and unpitched instruments. • produce a characteristic instrumental tone using appropriate performance techniques. • perform melodies and accompaniments on pitched and unpitched instruments with expression and style appropriate to the music. 	<p>pp. 18-21, 312-315, 340-341, 342-343</p>
<p>Melody Rhythm</p> <ul style="list-style-type: none"> • quarter note/rest • sets of eighth notes/rests • half notes/rests • whole notes/rests • sixteenth notes • syncopation 	<p>MU.5.S.3.4 Play melodies and accompaniments, by ear, using classroom instruments.</p> <ul style="list-style-type: none"> • echo simple melodic patterns using classroom instruments. • Rehearse patterns played by another and sequence into melody and/or accompaniment. • perform melody or accompaniment. 	<p>pp. 188-189, 388-389</p>

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 3</u>: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
KNOW:	DO:	Resources
<p>Expressive characteristics Performance techniques</p> <ul style="list-style-type: none"> • articulation 	<p>MU.5.O.3.1 Examine and explain how expressive elements, when used in a selected musical work, affect personal response.</p> <ul style="list-style-type: none"> • identify musical characteristics of a selection that enhance lyrics and communicate ideas, meanings, or emotion. • explain how musical preferences reflect one’s personal experiences. • identify and respect differing values and tastes in music. 	<p>pp. 86-89, 414-417, 466-469</p>
<p>Expressive characteristics Performance techniques Style</p> <ul style="list-style-type: none"> • patriotic • folk music • world music • spirituals • blues • jazz • pop music • musical theatre 	<p>MU.5.O.3.2 Perform expressive elements in a vocal or instrumental piece as indicated by the score and/or conductor.</p> <ul style="list-style-type: none"> • respond to the tempo, dynamics, and expressive cues of a conductor. • interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression when performing. • perform on classroom and ethnic instruments with expression and style appropriate to the music. 	<p>pp. 46-49, 86-89, 206-209</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
Communication Celebrations <ul style="list-style-type: none"> • birthdays • holidays • patriotic events Cultural traditions	MU.5.H.1.1 Identify the purposes for which music is used within various cultures. <ul style="list-style-type: none"> • describe the impact of regional traditions and historical events on generating various types of music. • discuss the role of music in day-to-day life of various cultures. • compare and contrast the ways two or more cultures integrate music into their lives. 	Resources pp. 284-287, 288-291, 292-297, 304-307

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 3:</u> The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
KNOW:	DO:	Resources
Dependability Responsibility Organization Punctuality	MU.5.F.3.1 Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom. <ul style="list-style-type: none"> • discuss characteristics of successful student musicians. • explain how characteristics contribute to overall learning. 	pp. 366-369, 374-377

Additional Benchmarks

KNOW:	DO:	Reference
Expressive characteristics Human experience	TH.5.H.1.2 Participate in a performance to explore and celebrate a variety of human experiences. <ul style="list-style-type: none">• discuss human experiences, e.g. love, loss, failure, anger, religion, spiritual awareness.• identify characteristics in a selected piece of music that explore human feelings and emotions.• rehearse and perform a selected work with appropriate dramatic interpretation.	MU.5.O.3.1

SIXTH GRADE – *1st Nine Weeks*

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
Listening strategies <ul style="list-style-type: none"> • make text connections • patterns • “mind movie” • memory connections 	MU.68.C.1.1 Develop strategies for listening to unfamiliar musical works. <ul style="list-style-type: none"> • develop strategies for active listening, e.g. listening maps, checklists. • employ listening skills to a new piece of music. 	pp. 203
<u>Enduring UNDERSTANDING # 2:</u> Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
<u>Performance techniques</u> <ul style="list-style-type: none"> • blend • balance • accurate intonation 	MU.68.C.2.1 Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers. <ul style="list-style-type: none"> • identify characteristics that create a quality performance. • evaluate a personal performance based on teacher- or student-created criteria. • use purposeful practice based on evaluation to improve one’s performance. 	<u>Music Practice Skills</u>

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1</u>: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<p><u>Form</u></p> <ul style="list-style-type: none"> • repeat sign • D.C. al fine • Introduction • Coda • rondo • theme and variation <p><u>Melody</u></p> <ul style="list-style-type: none"> • major/minor tonality • solfeggio (do-ti) • ascending/descending • steps, leaps, repeated notes <p><u>Harmony</u></p> <ul style="list-style-type: none"> • melody alone • melody with harmony • ostinato <p><u>Rhythm</u></p> <ul style="list-style-type: none"> • duple meter • triple meter • time signature • dotted half note • dotted quarter note • triplets • sixteenth notes • tied notes <p><u>Timbre</u></p>	<p>MU.68.S.1.3 Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.</p> <ul style="list-style-type: none"> • analyze the structure, e.g., form, chord progression, of a familiar song. • identify musical elements one can manipulate. • manipulate melody by changing mode and/or direction. • manipulate form by adding variations or rearranging sections. • change meter and/or note value. • add harmony to a given melody. 	<p><u>Resources</u></p> <p>pp. 194-195</p>

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

KNOW:	DO:	Resources
<p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> • blend • balance • <i>pp, p, mp, mf, f, ff</i> • crescendo, decrescendo • staccato/legato • Vivace, Presto, Allegro, Andante, Adagio, Largo, Lento <p><u>Performance technique</u></p> <ul style="list-style-type: none"> • voice placement • unified vowels • articulated consonants • posture • head voice • start together • breath support <p><u>Harmony</u></p> <ul style="list-style-type: none"> • rounds • quodlibet • partner songs • part song • countermelody 	<p>MU.68.S.3.1 Sing and/or play age-appropriate repertoire expressively.</p> <ul style="list-style-type: none"> • identify expressive elements and apply them to performance. • demonstrate healthy singing techniques. • sing and/or play age-appropriate music, with and without accompaniment, using accurate pitch and rhythm. 	<p>pp. 458-462</p>

<p>Performance technique</p> <ul style="list-style-type: none"> • vocal: • attacks • releases • instrumental: • mallet/hand technique • tone quality • posture <p>Expressive characteristics</p> <ul style="list-style-type: none"> • accents • fermata • accelerando • ritardando <p>Timbre</p>	<p>MU.68.S.3.2 Demonstrate proper vocal or instrumental technique.</p> <ul style="list-style-type: none"> • produce a characteristic instrumental tone using appropriate performance techniques. • perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels. • demonstrate healthy singing techniques. • sing, with others, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor. 	<p>pp. 158, 204-205, 382</p>
---	---	------------------------------

Big Idea: ORGANIZATIONAL STRUCTURE

<p>Enduring UNDERSTANDING # 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.</p>		
<p>KNOW:</p>	<p>DO:</p>	<p>Resources</p>
<p>Rhythm Melody Harmony Form Timbre</p> <ul style="list-style-type: none"> • instrument families • ensembles: chorus, band, orchestra <p>Performer Opinion</p>	<p>MU.68.O.1.1 Compare performances of a musical work to identify artistic choices made by performers.</p> <ul style="list-style-type: none"> • use age-appropriate vocabulary to identify elements artists use to express a piece of music. • compare and contrast interpretations of similar works, e.g. type of performer/ensemble. • justify a particular preference for a piece of music. • make artistic choices for a selected piece and perform for selected audience. • compare one’s own performance to another performance. 	<p>pp. 160-161, 468</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
<p><u>Rhythm</u> <u>Melody</u> <u>Timbre</u> <u>Expressive characteristics</u> Cultural background Cultural traditions</p> <ul style="list-style-type: none"> • birthday • holiday • celebration • patriotic <p>Historical context</p>	<p>MU.68.H.1.1 Describe the functions of music from various cultures and time periods.</p> <ul style="list-style-type: none"> • explain how the use of specific musical elements is characteristic of music from various cultures and time periods. • describe the impact of regional traditions and historical events on generating various types of music. • identify the role of music in day-to-day life, e.g., birthdays, holidays, celebrations, patriotic. 	<p>pp. 154,174</p>
<p>Time periods</p> <ul style="list-style-type: none"> • Baroque • Classical • Romantic • 20th Century • 21st Century <p><u>Style</u></p> <ul style="list-style-type: none"> • nationalistic • blues • jazz • pop <p>Historical context Cultural background</p>	<p>MU.68.H.1.2 Identify the works of representative composers within a specific style or time period.</p> <ul style="list-style-type: none"> • identify characteristics of a specific style or time period. • actively listen to exemplars of representative composers, i.e. <i>Take Five</i> - Dave Brubeck, <i>New World Symphony</i> – Dvorak, <i>Four Seasons</i> - Vivaldi. • match definitive composers’ works to their historical time periods. 	<p>pp. 128-129, 156-157</p> <p><u>DSOkids/Composers</u> <u>NAXOS</u></p>

Historical context Historical background <u>Style</u> <ul style="list-style-type: none"> • spirituals • musical theatre • patriotic • folk • world 	MU.68.H.1.3 Describe how American music has been influenced by other cultures. <ul style="list-style-type: none"> • actively listen to and identify American styles of music. • actively listen to and discuss recordings of renowned American composers, artists, and ensembles. • explore evolution of American music, e.g. blues to jazz to rock, African-American spirituals to R&B, European operas to American musical theatre. • describe musical performance practices in at least one other culture and compare them to the American culture. 	pp. 228, 232, 302
---	---	-------------------

Additional Benchmarks

KNOW:	DO:	Resources
Attention Respect Discipline	DA.68.S.2.1 Sustain focused attention, respect, and discipline during classes and performances. <ul style="list-style-type: none"> • discuss how attention, respect and discipline can improve overall performance. • create rubric and or checklist which outlines behavioral expectations for class rehearsal, dress rehearsal, and performance. • apply feedback to improve further development of one's own performance. 	MU.68.C.2.1
Time periods Style Historical context Cultural background	LACC.68.WHST.3.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. <ul style="list-style-type: none"> • identify characteristics of a specific style or time period. • actively listen to exemplars of representative composers. • match definitive composers' work to their historical time periods. • create questions about composers and time periods of their choice. • write, draw, present or create a short research project based on questions generated by students. 	MU.68.H.1.2

KINDERGARTEN - 2nd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
<p>Expressive Characteristics</p> <ul style="list-style-type: none"> • fast/slow • loud/soft <p>Form</p> <ul style="list-style-type: none"> • same/different 	<p>MU.K.C.2.1 Identify similarities and/or differences in a performance.</p> <ul style="list-style-type: none"> • explore contrasting elements. • identify loud and soft sounds in a piece of music. • identify patterns that are the same and different. • identify fast and slow sections of music. 	<p>pp. 4, 6, 60-61, 76, 134, 135, 144, 145, 153, 202, 203, 210, 211</p>

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<p>Timbre</p> <p><u>Classroom instruments</u></p> <ul style="list-style-type: none"> • unpitched instruments <p>Movement</p> <p>Rhythm</p> <ul style="list-style-type: none"> • long, short 	<p>MU.K.S.3.2 Perform simple songs and accompaniments.</p> <ul style="list-style-type: none"> • echo simple rhythmic patterns on classroom instruments. • perform simple rhythmic patterns and sound effects using body percussion or instruments to accompany poems, rhymes, chants, and songs. 	<p>pp. 6, 72, 73, 108, 109</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 1</u>: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
Cultural background Cultural traditions <u>Movement</u> <ul style="list-style-type: none"> • games • play parties • dance <u>Timbre</u> <ul style="list-style-type: none"> • world instruments Singing	MU.K.H.1.1 Respond to music from diverse cultures through singing and movement. <ul style="list-style-type: none"> • sing songs and nursery rhymes from various cultures. • perform simple folk dances from various cultures. 	<u>Resources</u> pp. 40, 47, 215

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 1</u>: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
KNOW:	DO:	<u>Resources</u>
<u>Timbre</u> <ul style="list-style-type: none"> • found sounds <u>Movement</u> <ul style="list-style-type: none"> • manipulatives • props • creative play 	MU.K.F.1.1 Respond to and explore music through creative play and found sounds in the music classroom. <ul style="list-style-type: none"> • act out stories and add sound effects or <u>sound carpets</u>. • explore vocal sounds, e.g., sirens, humming. • respond to music using manipulatives, such as scarves or props. 	<u>Resources</u> pp. 44, 45, 167, 202, 203; “ <u>carpet of sound</u> ” example: “Sunset on the Great Dunes”

Additional Benchmarks

KNOW:	DO:	Reference
<p>Expressive characteristics Share personal impressions</p> <ul style="list-style-type: none"> • like/dislike • happy/sad 	<p>TH.K.S.1.3 Describe personal preferences related to a performance.</p> <ul style="list-style-type: none"> • describe feelings communicated through music. • share thoughts and personal impressions of a piece of music. • use simple criteria to evaluate performances. 	<p>MU.K.C.3.1</p>
<p>Vibration Vocal sounds Instrumental sounds</p>	<p>SC.K.P.10.1 Observe that things that make sound vibrate.</p> <ul style="list-style-type: none"> • explore vibration through vocal sounds, e.g., humming, whispering, speaking, singing. • explore vibration through instruments, e.g., striking, strumming, shaking 	<p>MU.K.F.1.1</p>

FIRST GRADE - 2nd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<u>Expressive characteristics</u> <u>Movement</u> <ul style="list-style-type: none"> • body levels • fast/slow • lyrical/percussive • steady beat 	MU.1.C.1.2 Respond to music from various sound sources to show awareness of differences in musical ideas. <ul style="list-style-type: none"> • respond to selected expressive characteristics of music through purposeful movement. • describe feelings and images communicated through music from various sound sources. 	pp. 4-7, 164-167, 204-205
<u>Timbre</u> <u>Voices</u> <ul style="list-style-type: none"> • solo • group of singers Compare/contrast	MU.1.C.1.4 Differentiate between music performed by one singer and music performed by a group of singers. <ul style="list-style-type: none"> • actively listen to solo and choral ensemble pieces of music. • identify solo vs. chorus. • compare and contrast solo vs. choral ensemble selections. 	pp. 56-59, 200-201

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
KNOW:	DO:	Resources
<u>Form</u> <ul style="list-style-type: none"> • ABA • verse/refrain <u>Performance techniques</u>	MU.1.S.2.1 Sing or play songs, which may include changes in verse or repeats, from memory. <ul style="list-style-type: none"> • echo sing age-appropriate songs. • perform songs by memory. • demonstrate awareness of verse-refrain form by performing from memory. 	pp. 58, 82, 138

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	Resources
<u>Timbre</u> <ul style="list-style-type: none"> • world instruments Cultural background Cultural traditions <u>Movement</u> <ul style="list-style-type: none"> • games • play party • dance 	MU.1.H.1.1 Perform simple songs, dances, and musical games from a variety of cultures. <ul style="list-style-type: none"> • explore chants, stories, singing games, nursery rhymes, and folk dances from various cultures. • discuss traditions and celebrations specific to a culture. • sing melodies and/or play ostinati to accompany simple songs. 	pp. 138, 304, 306
Enduring UNDERSTANDING # 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
KNOW:	DO:	Resources
<u>Expressive characteristics</u> <u>Timbre</u> <ul style="list-style-type: none"> • <u>pitched</u> instruments • <u>unpitched</u> instruments • found sounds Repetition Rhyming Poetry Setting Vowel sounds Rhyming words	MU.1.H.3.1 Explore the use of instruments and vocal sounds to replace or enhance specified words or phrases in children’s songs, choral readings of poems and stories, and/or chants. <ul style="list-style-type: none"> • actively listen to a poem, song, story, or chant. • explore various traditional and nontraditional sounds to accompany or replace selected words, phrases, or characters. • perform a piece with a student-created sound carpet. 	pp. 194-195, 235 “ carpet of sound ” example: “Sunset on the Great Dunes”

Additional Benchmarks

KNOW:	DO:	Reference
<p data-bbox="130 321 464 354">Expressive characteristics</p> <p data-bbox="130 358 275 391">Movement</p> <ul data-bbox="170 396 453 505" style="list-style-type: none"><li data-bbox="170 396 373 428">• body levels<li data-bbox="170 433 344 466">• fast/slow<li data-bbox="170 470 453 505">• lyrical/percussive	<p data-bbox="535 321 1520 354">DA.1.O.3.1 Create movement phrases to express a feeling, idea, or story.</p> <ul data-bbox="596 358 1612 431" style="list-style-type: none"><li data-bbox="596 358 1612 391">• identify sounds or movements that help illustrate the story, feeling, and idea.<li data-bbox="596 396 1583 431">• select appropriate instruments or props to aid in the creation of movement.	<p data-bbox="1656 321 1793 354">MU.C.1.2</p>

SECOND GRADE – 2nd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	Resources
Expressive characteristics <ul style="list-style-type: none"> • mood/feelings Movement <ul style="list-style-type: none"> • body levels • fast/slow • lyrical/percussive 	MU.2.C.1.2 Respond to a piece of music and discuss individual interpretations. <ul style="list-style-type: none"> • use purposeful movement or gestures while listening to selected pieces. • discuss why pieces may evoke certain feelings or moods. • draw a picture to explain personal understanding of the selected piece of music. • dramatize one’s own understanding and interpretation of the selected piece of music. 	pp. 117, 208-209
Enduring UNDERSTANDING # 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
KNOW:	DO:	Resources
Rhythm <ul style="list-style-type: none"> • half notes/rests Melody <ul style="list-style-type: none"> • do Harmony <ul style="list-style-type: none"> • simple ostinato • melody alone • melody with harmony Expressive characteristics Form <ul style="list-style-type: none"> • ABA • Verse and refrain Timbre <ul style="list-style-type: none"> • child – boy • child - girl 	MU. 2.C.3.1 Discuss why musical characteristics are important when forming and discussing opinions about music. <ul style="list-style-type: none"> • define musical characteristics, i.e. rhythm, melody, harmony, expressive characteristics, form, timbre. • describe musical characteristics and how they aid in forming one’s opinion of a piece of music. • share personal impressions of a piece of music during a teacher-led discussion. • discuss why pieces may evoke certain feelings or moods and how the musical characteristics help in conveying those feelings or moods. 	pp. 70-71, 318-319

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 2:</u> Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
KNOW:	DO:	Resources
Expressive characteristics Form Performance techniques Keywords Repetition	MU.2.S.2.1 Sing or play songs, which may include changes in dynamics, lyrics, and form, from memory. <ul style="list-style-type: none"> • echo a song in phrases. • develop strategies for memorization. • perform a selected piece from memory. 	pp. 123, 174-175, 176-177, 298-299
<u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Melody <ul style="list-style-type: none"> • solfeggio • la, sol, mi, do • hand signs Iconic/visual representation	MU.2.S.3.3 Sing simple la-sol-mi-do patterns at sight. <ul style="list-style-type: none"> • echo simple melodic patterns, with accuracy, using la, sol, mi, and do with appropriate hand signs, while maintaining the tonal center. • identify la, sol, mi, and do using visual notation. • sing simple la, sol, mi, and do melodies at sight with appropriate hand signs. 	pp. 56, 128, 245

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 1:</u> Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	Resources
Form Phrases Patterns	MU.2.O.1.2 Identify the form of a simple piece of music. <ul style="list-style-type: none"> • explore form through purposeful movement. • identify same and different phrases. • recognize patterns in a sequence. 	pp. 52-53, 124-125, 164-167, 196, 258

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
<p><u>Timbre</u></p> <ul style="list-style-type: none"> • world instruments <p><u>Movement</u></p> <ul style="list-style-type: none"> • games • play parties • dance <p>Cultural background Cultural traditions</p>	<p>MU.2.H.1.1 Perform songs, musical games, dances, and simple instrumental accompaniments from a variety of cultures.</p> <ul style="list-style-type: none"> • explore aspects of another culture using visual aids, guest speakers, recorded or live music, dances, and/or ethnic instruments. • discuss ways that music is different in other cultures around the world. • perform a variety of music from other cultures. • perform simple accompaniments on pitched and unpitched instruments, e.g. bordun, ostinati. 	<p>pp. 14, 64, 80, 106-107, 189</p>
Enduring UNDERSTANDING # 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
KNOW:	DO:	<u>Resources</u>
<p><u>Form</u></p> <p>Repetition Rhyming Poetry Phrase</p>	<p>MU.2.H.3.1 Perform and compare patterns, aurally and visually, found in songs, finger plays, or rhymes to gain a foundation for exploring patterns in other contexts.</p> <ul style="list-style-type: none"> • listen to or read a poem, song, story, or chant. • perform a selected poem, song, story, or chant. • discover patterns in selected pieces. • create a visual representation of patterns. • make a connection between patterns found in the selected piece and those in the student's world. 	<p>pp. 70, 79, 83, 123, 348</p>

Additional Benchmarks

KNOW:	DO:	Reference
<p>Movement Timbre</p> <ul style="list-style-type: none"> • found sounds <p>Literature</p> <ul style="list-style-type: none"> • story • poem 	<p>LACC.2.RI.1.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</p> <ul style="list-style-type: none"> • listen to or read a story, poem or lyrics to a song. • discuss who, what, where, when, why, and how to demonstrate understanding of the selected story or poem. • select instruments or props to interpret the story or poem. 	<p>MU.2.F.1.1</p>
<p>Expressive characteristics Movement</p> <ul style="list-style-type: none"> • body levels • fast/slow • lyrical/percussive <p>Share thoughts/feelings</p>	<p>DA.2.O.3.1 Use movement to interpret feelings, stories, pictures, and songs.</p> <ul style="list-style-type: none"> • explore chants, stories, singing games, and folk dances from various cultures using movement. • discuss how each person can have different feelings for a selected piece of music. • discuss how movement can express feelings. 	<p>MU.2.C.1.2</p>
<p>Movement Timbre</p> <ul style="list-style-type: none"> • found sounds <p>Literature</p> <ul style="list-style-type: none"> • character 	<p>TH.2.C.1.1 Describe a character in a story and tell why the character is important to the story.</p> <ul style="list-style-type: none"> • listen to or read a story, poem or programmatic piece of music. • identify characters in a selected work. • discuss the characters impact on the work. • describe why the character is important to the outcome of the story. 	<p>MU.2.F.1.1</p>

THIRD GRADE – 2nd *Nine Weeks*

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<u>Timbre</u> <ul style="list-style-type: none"> • strings • woodwind • brass • keyboard • percussion 	MU.3.C.1.3 Identify families of orchestral and band instruments. <ul style="list-style-type: none"> • actively listen to live and recorded samples of string, woodwind, brass, keyboard, and percussion instruments. • identify instruments visually and aurally. • classify instruments by family. 	pp. 108-109, 144-145, 180-181, 182-185,
<u>Enduring UNDERSTANDING # 2:</u> Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
<u>Performance techniques</u> <ul style="list-style-type: none"> • start together • accurate intonation <u>Expressive qualities</u>	MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria. <ul style="list-style-type: none"> • discuss qualities that comprise a quality performance. • assess a performance using teacher-established criteria. 	pp. 258, 381, 386, 399

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<u>Rhythm</u> <ul style="list-style-type: none"> • whole note/rest • strong/weak beats (meter) <u>Melody</u> <ul style="list-style-type: none"> • pentatonic <u>Performance techniques</u> Ostinato Text	MU.3.S.1.1 Improvise rhythms or melodies over ostinati. <ul style="list-style-type: none"> • echo simple melodic and rhythmic patterns and phrases. • sing age-appropriate pieces with proper technique. • play age-appropriate pieces with proper technique. • experience playing a variety of rhythms, ostinati, and simple melodies. • discuss musical elements that can be manipulated. • improvise short rhythmic and melodic answers to musical questions over an ostinato. 	pp. 12-13, 92-95, 356-357, 388-389
<u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<u>Rhythm</u> <ul style="list-style-type: none"> • duple meter 2/4, 4/4 • triple meter 3/4 	MU.3.S.3.4 Match simple aural rhythm patterns in duple and triple meter with written patterns. <ul style="list-style-type: none"> • explore simple rhythmic patterns in duple and triple meter. • identify eighth, quarter, half, and whole notes and quarter, half, and whole rests using visual representation. • sight-read simple rhythmic patterns in duple and triple meter. • listen to rhythmic patterns and match to written notation in both duple and triple meter. 	pp. 16, 32, 166-167, 398,

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 1:</u> Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	Resources
Form	MU.3.O.1.2 Identify and describe the musical form of a familiar song. <ul style="list-style-type: none"> • sing or play age-appropriate songs with proper technique. • explore form through purposeful movement. • analyze the structure of a piece. • describe form using traditional or nontraditional notation. 	pp. 80-81, 92-95, 272-275, 305
<u>Enduring UNDERSTANDING # 3:</u> Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
KNOW:	DO:	Resources
Expressive Characteristics <ul style="list-style-type: none"> • getting louder • getting softer 	MU.3.O.3.1 Describe how tempo and dynamics can change the mood or emotion of a piece of music. <ul style="list-style-type: none"> • explore changes in tempo and dynamics in a selected piece of music through purposeful movement. • identify musical vocabulary in pieces of music. • describe how expressive qualities are used to convey feelings, images, moods, and events through music. 	pp. 6, 336-339

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 1:</u> Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
KNOW:	DO:	<u>Resources</u>
<u>Timbre</u> <ul style="list-style-type: none"> • found sounds <u>Movement</u> <ul style="list-style-type: none"> • body levels • lyrical/percussive Literature	MU.3.F.1.1 Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds. <ul style="list-style-type: none"> • listen to or read a story or poem. • identify sounds that can help illustrate the story. • create sounds, melodic or rhythmic patterns, movements, and found sounds to integrate into the story. • perform a piece with student created <u>sound carpets</u>. 	pp. 326-327, 356-357 <u>“carpet of sound”</u> example: “Sunset on the Great Dunes”

FOURTH GRADE – 2nd *Nine Weeks*

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 2:</u> Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
Rubric Performance techniques	MU.4.C.2.2 Critique specific techniques in one’s own and others’ performances using teacher-established criteria. <ul style="list-style-type: none"> • create a rubric for evaluation based on teacher-established criteria. • evaluate one’s own or others’ performances using teacher-established criteria. • describe what was successful and what should be changed, and adjust performance accordingly. 	Gr. 4 p.17 Gr. 5 pp. 153, 155

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	Resources
Form <ul style="list-style-type: none"> • repeat sign • Introduction • interlude/bridge • Coda • AB, ABA, AABA • rondo 	MU.4.S.1.3 Arrange a familiar song for voices or instruments by manipulating form. <ul style="list-style-type: none"> • sing or play age-appropriate songs with proper technique. • recognize patterns and analyze form of a selected piece. • arrange a selected piece for performance by altering form. 	pp. 182-183, 214-216

Enduring UNDERSTANDING # 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
KNOW:	DO:	Resources
<p>Rehearsal techniques</p> <ul style="list-style-type: none"> • chunking • keywords • repetition • break down rhythms and notes, sequence back together • patterns • parts of a round • parts of a layered work <p>Form</p> <ul style="list-style-type: none"> • same/different • sequence • call and response • verse and refrain • D.C. al Fine <p>Expressive characteristics</p>	<p>MU.4.S.2.1 Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.</p> <ul style="list-style-type: none"> • analyze elements of the piece, including chord structure and form, to recognize patterns and sequences that will aid in memorization. • interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression when performing. • discuss strategies for memorizing music, e.g., listening map. • perform a selected piece from memory. 	<p>pp. 154-155, 258, 260, 296</p>
Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<p>Melody</p> <ul style="list-style-type: none"> • pentatonic scale <p>Traditional notation</p> <ul style="list-style-type: none"> • treble clef notation • five-line staff • bar line • measure 	<p>MU.4.S.3.3 Perform extended pentatonic melodies at sight.</p> <ul style="list-style-type: none"> • explore an extended pentatonic scale with instruments and voice, e.g. high do, lo so, low la. • identify the notes in a pentatonic scale using traditional notation. • sight-read short patterns and melodies based on the extended pentatonic scale. 	<p>pp. 60-61, 62-63</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
<u>Timbre</u> <u>Style</u> <ul style="list-style-type: none"> • world music 	MU.4.H.1.3 Identify pieces of music that originated from cultures other than one’s own. <ul style="list-style-type: none"> • actively listen to music from other cultures. • identify characteristics of music from one’s own and various cultures, such as style and instruments. • compare and contrast music from one’s own culture and another. 	pp. 252-253, 262-265, 296-297
<u>Enduring UNDERSTANDING # 2:</u> The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
KNOW:	DO:	Resources
<u>Style</u> <ul style="list-style-type: none"> • Native American • Spanish • Florida folk music • African American 	MU.4.H.2.1 Perform, listen to, and discuss music related to Florida’s history. <ul style="list-style-type: none"> • listen to and perform teacher-selected pieces from Florida. • identify music that represents the history and diverse cultures of Florida. • describe diverse styles of music found in Florida using appropriate vocabulary. 	pp. 254-257, Florida Resource CD <u>Florida Music History Resource</u>
Radio Internet Live concerts CDs, records, mp3 Musical theatre	MU.4.H.2.2 Identify ways in which individuals of varying ages and cultures experience music. <ul style="list-style-type: none"> • identify various forms of media. • explore various media by which one can experience music. • compare and contrast how different generations listen to music. 	<u>African Music Resources</u> pp. 366-369

Enduring UNDERSTANDING # 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

KNOW:	DO:	Resources
<p><u>Movement</u></p> <ul style="list-style-type: none"> • body levels • lyrical/percussive • folk dance <p><u>Form</u></p> <p>Historical connections Cultural connections Physics of sound</p>	<p>MU.4.H.3.1 Identify connections among music and other contexts, using correct music and other relevant content-area vocabulary and explore how learning in one academic area can help with knowledge or skill acquisition in a different academic area.</p> <ul style="list-style-type: none"> • identify and describe elements within and among dance, theatre, music, and the visual arts. • describe ways in which the subject matter of other disciplines is related to music. • identify skills used in music that apply to other academic areas, e.g. decoding, chunking, keywords in literature and lyrics, sound waves, vibrations, and frequency in science and music. • actively participate in choral reading exercises to reinforce fluent reading. 	<p>pp. 208, 328-331, 350-353, 362-363, 364-365</p>

Additional Benchmarks

KNOW:	DO:	Reference
<p><u>Movement</u></p> <p><u>Form</u></p> <p>Repetition Historical connections Cultural connections</p>	<p>DA.4.H.3.3 Describe how dance and music can each be used to interpret and support the other.</p> <ul style="list-style-type: none"> • explore and perform folk dances found in a variety of cultures. • identify skills used in music that apply to dance. • describe how music and dance are inter-related, e.g., dance represents musical line, phrasing, theme. 	<p>MU.4.H.3.1</p>
<p>Physics of sound</p> <ul style="list-style-type: none"> • vibration 	<p>SC.4.P.10.3 Investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.</p> <ul style="list-style-type: none"> • explore sound production in a variety of instruments. • discuss vibration. • explain how fast or slow an object vibrates affects its sound. 	<p>MU.4.H.3.1</p>

FIFTH GRADE – 2nd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

KNOW:	DO:	Resources
Performance techniques	MU.5.C.2.2 Describe changes, using correct music vocabulary, in one’s own and/or others’ performance over time. <ul style="list-style-type: none">• identify what elements constitute a good performance.• employ a checklist or rubric to evaluate a performance.• discuss methods of purposeful practice to improve performances.	pp. 30-31, 443

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1</u>: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<p><u>Form</u></p> <ul style="list-style-type: none"> • question, answer • AB, ABA, AABA • verse and refrain • repeat sign • D.C. al Fine • Introduction • Coda • ABACA (rondo) <p><u>Expressive characteristics</u></p> <p>Lyrics</p> <p><u>Rhythm</u></p> <p><u>Timbre</u></p> <ul style="list-style-type: none"> • voices • found sounds 	<p>MU.5.S.1.3 Arrange a familiar song by manipulating specified aspects of music.</p> <ul style="list-style-type: none"> • analyze the structure of a familiar song. • identify musical elements one can manipulate. • arrange a song by altering one or more musical elements. 	<p><u>Resources</u></p> <p>pp. 68-71, 98-101</p>

Enduring UNDERSTANDING # 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

KNOW:	DO:	Resources
<p>Form Performance techniques</p> <ul style="list-style-type: none"> • chunking • repetition • break down rhythms and notes, sequence back together <p>Expressive characteristics Melody</p> <ul style="list-style-type: none"> • phrases 	<p>MU.5.S.2.1 Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.</p> <ul style="list-style-type: none"> • analyze elements of a piece, including chord structure and form, to recognize patterns and sequences that will aid in memorization. • interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression when performing. • create a mental or visual image of the piece, e.g., listening map, checklist. • discuss strategies for memorizing music. • perform a selected piece from memory. 	<p>pp. 92, 288, 468, 472-473</p>
<p>Melody Traditional notation</p> <ul style="list-style-type: none"> • treble clef notation • bar line • measure • time signature 	<p>MU.5.S.2.3 Perform simple diatonic melodies at sight.</p> <ul style="list-style-type: none"> • echo simple diatonic melodies using voice or instruments. • identify pitches on a staff. • read and interpret notation in sequences of short diatonic patterns. • sing and/or play simple melodies at sight. 	<p>pp. 22-27, 60-61</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	Resources
<p>Rhythm</p> <ul style="list-style-type: none"> • meter: 2/4, 3/4, 4/4 <p>Cultural background</p> <ul style="list-style-type: none"> • aural/oral traditions • principal drumming patterns <p>Timbre</p> <ul style="list-style-type: none"> • world instruments <p>Melody</p> <ul style="list-style-type: none"> • major/minor tonality <p>Improvisation</p>	<p>MU.5.H.1.3 Compare stylistic and musical features in works originating from different cultures.</p> <ul style="list-style-type: none"> • classify selected works from various cultures by style. • explain how use of specific musical elements is characteristic of music from various world cultures. • compare musical elements from different cultures using a graphic organizer. 	<p>Resources</p> <p>pp. 284-287, 292-297</p>
Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
KNOW:	DO:	Resources
<p>Periods</p> <p>Historical context</p> <p>Cultural background</p> <p>Timbre</p> <ul style="list-style-type: none"> • instrument families • ensembles 	<p>MU.5.H.2.1 Examine the contributions of musicians and composers for a specific historical period.</p> <ul style="list-style-type: none"> • identify important composers, songwriters, and performers who influenced various historical periods. • classify selected exemplary works from various historical periods by genre, style, and composer, i.e. <i>It Don't Mean a Thing</i> - Ellington. 	<p>Resources</p> <p>pp. 6-9, 39, 178-181, 218-221</p> <p>NAXOS</p>
<p>Film scores</p> <p>Instructional media</p> <p>Commercials</p> <p>Radio</p> <p>Internet</p> <p>Live concerts</p> <p>Streaming</p> <p>CDs</p> <p>mp3s</p>	<p>MU.5.H.2.2 Describe how technology has changed the way audiences experience music.</p> <ul style="list-style-type: none"> • analyze multiple uses of music in the media. • explore various media in which to experience music. • compare and contrast how access to media has changed the way listeners experience music. 	<p>The Changing World of Music</p>

Enduring UNDERSTANDING # 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

KNOW:	DO:	Resources
Actively listen Compare/contrast Predict Infer Evaluate Revise Read Compose Embellish	<p>MU.5.H.3.1 Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.</p> <ul style="list-style-type: none"> • identify critical thinking processes in music. • identify skills used in music that apply to other academic areas. 	pp. 116-119, 132-133 142-143, 216-217

SIXTH GRADE – 2nd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 1</u>: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	Resources
Expressive Characteristics Opinion Predict Interpret Historical context Cultural background	MU.68.C.1.2 Compare, using correct music vocabulary, the aesthetic impact of a performance to one’s own hypothesis of the composer’s intent. <ul style="list-style-type: none"> • list musical words to describe expressive elements in a piece of music. • explain personal preferences for a musical style or artist. • predict the composer’s intent based on historical context, title of piece, rhythmic patterns, and expressive characteristics. • compare and contrast a performance with one’s own interpretation of the music. 	p. 85
<u>Enduring UNDERSTANDING # 2</u>: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
Expressive Characteristics Ensemble playing Performance technique Rehearsal techniques <ul style="list-style-type: none"> • chunking • repeat • break down rhythms and notes, sequence back together Constructive critique	MU.68.C.2.2 Critique, using correct music vocabulary, changes in one’s own or others’ musical performance resulting from practice or rehearsal. <ul style="list-style-type: none"> • evaluate one’s performance and the performances of others using previously developed criteria. • apply feedback to improve further development of one’s own performance. • analyze and discuss specific improvements made through rehearsal and practice. 	Rubric Generator

Enduring UNDERSTANDING # 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
KNOW:	DO:	Resources
Listening strategies <ul style="list-style-type: none"> • make text connections • patterns Exemplar Style Historical context Cultural background	MU. 68.C.3.1 Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre. <ul style="list-style-type: none"> • actively listen to and explain elements of style and genre as performed by professional musicians. • discuss the musical characteristics of specific styles or genre, using appropriate music vocabulary. • describe the elements that make a performance in a specific style outstanding. 	pp. 316, 317

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
KNOW:	DO:	Resources
Expressive Characteristics Harmony Timbre Orchestration Program music	MU.68.O.3.1 Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image. <ul style="list-style-type: none"> • identify musical characteristics of a selection that enhance lyrics and communicate ideas, meanings, and/or emotion. • explain how various instruments convey a specific thought, mood, or emotion through timbre and tone quality. • describe how composers use expression and instruments to create a picture or convey specific ideas, e.g., Saint-Saëns – “Carnival of the Animals”. 	p. 334

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.		
KNOW:	DO:	Resources
Local economy Financial impact	<p>MU.68.F.2.2 Describe how concert attendance can financially impact a community.</p> <ul style="list-style-type: none"> • participate in concert experiences as a listener and a performer. • discuss the economic impact of concerts on the local economy, e.g., increased revenue at hotels and restaurants, income for parking attendants, ticket sales, souvenirs, etc. 	Attending a Concert

Additional Benchmarks

KNOW:	DO:	Resources
Expressive Characteristics Compare and contrast	<p>- LACC.6.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <ul style="list-style-type: none"> • discuss musical characteristics of a selection that enhance lyrics and communicate ideas and emotions in teacher led whole group, one-on-one and small groups. • compare and contrast a performance with one's own interpretation of the music. • analyze and discuss specific improvements made through rehearsal and practice. • express one's own ideas on a music selection clearly. 	MU.68.O.3.1
Notation Harmony Expressive Characteristics Physics of sound	<p>LACC.68.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 6–8 texts and topics.</p> <ul style="list-style-type: none"> • identify musical symbols. • describe diverse styles of music using appropriate vocabulary. • identify situations, events, or special occasions where music is utilized. • discuss vibration and sound production. 	MU.68.O.3.1

KINDERGARTEN - 3rd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	Resources
Timbre <ul style="list-style-type: none"> • found sounds • vocal sounds 	MU.K.C.1.2 Identify various sounds in a piece of music. <ul style="list-style-type: none"> • actively listen to music from various sound sources, e.g., recordings, instruments, live performance. • identify vocal sounds. • identify environmental sounds. • identify instrumental sounds. 	pp. 21, 81, 82, 256
Timbre <u>Classroom instruments</u> <ul style="list-style-type: none"> • unpitched instruments • pitched instruments 	MU.K.C.1.3 Identify, visually and aurally, pitched and non-pitched classroom instruments. <ul style="list-style-type: none"> • explore pitched and unpitched instruments through creative play. • identify pitched and unpitched classroom instruments visually and aurally. 	pp. 162, 163, 108-109

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Melody <ul style="list-style-type: none"> • solfeggio • la, sol, mi • hand signs Performance technique	MU.K.S.3.3 Match pitches in a song or musical phrase in one or more keys. <ul style="list-style-type: none"> • sing songs using la, sol, mi and maintaining the tonal center. • sing simple unison songs, with and without accompaniment, in age appropriate keys, i.e. E, F, G. 	pp. 187, 272, 273

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	<u>Resources</u>
<p><u>Melody</u></p> <p><u>Rhythm</u></p> <ul style="list-style-type: none"> • long/short <p><u>Expressive Characteristics</u></p> <ul style="list-style-type: none"> • fast/slow <p><u>Movement</u></p> <ul style="list-style-type: none"> • mirror 	<p>MU.K.O.1.1 Respond to beat, rhythm, and melodic line through imitation.</p> <ul style="list-style-type: none"> • actively listen and respond to melodic patterns through movement, e.g., body levels and melodic direction. • echo simple rhythm patterns. • echo simple melodic patterns using la, sol, and mi and maintain the tonal center. 	<p><u>Resources</u></p> <p>pp. 100, 104, 105, 148</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
KNOW:	DO:	<u>Resources</u>
<p><u>Style</u></p> <ul style="list-style-type: none"> • patriotic • folk • Native American • Latin American • African American • Anglo American <p><u>Performance technique</u></p> <ul style="list-style-type: none"> • head voice • start together <p><u>Movement</u></p> <ul style="list-style-type: none"> • folk dance <p>Historical context</p>	<p>MU.K.H.2.1 Respond to and/or perform folk music of American cultural sub-groups.</p> <ul style="list-style-type: none"> • respond to folk music from various American cultural sub-groups. • perform folk songs and dances from various sub-groups. 	<p><u>Resources</u></p> <p>pp. 12-13, 58, 68, 187</p>

FIRST GRADE – 3rd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
Expressive characteristics Timbre Style Lyrics Compare/contrast	MU.1.C.2.1 Identify the similarities and differences between two performances of a familiar song. <ul style="list-style-type: none"> • identify differing characteristics of two versions of a familiar song. • compare and contrast form, expressive characteristics, and/or style of two familiar pieces, e.g., march vs. lullaby. 	Gr. 2 pp. 234-235 Compare pp. 294 and 164

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	Resources
Melody Rhythm <ul style="list-style-type: none"> • quarter note/rest • sets of eighth notes Form <ul style="list-style-type: none"> • question/answer Text	MU.1.S.1.1 Improvise a four-beat response to a musical question sung or played by someone else. <ul style="list-style-type: none"> • echo four-beat question-answer patterns with speech. • echo rhythmic patterns on pitched and unpitched instruments. • respond to a four-beat musical question with a four-beat answer using la, sol, and mi. • respond to a four-beat musical question with quarter notes, quarter rests, and sets of eighths. 	pp. 18-19, 110-111, 116-117, 175, 258-259

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Melody <ul style="list-style-type: none"> • solfeggio • la, sol, mi • hand signs Iconic/visual representation	MU.1.S.3.3 Sing simple la-sol-mi patterns at sight. <ul style="list-style-type: none"> • echo simple melodic patterns using la, sol, and mi accurately and maintain tonal center. • sing melodic patterns and songs, matching pitch, using la, sol, and mi in an age-appropriate range. • read and perform simple melodic patterns from traditional and nontraditional notation, e.g., la, sol, and mi on a staff. 	pp. 106-113, 52, 158
Melody <ul style="list-style-type: none"> • solfeggio • la, sol, mi • hand signs Movement <ul style="list-style-type: none"> • body levels • manipulatives Traditional notation Non-traditional notation	MU.1.S.3.5 Show visual representation of simple melodic patterns performed by the teacher or a peer. <ul style="list-style-type: none"> • use body and/or hand signs to visually represent simple melodic patterns performed by teacher or peer. • use manipulatives to notate simple melodic patterns performed by teacher or peer. • draw simple melodic patterns using la, sol, and mi using traditional and nontraditional notation. 	pp. 106-113, 186-189

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	Resources
Form <ul style="list-style-type: none"> • patterns: AABA, ABCA, ABAC Movement Traditional notation Non-traditional notation	MU.1.O.1.2 Identify patterns of a simple, four-measure song or speech piece. <ul style="list-style-type: none"> • use movement to internalize a four-measure song or speech piece. • use traditional or nontraditional notation to identify similar patterns within the song or speech piece, e.g. AABA, ABCA, ABAC. 	pp. 16-17, 50

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	Resources
Expressive Characteristics Timbre Composer	MU.1.H.1.2 Explain the work of a composer. <ul style="list-style-type: none"> • actively listen to selected works of a composer. • identify and discuss instruments a composer uses in a selected work. • identify expressive qualities of music. • explore aspects of the composer’s life that may have influenced his/her work. 	pp. 85, 86 (<i>Surprise Symphony</i>), 108-109, 231, 233 (<i>Carnival of the Animals – Fossils</i>) NAXOS

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING # 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
KNOW:	DO:	Resources
Timbre <ul style="list-style-type: none"> • pitched instruments • unpitched instruments • found sounds Props	MU.1.F.1.1 Create sounds or movement freely with props, instruments, and/or found sounds in response to various music styles and/or elements. <ul style="list-style-type: none"> • actively listen to a piece of music. • identify sounds or movements that help express the mood or enhance the lyrics of the piece. • select appropriate instruments or props to interpret the music. • perform a piece with student-created sound carpet. 	pp. 117, 315 “ carpet of sound ” example: “Sunset on the Great Dunes”
Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.		
KNOW:	DO:	Resources
Sing Play instruments Dance Share feelings	MU.1.F.2.1 Describe how he/she likes to participate in music. <ul style="list-style-type: none"> • describe musical experiences using age-appropriate vocabulary. • use verbal and non-verbal means of communication to express feelings, e.g., drawing a picture, dramatizing. 	pp. 26-27, 62-63

SECOND GRADE – 3rd *Nine Weeks*

Big Idea: CRITICAL THINKING AND REFLECTION

<u>Enduring UNDERSTANDING # 2:</u> Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
KNOW:	DO:	Resources
Performance techniques	MU.2.C.2.1 Identify strengths and needs in classroom performances of familiar songs. <ul style="list-style-type: none"> • select one or two specific characteristics to evaluate within a composition or performance. • actively listen to a performance and describe what was successful and what should be changed, and adjust performance accordingly. 	pp. 32-33, 68-69

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	Resources
Melody Rhythm <ul style="list-style-type: none"> • Strong and weak beats Text Question Answer	MU.2.S.1.1 Improvise short phrases in response to a given musical question. <ul style="list-style-type: none"> • echo simple melodic patterns within an age-appropriate range (E-D1) using la, sol, mi, and do accurately while maintaining the tonal center. • echo rhythmic patterns using quarter notes, quarter rests, sets of eighth notes, half notes, and half rests on rhythm instruments. • demonstrate question/answer phrases with speech or instruments. • improvise a musical “answer” in the same style as a given “question”. 	pp. 259, 290-291

Body percussion Classroom instruments Ostinato Accompaniment	MU.2.S.1.2 Create simple ostinati to accompany songs or poems. <ul style="list-style-type: none"> • explore various ostinato patterns using speech, body percussion, and/or instruments. • improvise rhythmic and melodic pentatonic patterns to accompany songs, poems, or stories. • create simple accompaniments using classroom instruments for songs, poems, and stories. 	pp. 210-211, 212-215
<u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Rhythm Melody Traditional notation Non-traditional notation Same/different	MU.2.S.3.4 Compare aural melodic patterns with written patterns to determine whether they are the same or different. <ul style="list-style-type: none"> • explore simple melodic patterns by listening, singing, and/or playing, e.g. la, sol, mi, and do, quarter note, quarter rest, beamed eighth notes. • identify aural patterns using visual representation. • match aural melodic patterns with the corresponding written pattern. 	pp. 94-95
Rhythm Melody Staff	MU.2.S.3.5 Show visual, gestural, and traditional representation of simple melodic patterns performed by someone else. <ul style="list-style-type: none"> • use body and/or hand signs to visually represent simple melodic patterns performed by teacher or peer. • use manipulatives to notate simple melodic patterns using la, sol, mi, and do using traditional and nontraditional notation. 	pp. 56-57, 58-59

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	Resources
Folk music Composed music Aural/oral traditions	MU.2.H.1.2 Identify the primary differences between composed and folk music. <ul style="list-style-type: none"> • actively listen to examples of composed and folk music. • discuss oral and written traditions of music. • describe the differences between composed and folk music. 	pp. 64, 84, 90-91

THIRD GRADE – 3rd *Nine Weeks*

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<u>Movement</u> Compare and contrast Cultural context Historical background	MU.3.C.1.2 Respond to a musical work in a variety of ways and compare individual interpretations. <ul style="list-style-type: none"> • use purposeful movement to interpret selected pieces of music. • dramatize or make a visual representation of one’s interpretation of the selected piece. • compare and contrast one’s own interpretation with other students’ interpretations. 	pp. 18-19, 185, 251
<u>Melody</u> <ul style="list-style-type: none"> • two-part singing • quodlibet • simple counter-melody 	MU.3.C.1.4 Discriminate between unison and two-part singing. <ul style="list-style-type: none"> • actively listen to samples of unison and two-part singing. • sing unison songs, partner songs, rounds, ostinati, and other songs with counter-melody, with and without accompaniment, using accurate pitch and rhythm. • determine, upon hearing, whether a song is unison or two-part. 	pp. 142-143 (unison) 248-249 (two-part)

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<u>Expressive characteristics</u> <u>Form</u> Lyrics Alter	MU.3.S.1.2 Create an alternate ending to a familiar song. <ul style="list-style-type: none"> • explore ways to alter endings. • describe how altering an ending can change the mood or emotion of a piece. • perform a familiar piece with a student-created alternate ending. • compare and contrast the original and altered endings. 	pp. 44-47, 74

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 3:</u> Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
KNOW:	DO:	Resources
Melody Form Movement Division Physics of sound	MU.3.H.3.1 Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts. <ul style="list-style-type: none"> • identify common vocabulary and elements within and among dance, theatre, music, and the visual arts. • actively listen to various pieces and analyze the form, patterns, and melodic line, using correct music vocabulary. • describe ways in which the subject matter of other disciplines is related to music, e.g., division and fractions in music and mathematics, sound waves, frequency, and vibrations in music and science. 	pp. 105, 360-361

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 2:</u> Careers in and related to the arts significantly and positively impact local and global economies.		
KNOW:	DO:	Resources
Teacher Conductor Composer Church musician Sound engineer	MU.3.F.2.1 Identify musicians in the school, community, and media. <ul style="list-style-type: none"> • identify the roles and importance of musicians in various settings and cultures. • describe various uses of music in daily experiences, e.g., cartoons, TV shows. 	pp. 9, 184, 237, 324, 349

Enduring UNDERSTANDING # 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

KNOW:	DO:	Resources
Share Opinion Idea Rehearse	<p>MU.3.F.3.1 Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.</p> <ul style="list-style-type: none"> • demonstrate interpersonal skills to facilitate a musical presentation. • value others’ thoughts, opinions, and ideas. • share tasks and responsibilities. • create, rehearse, and perform a musical selection. 	pp. 260-263, 314-316

Additional Benchmarks

KNOW:	DO:	Reference
Compare and contrast Folk dances Cultural context	<p>DA.3.H.1.1 Practice and perform social, cultural, or folk dances, using associated traditional music, to identify commonalities and differences.</p> <ul style="list-style-type: none"> • perform folk dances using associated traditional music • identify folk dances and the culture in which come from. • compare and contrast folk dances 	MU.3.C.1.2

FOURTH GRADE – 3rd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	* Resources
<p>Expressive characteristics</p> <ul style="list-style-type: none"> • largo • presto <p>Timbre</p> <p><u>Instrument families</u></p> <ul style="list-style-type: none"> • strings • woodwinds • brass • percussion • keyboard <p><u>Voice parts</u></p> <ul style="list-style-type: none"> • Soprano • Alto • Tenor • Bass <p>Form</p> <p>Listening strategies</p> <ul style="list-style-type: none"> • make text connections • patterns • “mind movies” • memory connections 	<p>MU.4.C.1.1 Develop effective listening strategies and describe how they can support appreciation of musical works.</p> <ul style="list-style-type: none"> • discuss strategies for active listening, e.g., ignore environmental distractions, focus on the music, connect the song to a personal experience. • use music vocabulary that will aid in describing a musical excerpt, e.g. listen for form, tempo, dynamics, melodic line, patterns. • create a visual or dramatic representation of one’s listening experience, e.g., listening map, picture, story. • identify and respect differing interpretations of the music. <p>MU.4.C.1.2 Describe, using correct music vocabulary, what is heard in a specific musical work.</p> <ul style="list-style-type: none"> • actively listen to and analyze a composition to identify movement of melodic line and repeated and contrasting patterns. • describe expressive elements of the piece, such as dynamics, tempo, etc. • identify vocal and instrumental, e.g., brass, woodwind, percussion, strings. <p>MU.4.C.1.3 Classify orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard.</p> <ul style="list-style-type: none"> • actively listen to examples of various instruments. • discuss instruments and families, e.g., brass, woodwind, percussion, etc. • identify and classify instruments by family. <p>MU.4.C.1.4 Identify and describe the four primary voice parts, i.e., soprano, alto, tenor, bass.</p> <ul style="list-style-type: none"> • actively listen to examples of primary voice parts. • classify voice parts by soprano, alto, tenor, and bass. • describe characteristics of the four voice parts, e.g., timbre, range. • compare/contrast the timbres and ranges of aural examples. 	<p>pp. 39, 48, 66-69, 70-71, 167</p> <p>pp. 32, 158, 209, 227</p> <p>pp. 66-72, 150, 226-229, 438-443</p> <p>pp. 28-31, 258-261</p>

<u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
KNOW:	DO:	Resources
Expressive characteristics Timbre	MU. 4.C.3.1 Describe characteristics that make various musical works appealing. <ul style="list-style-type: none"> • identify musical characteristics of a selection that enhance lyrics and/or communicate an idea or emotion. • describe specific elements in the music that appeal to one’s senses or emotions, e.g., fast tempo makes me excited, lullaby reminds me of grandma, etc. • identify and respect differing values and tastes in music. 	pp. 6-7, 146-149, 314-315

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 1:</u> Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	Resources
Style <ul style="list-style-type: none"> • folk music • patriotic music • blues • jazz • rock Timbre	MU.4.O.1.1 Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles. <ul style="list-style-type: none"> • classify selected exemplary works from various historical periods by genre, style, and composer. • actively listen to selected pieces and identify characteristic musical elements. • compare and contrast musical elements of selected pieces. • explain how the use of specific musical elements is characteristic of music from various styles. 	pp. 33, 147, 216, 226-227, 359, 365

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	Resources
<p>Historical periods</p> <ul style="list-style-type: none"> • Baroque • Classical • Romantic • 20th Century • 21st Century <p>Historical context Timbre Cultural background</p>	<p>MU.4.H.1.2 Describe the influence of selected composers on the musical works and practices or traditions of their time.</p> <ul style="list-style-type: none"> • identify important composers who influenced various periods in music. • describe the roles and importance of musicians and composers in various settings and cultures. • discuss historical events relevant to a time period. • discuss important events and compositions in the life of a composer. • explain how a composer influenced a specific time period or genre of music, i.e., <i>Thunder and Lightning Polka</i> - J. Strauss, <i>Pictures at an Exhibition</i> – Mussorgsky, <i>Toccata in D Minor</i> – J. S. Bach. 	<p>pp. 146-149, 226-227, 258</p> <p>DSOkids/Composers</p> <p>Classicalnet.com</p> <p>NAXOS</p>

FIFTH GRADE – 3rd Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<p><u>Expressive characteristics</u> <u>Form</u></p> <ul style="list-style-type: none"> • theme and variations <p><u>Timbre</u> <u>Performance techniques</u></p> <p>Listening strategies</p> <ul style="list-style-type: none"> • make text connections • patterns • “mind movie” • memory connections 	<p>MU.5.C.1.1 Discuss and apply listening strategies to support appreciation of musical works.</p> <ul style="list-style-type: none"> • discuss strategies for active listening, e.g., ignore environmental distractions, focus on the music, connect the song to a personal experience, using prior knowledge. • use music vocabulary that will aid in describing a musical excerpt. • create a visual or dramatic representation of one’s listening experience, e.g., <u>listening map</u>, picture, story. • identify and respect differing interpretations of the music. 	<p>pp. 86-89, 218-221</p>
	<p>MU.5.C.1.2 Hypothesize and discuss, using correct music vocabulary, the composer’s intent for a specific musical work.</p> <ul style="list-style-type: none"> • discuss historical events that occurred during the composer’s time period. • develop a vocabulary to describe expressive elements and style which contribute to the piece. • describe how a composer’s title, expressive markings, and instrumentation help the listener find meaning in the work, i.e., <i>Symphony No. 9</i> - Beethoven, <i>Rodeo</i> - Copland. 	<p>pp. 9, 364, 228-231, 370-372</p> <p><u>NAXOS</u></p>
	<p>MU.5.C.1.3 Identify, aurally, selected instruments of the band and orchestra.</p> <ul style="list-style-type: none"> • actively listen to examples of band and orchestra instruments. • classify instruments, aurally, by family. 	<p>pp. 64-67, 180, 486-491</p>
	<p>MU.5.C.1.4 Identify, aurally, the four primary voice parts, i.e., soprano, alto, tenor, bass, of a mixed choir.</p> <ul style="list-style-type: none"> • identify voices aurally by tone color. • discuss how each voice part sounds individually and in a choir. • classify the role of each voice in a mixed choir. 	<p>pp. 28-31, 162, 454</p>

<u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
KNOW:	DO:	Resources
Historical periods: <ul style="list-style-type: none"> • Baroque • Classical • Romantic • 20th Century 	MU. 5.C.3.1 Develop criteria to evaluate an exemplary musical work from a specific period or genre. <ul style="list-style-type: none"> • identify expressive and stylistic elements specific to a period or genre of music. • develop a checklist or rubric to evaluate a selected piece. 	p.119 Rubric Generator

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	Resources
Rhythm Melody Expressive characteristics	MU.5.S.1.1 Improvise rhythmic and melodic phrases to create simple variations on familiar melodies. <ul style="list-style-type: none"> • echo extended melodic and rhythmic patterns and phrases. • sing or play age-appropriate pieces with proper technique, e.g., posture, matching pitch, breath support. • discuss musical elements that can be manipulated. • improvise short rhythmic and melodic phrases. • create simple variations on familiar melodies. 	pp. 64-67, 196-197
<u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Melody <ul style="list-style-type: none"> • diatonic scale Traditional notation <ul style="list-style-type: none"> • treble clef notation • five-line staff 	MU.5.S.3.3 Perform simple diatonic melodies at sight. <ul style="list-style-type: none"> • explore a diatonic scale with instruments and voice, e.g. do-ti. • identify the notes in a diatonic scale using traditional notation. • sight-read short patterns and melodies based on the diatonic scale. 	pp. 60-61, 62-63

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 1:</u> Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	<u>Resources</u>
<p>Rhythm Melody Form Timbre Style</p> <ul style="list-style-type: none"> • nationalistic 	<p>MU.5.O.1.1 Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.</p> <ul style="list-style-type: none"> • describe diverse styles of popular, folk, classical, and world music using appropriate vocabulary. • actively listen to and analyze a composition to identify meter, rhythmic and melodic elements, form, and tonality. • describe the influence of musical elements on the creation of a new piece. 	<p>pp. 108-111, 150-153, 178-181, 364</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
<p>Harmony</p> <ul style="list-style-type: none"> • cadences • tonic and dominant chords • subdominant chords <p>Form Timbre</p> <p>Historical context Cultural background Graphic organizers</p> <ul style="list-style-type: none"> • Venn diagram • thinking map 	<p>MU.5.H.1.2 Compare and describe the compositional characteristics used by two or more composers whose works are studied in class.</p> <ul style="list-style-type: none"> • identify compositional characteristics. • compare and contrast two or more familiar composers using a graphic organizer, e.g., <i>Symphony No. 5</i> – Beethoven, <i>It Don't Mean a Thing</i> - Ellington. 	<p>pp. 55, 228-231, 264-267, 364, 412, 435</p>

Additional Benchmarks

KNOW:	DO:	Reference
Rhythm Melody Form Style	LACC.5.L.2.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none">• describe diverse styles of popular, folk, classical and world music using appropriate vocabulary.• actively listen to and analyze a composition to identify meter, rhythmic and melodic elements, form and tonality.• use traditional notation to compose a short vocal or instrumental piece.	MU.5.O.1.1

SIXTH GRADE – 3rd Nine Weeks

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1</u>: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<p><u>Harmony</u></p> <ul style="list-style-type: none"> • I-IV-V progression <p><u>Style</u></p> <ul style="list-style-type: none"> • 12 bar blues • rock <p>Phrase</p> <ul style="list-style-type: none"> • melodic • rhythmic 	<p>MU.68.S.1.1 Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.</p> <ul style="list-style-type: none"> • improvise simple rhythms or melodies over given ostinati on <u>pitched</u> and <u>unpitched</u> instruments. • improvise rhythmic and melodic patterns and create variations on familiar melodies. • improvise a simple melody over a given blues/rock progression. 	<p>pp. 263-262</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 1</u>: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
KNOW:	DO:	<u>Resources</u>
<p><u>Style</u></p> <p>Cultural background</p> <p>Historical context</p> <p>Thinking maps</p>	<p>MU.68.H.1.4 Classify authentic stylistic features in music originating from various cultures.</p> <ul style="list-style-type: none"> • perform music of varied styles, forms, and periods. • use a graphic organizer and compare musical elements from different cultures. • identify the country or region of different folk songs studied in class. • describe diverse styles of popular, folk, classical, and world music using appropriate vocabulary, e.g., vocal quality, instrumentation, rhythmic, and melodic patterns, form. 	<p>pp. 194, 254-259 268-271</p>

Enduring UNDERSTANDING # 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

KNOW:	DO:	Resources
Movie soundtracks Commercials Sporting events Social gatherings Video games Celebrations	MU.68.H.3.2 Discuss how the absence of music would affect other content areas and contexts. <ul style="list-style-type: none"> • describe how music is present in our world. • identify situations, events, or special occasions where music is utilized. • describe the impact of music on a specific event in one’s life. • describe how the impact of these events would have changed without music. 	Music in Everyday Life Worksheet

Additional Benchmarks

KNOW:	DO:	Reference
Expressive characteristics Compare and contrast	LACC.6.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly. <ul style="list-style-type: none"> • discuss musical characteristics of a selection that enhance lyrics and communicate ideas and emotions in teacher led whole group, one-on-one and small groups. • compare and contrast a performance with one’s own interpretation of the music. • analyze and discuss specific improvements made through rehearsal and practice. • express one’s own ideas on a music selection clearly. 	MU.68.O.3.1
Harmony Expressive characteristics Traditional notation Physics of sound	LACC.68.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 6–8 texts and topics. <ul style="list-style-type: none"> • identify musical symbols. • describe diverse styles of music using appropriate vocabulary. • identify situations, events, or special occasions where music is utilized. • discuss vibration and sound production. 	MU.68.O.3.1

KINDERGARTEN - 4th Nine Weeks

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<u>Melody</u> <ul style="list-style-type: none"> • high/low <u>Rhythm</u> <u>Form</u> <ul style="list-style-type: none"> • question/answer Text	MU.K.S.1.1 Improvise a response to a musical question sung or played by someone else. <ul style="list-style-type: none"> • echo simple rhythmic patterns through speech, body percussion, singing, and/or playing. • improvise a short rhythmic pattern in answer to a musical prompt. • improvise a short melodic pattern in answer to a musical prompt. 	pp. 68, 148, 280, 281, 284, 285
<u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Echo <u>Rhythm</u> <ul style="list-style-type: none"> • quarter notes/rests • sets of eighth notes 	MU.K.S.3.4 Imitate simple rhythm patterns played by the teacher or a peer. <ul style="list-style-type: none"> • echo rhythm patterns using quarter notes, quarter rests, and sets of eighth notes on simple rhythm instruments. 	pp. 41, 292, 293

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
KNOW:	DO:	<u>Resources</u>
<p><u>Rhythm</u> <u>Melody</u></p> <ul style="list-style-type: none"> • same/different pitches • upward/downward <p><u>Movement</u> <u>Traditional notation</u></p> <ul style="list-style-type: none"> • two-line staff <p><u>Non-traditional notation</u></p> <ul style="list-style-type: none"> • stick notation <p>Pattern</p>	<p>MU.K.O.1.2 Identify similarities and differences in melodic phrases and/or rhythm patterns.</p> <ul style="list-style-type: none"> • recognize and perform sounds having long and short durations in response to visual and/or aural representation. • recognize and perform high and low sounds in response to visual representation and/or aural representation. • demonstrate understanding of melodic direction through physical response and visual representation. 	<p>pp. 125, 127, 158, 210, 298, 299</p>

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING # 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
KNOW:	DO:	Resources
<p><u>Movement</u></p> <ul style="list-style-type: none"> • games • play parties • finger plays <p>Rhyming patterns Sequencing Cardinal numbers</p>	<p>MU.K.H.3.1 Perform simple songs, finger plays, and rhymes to experience connections among music, language, and numbers.</p> <ul style="list-style-type: none"> • explore the similarities between music and language through simple songs, finger plays, and rhymes, e.g., phonemes, decoding simple words, vocabulary, making predictions. • explore the similarities between music and math through simple songs, finger plays, and rhymes. 	<p>pp. 102, 103, 187, 269, 288, 301, “This Old Man”</p>

Additional Benchmarks

KNOW:	DO:	Reference
Movement <ul style="list-style-type: none"> • games • play parties • finger plays Keywords Rhyming	LACC.K.RL.4.10 Actively engage in group reading activities with purpose and understanding. <ul style="list-style-type: none"> • actively participate in group reading activities through stories, poems and charted song lyrics. • explore the similarities between music and language through simple songs finger plays and rhymes. 	MU.K.H.3.1
Movement <ul style="list-style-type: none"> • games • play parties • finger plays Keywords Rhyming	LACC.K.RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. <ul style="list-style-type: none"> • listen to a variety of stories, songs, nursery rhymes, and poems. • identify key details or words that demonstrate understanding. • Re-tell in one’s own words or using kinesthetic awareness the main idea of a selected work. 	MU.K.H.3.1

FIRST GRADE – 4th Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	<u>Resources</u>
<u>Timbre</u> <ul style="list-style-type: none"> • pitched instruments • unpitched instruments Sort	MU.1.C.1.3 Classify instruments into pitched and non-pitched percussion families. <ul style="list-style-type: none"> • identify percussion instruments when presented visually and aurally. • classify instruments into <u>pitched</u> and <u>unpitched</u> percussion families. 	pp. 72-75 114-117, 154-157

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<u>Rhythm</u> <u>Melody</u> <u>Form</u> <ul style="list-style-type: none"> • question/answer Echo	MU.1.S.1.2 Create short melodic and rhythmic patterns based on teacher-established guidelines. <ul style="list-style-type: none"> • echo short melodic and rhythmic patterns within a specified number of beats. • respond to a four-beat musical question with a four-beat answer using la, sol, and mi, with quarter notes, quarter rests, and sets of eighths. • create a short musical pattern within teacher-specified guidelines. 	pp. 117, 175, 243

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<u>Rhythm</u> <ul style="list-style-type: none"> • quarter note/rest • sets of eighth notes • same/different <u>Timbre</u> <ul style="list-style-type: none"> • pitched instruments • unpitched instruments <u>Performance techniques</u> Visual representation Ostinato Bordun	MU.1.S.3.2 Play three- to five-note melodies and/or accompaniments on classroom instruments. <ul style="list-style-type: none"> • play three- to five-note melodies on <u>pitched</u> instruments in appropriate key, e.g., C, F, and G. • perform with proper technique to produce a characteristic tone quality on pitched and <u>unpitched</u> instruments. • play with and without visual representation. 	pp. 54, 152 Hot Cross Buns
<u>Traditional notation</u> <u>Non-traditional notation</u>	MU.1.S.3.4 Match simple aural rhythm patterns in duple meter with written patterns. <ul style="list-style-type: none"> • explore simple patterns using echo and body percussion. • learn and identify aural patterns using visual representation. • read and perform simple rhythm patterns in response to traditional and nontraditional notation. • match aural rhythm patterns with written notation. 	pp. 128-131, 210-213

Additional Benchmarks

KNOW:	DO:	Reference
<u>Traditional notation</u> <u>Non-traditional notation</u> Body Percussion	DA.1.S.3.4 Demonstrate acuity in transferring given rhythmic patterns from the aural to the kinesthetic. <ul style="list-style-type: none"> • explore simple patterns using echo and body percussion. • learn and identify aural patterns using visual representation. 	MU.1.S.3.4

SECOND GRADE – 4th Nine Weeks

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
KNOW:	DO:	Resources
Timbre Voice <ul style="list-style-type: none"> • female • male • child • boys 	MU.2.C.1.4 Identify child, adult male, and adult female voices by timbre. <ul style="list-style-type: none"> • listen to samples of children, adult male, and adult female voices. • discuss differences in voice types, including boys’ voices. • differentiate between child, child male, adult male, and adult female voices. • classify voices by type. 	pp. 234-235, 369

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
KNOW:	DO:	Resources
Expressive characteristics <ul style="list-style-type: none"> • getting faster/slower • getting louder/softer 	MU.2.O.3.1 Describe changes in tempo and dynamics within a musical work. <ul style="list-style-type: none"> • explore changes in tempo and dynamics in a selected piece of music through purposeful movement. • identify and discuss expressive characteristics of music. • describe how expressive characteristics are used to convey meaning in a work, i.e. <i>In the Hall of the Mountain King</i> – tempo change indicates Peer Gynt running. 	pp. 228, 256 NAXOS

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 1:</u> Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
KNOW:	DO:	<u>Resources</u>
<u>Timbre</u> <ul style="list-style-type: none"> • found sounds <u>Movement</u> Literature	MU.2.F.1.1 Create a musical performance that brings a story or poem to life. <ul style="list-style-type: none"> • listen to or read a story or poem. • identify sounds or movement that can help illustrate the story or poem. • select appropriate instruments or props to interpret the story or poem. • perform a piece with student-created <u>sound carpet</u>. 	pp. 70, 224, 338-339, 344; “ <u>carpet of sound</u> ” example: “Sunset on the Great Dunes”
<u>Enduring UNDERSTANDING # 3:</u> The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. .		
KNOW:	DO:	Resources
<u>Rhythm</u> Playing together Sharing ideas/opinions Evaluate	MU.2.F.3.1 Collaborate with others in a music presentation and discuss what was successful and what could be improved. <ul style="list-style-type: none"> • rehearse selected literature for classroom or public performance. • discuss the musical elements that make a performance successful. • perform selected literature for others. • evaluate one’s own performance, describe what was successful and what should be changed, and adjust performance accordingly. 	pp. 174-175, 176-177, 387

THIRD GRADE – 4th Nine Weeks

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<p>Rhythm</p> <ul style="list-style-type: none"> • only use quarter note/rest, sets of eighth notes, half note/rest <p>Melody</p> <ul style="list-style-type: none"> • only use la, sol, mi, do <p>Traditional notation</p> <ul style="list-style-type: none"> • treble clef • five-line staff • bar line • measure 	<p>MU.3.S.3.5 Notate simple rhythmic and melodic patterns using traditional notation.</p> <ul style="list-style-type: none"> • echo simple rhythmic and melodic patterns. • identify notes and rests using visual representation. • read and perform simple rhythmic and melodic patterns using traditional notation. • notate simple rhythmic and melodic patterns using traditional notation. 	<p>pp. 10-11, 12-13, 14-15</p>

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING # 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.		
KNOW:	DO:	Resources
<p>Form</p> <p>Traditional notation</p> <p>Rearrange</p> <p>Repetition</p>	<p>MU.3.O.2.1 Rearrange melodic or rhythmic patterns to generate new phrases.</p> <ul style="list-style-type: none"> • sing or play simple rhythmic and/or melodic patterns. • notate patterns using traditional notation. • create new phrases by rearranging melodic and/or rhythmic patterns. 	<p>pp. 44, 60, 64, 127</p>

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.		
KNOW:	DO:	Resources
Celebrations Singing at church <i>The Star-Spangled Banner</i> at sporting events Playground games Software programs	MU.3.F.2.2 Describe opportunities for personal music-making. <ul style="list-style-type: none"> • identify events and celebrations that traditionally involve “live” music. • discuss everyday opportunities for music-making. • devise ways to create more opportunities for individual and group music-making, e.g. play party at recess, singing with family on a road trip, adding music to a homeroom presentation. 	pp. 90, 380, 390

FOURTH GRADE – 4th Nine Weeks

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	<u>Resources</u>
<u>Melody</u> <ul style="list-style-type: none"> • major scale (do-ti) • ascending/descending <u>Timbre</u> <ul style="list-style-type: none"> • pitched instruments • unpitched instruments • found sounds • electronic sources 	MU.4.S.1.2 Create melodic patterns using a variety of sound sources. <ul style="list-style-type: none"> • echo simple melodic patterns. • explore melodic patterns, such as sequence and repetition, with voice or instruments using proper technique. • create short vocal and instrumental works containing contrasting musical ideas using traditional and nontraditional sound sources, e.g., boomwhackers. 	pp. 21, 68, 192-193,
<u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
<u>Rhythm</u> <ul style="list-style-type: none"> • quarter note/rest • sets of eighth notes • half note/rest • whole note/rest • dotted half note • dotted quarter note • meter 2/4, 3/4, 4/4 	MU.4.S.3.5 Notate simple rhythmic phrases and extended pentatonic melodies using traditional notation. <ul style="list-style-type: none"> • echo short rhythmic phrases. • echo short melodic phrases based on a pentatonic scale. • write notation for rhythms that have been performed by someone else. • write notation for melodic patterns presented aurally, using steps and repeated tones within a pentatonic scale. 	pp. 10-11, 17, 100-101, 299

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 2:</u> The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.		
KNOW:	DO:	Resources
<p>Melody</p> <ul style="list-style-type: none"> • major/minor tonalities <p>Rhythm</p> <p>Harmony</p> <ul style="list-style-type: none"> • unison (melody alone) • melody with accompaniment • ostinato • two-part singing • simple counter-melody 	<p>MU.4.O.2.1 Create variations for selected melodies.</p> <ul style="list-style-type: none"> • actively listen to an example of theme and variations. • discuss elements of the theme that changed. • learn selected melody by rote. • explore given melody and experiment with variable elements, including altered rhythm and/or melody. • perform a variation. 	<p>pp. 218-221 Mozart Twinkle, Twinkle Variations</p>

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 1:</u> Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
KNOW:	DO:	Resources
<p>Expressive characteristics</p> <p>Timbre</p> <p>Movement</p> <p>Lyrics</p>	<p>MU.4.F.1.1 Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.</p> <ul style="list-style-type: none"> • echo short melodic and/or rhythmic patterns and phrases. • add or alter lyrics of a selected piece. • perform a piece with varying expression, e.g., dynamics, timbre, tempo, movement. • create a new arrangement of a piece by selecting one or more elements to alter. 	<p>pp. 136-139, 348-349, 354-357</p>

<u>Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.</u>		
KNOW:	DO:	Resources
Composer Sound engineer Theatre musician Teacher Church musician	MU.4.F.2.1 Describe roles and careers of selected musicians. <ul style="list-style-type: none"> • discuss career paths relevant to musicians, e.g., sound engineer, composer, entertainment lawyer, theatre musician, teacher. • describe the impact selected musicians have on their community and/or around the world, e.g., benefit concerts, foundations, scholarship. 	pp. 9, 27, 171, 379 MENC Career Center
<u>Enduring UNDERSTANDING # 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</u>		
KNOW:	DO:	Resources
iTunes, Amazon File sharing Musician's website Copying and sharing music Sharing personal and financial information	MU.4.F.3.2 Discuss the safe, legal way to download songs and other media. <ul style="list-style-type: none"> • discuss importance of attaining music legally. • discuss ways to purchase songs or media safely and legally. 	File sharing and Copyright Infringement; MENC Copyright Center

FIFTH GRADE – 4th Nine Weeks

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING # 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
KNOW:	DO:	Resources
Melody Harmony Timbre	MU.5.S.1.2 Compose short vocal or instrumental pieces using a variety of sound sources. <ul style="list-style-type: none"> • identify proper compositional techniques, e.g., text, stepwise motion, home tone. • explore musical and rhythmic phrases on traditional and nontraditional instruments. • create short vocal or instrumental pieces using various sound sources. 	pp.18-21, 108-111, 340-341
Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
KNOW:	DO:	Resources
Rhythm <ul style="list-style-type: none"> • triplets • tied notes Melody	MU.5.S.3.5 Notate rhythmic phrases and simple diatonic melodies using traditional notation. <ul style="list-style-type: none"> • identify notes and rests. • actively listen to rhythm and melodies presented aurally. • write notation for rhythmic patterns that have been performed by someone else. • write notation for melodic patterns, within the diatonic scale, that have been performed by someone else. 	pp. 14-17, 22-23, 26-27, 134-137, 142-145

Big Idea: ORGANIZATIONAL STRUCTURE

<u>Enduring UNDERSTANDING # 2:</u> The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.		
KNOW:	DO:	Resources
Motif Melody	MU.5.O.2.1 Create a new melody from two or more melodic motifs. <ul style="list-style-type: none"> • define motif. • analyze the melodic direction of a motif. • incorporate rhythm and melody from one or more motifs into a new melody. 	pp. 24-25, 276-279

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 1:</u> Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
KNOW:	DO:	Resources
Expressive characteristics Movement Software: <ul style="list-style-type: none"> • GarageBand, MuseScore, Audacity 	MU.5.F.1.1 Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements. <ul style="list-style-type: none"> • explore musical elements through reading, moving, singing, playing, and active listening. • discuss how musical elements impact a piece of music. • create a performance of a piece previously learned by altering one or more musical elements. 	pp. 50-51, 356-357, 383
<u>Enduring UNDERSTANDING # 2:</u> Careers in and related to the arts significantly and positively impact local and global economies.		
KNOW:	DO:	Resources
Performance venue Stage manager Sound engineer Musician Conductor Crew member	MU.5.F.2.1 Describe jobs associated with various types of concert venues and performing arts centers. <ul style="list-style-type: none"> • identify local and national performance venues. • describe jobs associated with performance venues, e.g., lights and house manager, stage manager, sound engineer, conductor, musician, actor, box office, ushers. 	Careers in Music

Financial impact on: <ul style="list-style-type: none"> • community • artist • local businesses • venue 	MU.5.F.2.2 Explain why live performances are important to the career of the artist and the success of performance venues. <ul style="list-style-type: none"> • compare and contrast live performances. • discuss the financial impact of performances for the artist and venue. • describe ways that live performance contributes to success of the artist, e.g., advertising, name recognition, sporting event appearances. 	Live and Digital Performances Careers in Music
<u>Enduring UNDERSTANDING # 3:</u> The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
KNOW:	DO:	Resources
Copyright Laws Legal ways to purchase File sharing	MU.5.F.3.2 Practice safe, legal, and responsible acquisition and use of music media, and describe why it is important to do so. <ul style="list-style-type: none"> • discuss importance of attaining music legally. • discuss ways to purchase songs or media safely and legally, e.g., iTunes, Amazon, musician’s website, sharing personal and financial information. • relate intellectual property to physical property, e.g., illegally downloading music is the same as stealing a bicycle. 	File sharing and Copyright Infringement Legal Issues and the Music Industry MENC Copyright Center

SIXTH GRADE – 4th Nine Weeks

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<u>Enduring UNDERSTANDING # 2:</u> The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
KNOW:	DO:	Resources
Electronic music Radio Record CD mp3 manuscript Garageband Sibelius	MU.68.H.2.2 Analyze how technology has changed the way music is created, performed, acquired, and experienced. <ul style="list-style-type: none"> • describe how the use of wind and percussion instruments have changed due to advancements in technology, acoustic to electric drums, violins, guitars, etc. • discuss the ways different media have changed how people acquire music legally. • describe how the compositional process has changed throughout history, e.g., pen-and-paper to Garageband or Sibelius. 	pp. 88-89

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<u>Enduring UNDERSTANDING # 3:</u> The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
KNOW:	DO:	Resources
Character traits <ul style="list-style-type: none"> • leadership • mutual respect • responsibility • problem solving Unity	MU.68.F.3.1 Describe how studying music can enhance citizenship, leadership, and global thinking. <ul style="list-style-type: none"> • describe and demonstrate appropriate audience, rehearsal, and performance behavior at a variety of music activities. • explore how music can enhance relationships among people of different cultures. • examine how one’s role in an ensemble is a process of self-improvement that can apply to other areas of life. • identify life skills one learns through participation in ensembles. 	<u>Attending a Concert</u>

<p>Copyright Music license Infringement Revenue Pirating File sharing Sharing personal and financial information</p>	<p>MU.68.F.3.2 Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media.</p> <ul style="list-style-type: none"> • explain copyright laws and what they protect. • discuss the implications of copyright infringement, such as loss of revenue, lack of financial and/or motivation for musicians to compose, etc. • recognize and discuss the legal and illegal methods of acquiring music on the internet. 	<p>File sharing and Copyright Infringement</p> <p>Legal Issues and the Music Industry</p> <p>MENC Copyright Center</p>
---	--	--

KINDERGARTEN ACCESS POINTS

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.C.1.In.a Demonstrate awareness of a steady beat or pulse.	MU.K.C.1.Su.a Respond to music from various sources.	MU.K.C.1.Pa.a Attend to sounds from various sources.
MU.K.C.1.In.b Recognize selected sounds from various sound sources.	MU.K.C.1.Su.b Respond to a variety of sounds from various sound sources.	
MU.K.C.1.In.c Distinguish between singing, speaking, and whispering voices.	MU.K.C.1.Su.c Explore sounds from various sound sources.	
Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.C.2.In.a Explore different performances of familiar songs.	MU.K.C.2.Su.a Respond to performances of familiar songs.	MU.K.C.2.Pa.a Attend to performances of familiar songs.
Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.C.3.In.a Identify preferred musical examples.	MU.K.C.2.Su.a Respond to a variety of music.	MU.K.C.2.Pa.a Attend to a variety of music.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.S.1.In.a Explore different performances of familiar songs.	MU.K.C.1.Su.a Respond to performances of familiar songs.	MU.K.C.1.Pa.a Attend to performances of familiar songs.

Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.S.2.In.a Sing or play songs from a model.	MU.K.C.2.Su.a Explore familiar songs.	MU.K.C.2.Pa.a Attend to familiar songs.
Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.S.3.In.a Sing or play songs from a model.	MU.K.C.3.Su.a Explore familiar songs.	MU.K.C.3.Pa.a Attend to familiar songs.

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.O.1.In.a Demonstrate awareness of beat and rhythm.	MU.K.O.1.Su.a Explore a variety of music. MU.K.O.1.Su.b Respond to a variety of music.	MU.K.O.1.Pa.a Attend to a variety of music.
Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.O.3.In.a Demonstrate awareness of beat.	MU.K.O.3.Su.a Explore a variety of music.	MU.K.O.3.Pa.a Attend to a variety of music.

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.H.1.In.a Respond to music from a variety of cultures and musical periods.	MU.K.H.1.Su.a Explore music from a variety of cultures and musical periods.	MU.K.H.1.Pa.a Attend to music from a variety of cultures and musical periods.
Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.H.2.In.a Respond to music of American cultural sub-groups.	MU.K.H.2.Su.a Explore music of American cultural sub-groups.	MU.K.H.2.Pa.a Attend to music of American cultural sub-groups.
Enduring UNDERSTANDING 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.H.3.In.a Respond to simple songs, finger plays, and rhymes to experience connections among music, language, and numbers.	MU.K.H.3.Su.a Explore simple songs, finger plays, and rhymes to experience connections among music, language, and numbers.	MU.K.H.3.Pa.a Attend to simple songs, finger plays, and rhymes to experience connections among music, language, and numbers.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.F.1.In.a Explore music through creative play and found sounds in the music classroom.	MU.K.F.1.Su.a Explore a variety of sounds in the classroom.	MU.K.F.1.Pa.a Attend to a variety of sounds in the classroom.

Enduring UNDERSTANDING 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.K.F.3.In.a Demonstrate cooperative musical, classroom, and play behaviors.	MU.K.F.3.Su.a Cooperate in guided musical, classroom, and play activities.	MU.K.F.3.Pa.a Cooperate in guided musical activities.

FIRST GRADE ACCESS POINTS

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.C.1.In.a Recognize teacher-selected musical characteristics in a song or instrumental piece.	MU.1.C.1.Su.a Attend to teacher-selected musical characteristics in a song or instrumental piece.	MU.1.C.1.Pa.a Explore sounds from various sound sources.
MU.1.C.1.In.b Distinguish between pitched and non-pitched classroom instruments.	MU.1.C.1.Su.b Recognize differences in pitch.	
MU.1.C.1.In.c Distinguish between instrumental music and vocal music.		
Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.C.2.In.a Recognize similarities and/or differences between two performances of a familiar song.	MU.1.C.2.Su.a Explore different performances of familiar songs.	MU.1.C.2.Pa.a Explore a variety of familiar songs.
Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.C.3.In.a Express an opinion about selected pieces of music.	MU.1.C.3.Su.a Select preferred musical examples.	MU.1.C.3.Pa.a Explore a variety of music.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.S.1.In.a Imitate simple vocal or instrumental musical patterns or songs.	MU.1.C.1.Su.a Respond to simple vocal or instrumental patterns or songs.	MU.1.C.1.Pa.a Explore simple vocal or instrumental patterns of songs.

Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.S.2.In.a Sing or play songs from a model, including changes in verses or repeats.	MU.1.S.2.Su.a Respond to familiar songs.	MU.1.S.2.Pa.a Explore familiar songs.
Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.S.3.In.a Sing or play songs from a memory.	MU.1.S.3.Su.a Sing or play songs from a model.	MU.1.S.3.Pa.a Respond to familiar songs.
MU.1.S.3.In.b Imitate simple vocal or instrumental patterns and/or accompaniments on classroom instruments.	MU.1.S.3.Su.b Respond to simple vocal or instrumental patterns and/or accompaniments.	MU.1.S.3.Pa.b Explore simple vocal or instrumental patterns and/or accompaniments.
MU.1.S.3.In.c Imitate traditional or non-traditional representations of simple melodic patterns performed by the teacher or a peer.	MU.1.S.3.Su.c Respond to traditional or non-traditional representations of simple melodic patterns performed by the teacher or a peer.	MU.1.S.3.Pa.c Explore traditional or non-traditional representations of simple melodic patterns performed by the teacher or a peer.

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.O.1.In.a Recognize contrasts in music as a foundation for understanding structure.	MU.1.O.1.Su.a Recognize a contrast in music as a foundation for understanding structure.	MU.1.O.1.Pa.a Explore a variety of music.
MU.1.O.1.In.b Imitate patterns of a simple, four-measure song or speech piece.	MU.1.O.1.Su.b Demonstrate awareness of beat or rhythm.	

Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.O.3.In.a Demonstrate awareness of changes in tempo and/or dynamics within musical examples.	MU.1.O.3.Su.a Respond to a variety of music.	MU.1.O.3.Pa.a Explore a variety of music.

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.H.1.In.a Respond to simple songs, dances, and musical games from a variety of cultures.	MU.1.H.1.Su.a Explore simple songs, dances, and musical games from a variety of cultures.	MU.1.H.1.Pa.a Attend to simple songs, dances, and musical games from a variety of cultures.
Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.H.2.In.a Respond to folk music used to remember and honor America and its cultural heritage.	MU.1.H.2.Su.a Explore folk music used to remember and honor America and its cultural heritage.	MU.1.H.2.Pa.a Attend to folk music used to remember and honor America and its cultural heritage.
Enduring UNDERSTANDING 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.H.3.In.a Recognize the use of instruments and vocal sounds to enhance specified words or phrases in children’s songs, choral readings of poems and stories, and/or chants.	MU.1.H.3.Su.a Explore the use of instruments and vocal sounds to enhance specified words or phrases.	MU.1.H.3.Pa.a Attend to the use of instruments and vocal sounds.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.F.1.In.a Imitate a variety of sounds or movements using props, instruments, and/or found sounds.	MU.1.F.1.Su.a Explore a variety of sounds or movements using props, instruments, and/or found sounds.	MU.1.F.1.Pa.a Attend to a variety of sounds or movements using props, instruments, and/or found sounds.
Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.F.2.In.a Identify preferred ways to participate in music.	MU.1.F.2.Su.a Explore a variety of ways to participate in music.	MU.1.F.2.Pa.a Attend to a variety of ways of participating in music.
Enduring UNDERSTANDING 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.1.F.3.In.a Contribute to collaborative tasks related to music.	MU.1.F.3.Su.a Cooperate in classroom and play activities.	MU.1.F.3.Pa.a Attend to tasks related to music.

SECOND GRADE ACCESS POINTS

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.C.1.In.a Use a teacher-selected sensory skill to recognize specified musical characteristics.	MU.2.C.1.Su.a Recognize a teacher-selected musical characteristic in a song or instrumental piece.	MU.2.C.1.Pa.a Attend to a teacher-selected musical characteristic in a song or instrumental piece.
MU.2.C.1.In.b Respond to a musical work in a variety of ways.	MU.2.C.1.Su.b Respond to a musical work.	MU.2.C.1.Pa.b Explore a variety of music.
MU.2.C.1.In.c Identify a variety of non-pitched instruments.	MU.2.C.1.Su.c Explore non-pitched classroom instruments.	MU.2.C.1.Pa.c Explore differences in pitch.
Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.C.2.In.a Identify preferred and non-preferred performances of familiar songs.	MU.2.C.2.Su.a Select preferred performances of familiar songs.	MU.2.C.2.Pa.a Respond to performances of familiar songs.
Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.C.3.In.a Recognize characteristics of a variety of music.	MU.2.C.3.Su.a Respond to a variety of music characteristics.	MU.2.C.3.Pa.a Attend to a variety of music characteristics.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.S.1.In.a Perform simple vocal or instrumental musical patterns or songs.	MU.2.S.1.Su.a Imitate simple vocal or instrumental patterns or songs.	MU.2.S.1.Pa.a Respond to a variety of simple vocal or instrumental patterns or songs.
Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.S.2.In.a Sing or play songs from memory.	MU.2.S.2.Su.a Sing or play songs from a model.	MU.2.S.2.Pa.a Respond to familiar songs.
Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.2.S.3.In.a Sing songs of limited range using the head voice.</p> <p>MU.2.S.3.In.b Perform simple songs and accompaniments.</p> <p>MU.2.S.3.In.c Sing simple la-sol-mi-do patterns from a model.</p> <p>MU.2.S.3.In.d Identify visual, gestural, and traditional representation of simple melodic patterns performed by the teacher or a peer.</p>	<p>MU.2.S.3.Su.a Sing or play songs from a model.</p> <p>MU.2.S.3.Su.b Imitate visual, gestural, or traditional representation of simple melodic patterns performed by the teacher or a peer.</p>	<p>MU.2.S.3.Pa.a Explore familiar songs.</p> <p>MU.2.S.3.Pa.b Recognize visual, gestural, or traditional representation of simple melodic patterns performed by the teacher or a peer.</p>

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.O.1.In.a Recognize basic elements of music in a song or instrumental excerpt. MU.2.O.1.In.b Identify similarities and differences in melodic phrases and/or rhythm patterns.	MU.2.O.1.Su.a Demonstrate awareness of beat and rhythm.	MU.2.O.1.Pa.a Respond to a variety of music.
Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.O.3.In.a Respond to music to demonstrate how it makes one feel.	MU.2.O.3.Su.a Demonstrate awareness of beat and rhythm.	MU.2.O.3.Pa.a Explore a variety of music.

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.H.1.In.a Imitate songs, games, dances, and simple instrumental accompaniments from a variety of cultures.	MU.2.H.1.Su.a Imitate songs, games, and dances from a variety of cultures.	MU.2.H.1.Pa.a Explore simple songs, dances, and musical games from a variety of cultures.
Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.H.2.In.a Identify music used for celebrations in American and other cultures.	MU.2.H.2.Su.a Match musical examples to their function.	MU.2.H.2.Pa.a Explore music used for celebrations in American and other cultures.

Enduring UNDERSTANDING 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.H.3.In.a Recognize the use of patterns in music to gain a foundation for exploring patterns in other contexts.	MU.2.H.3.Su.a Explore the use of patterns in music to gain a foundation for exploring patterns in other contexts.	MU.2.H.3.Pa.a Explore the use of instruments and vocal sounds.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.F.1.In.a Create, interpret, or respond to a musical performance that brings a story or poem to life.	MU.2.F.1.Su.a Imitate sounds or movements that represent a story character, setting, or theme.	MU.2.F.1.Pa.a Explore a variety of sounds and movements that represent a story character, setting, or theme.
Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.F.2.In.a Identify a variety of ways people participate in music.	MU.2.F.2.Su.a Recognize different ways people participate in music.	MU.2.F.2.Pa.a Explore different ways people participate in music.
Enduring UNDERSTANDING 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.2.F.3.In.a Demonstrate a variety of collaborative skills.	MU.2.F.3.Su.a Demonstrate a collaborative skill.	MU.2.F.3.Pa.a Contribute to a class musical performance.

THIRD GRADE ACCESS POINTS

Big Idea: **CRITICAL THINKING AND REFLECTION**

Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.C.1.In.a Use a variety of teacher-selected sensory skills to recognize specified musical characteristics.	MU.3.C.1.Su.a Recognize a variety of teacher-selected musical characteristics in a song or instrumental piece.	MU.3.C.1.Pa.a Explore a variety of teacher-selected musical characteristics in a song or instrumental piece.
MU.3.C.1.In.b Respond to a musical work in a variety of ways to show awareness of differences in musical ideas.	MU.3.C.1.Su.b Respond to teacher-selected musical characteristics in a song or instrumental piece.	MU.3.C.1.Pa.b Attend, using senses, to a variety of orchestral and band instruments.
MU.3.C.1.In.c Identify a variety of orchestral and band instruments.	MU.3.C.1.Su.c Recognize selected orchestral and band instruments.	
MU.3.C.1.In.d Differentiate between music performed by one singer or in unison, and music performed by a group of singers.	MU.3.C.1.Su.d Distinguish between music and song.	
Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.C.2.In.a Identify a reason for preferring one performance of a familiar song over another.	MU.3.C.2.Su.a Use a teacher-selected criterion to evaluate performances of familiar music.	MU.3.C.2.Pa.a Select preferred familiar songs.
Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.C.3.In.a Recognize that musical characteristics influence our opinion of the piece.	MU.3.C.3.Su.a Recognize a variety of music characteristics.	MU.3.C.3.Pa.a Recognize a characteristic of music.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.S.1.In.a Improve simple vocal or instrumental musical patterns over ostinati.	MU.3.S.1.Su.a Imitate simple vocal or instrumental patterns over ostinati.	MU.3.S.1.Pa.a Respond to a variety of simple vocal or instrumental patterns over ostinati.
MU.3.S.1.In.b Improve simple vocal or instrumental musical patterns.	MU.3.S.1.Su.b Imitate an alternate ending to a familiar song.	MU.3.S.1.Pa.b Recognize an alternate ending to a familiar song.
Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.S.2.In.a Imitate a variety of musical patterns in songs.	MU.3.S.2.Su.a Sing or play familiar songs from memory.	MU.3.S.2.Pa.a Recognize familiar songs.
Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.S.3.In.a Sing simple songs in a group using head voice and maintaining pitch.	MU.3.S.3.Su.a Sing or play songs from memory.	MU.3.S.3.Pa.a Sing or play songs from a model.
MU.3.S.3.In.b Play simple melodies and/or accompaniments on classroom instruments.		MU.3.S.3.Pa.b Sing or play songs or patterns.
MU.3.S.3.In.c Sing simple la-sol-mi-do patterns.		
MU.3.S.3.In.d Imitate simple rhythm patterns in duple and triple meter.		
MU.3.S.3.In.e Match aurally presented notes to traditional notation.		

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.O.1.In.a Recognize basic elements in a piece of music.	MU.3.O.1.Su.a Recognize a selected element in a piece of music.	MU.3.O.1.Pa.a Respond to rhythmic production.
MU.3.O.1.In.b Identify patterns in familiar songs.	MU.3.O.1.Su.b Imitate patterns in familiar songs.	MU.3.O.1.Pa.b Demonstrate awareness of beat or rhythm.
Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.O.2.In.a Rearrange simple melodic or rhythmic patterns to generate new phrases.	MU.3.O.2.Su.a Imitate simple melodic or rhythmic patterns.	MU.3.O.2.Pa.a Respond to a variety of simple melodic or rhythmic patterns.
Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.O.3.In.a Identify the mood or emotion of a piece of music.	MU.3.O.3.Su.a Respond to music to demonstrate how it makes one feel.	

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.H.1.In.a Identify indigenous instruments of specified cultures.	MU.3.H.1.Su.a Match selected instruments to specified cultures.	MU.3.H.1.Pa.a Explore indigenous instruments of specified cultures.
MU.3.H.1.In.b Recognize characteristic musical sounds from a variety of cultures.	MU.3.H.1.Su.b Match characteristic musical sounds to specified cultures.	MU.3.H.1.Pa.b Explore characteristic musical sounds from a variety of cultures.

Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.H.2.In.a Recognize influences of culture and history on American music.	MU.3.H.2.Su.a Recognize a variety of music that represents American culture or history.	MU.3.H.2.Pa.a Associate musical examples with American culture or history.
Enduring UNDERSTANDING 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.H.3.In.a Experience similarities in the use of pattern, line, or form in music and other teacher-selected contexts.	MU.3.H.3.Su.a Explore the use of pattern, line, and form in music and other teacher-selected contexts.	MU.3.H.3.Pa.a Respond to the use of patterns in music.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.F.1.In.a Use sounds and movements to represent or enhance story or poem characteristics.	MU.3.F.1.Su.a Imitate sounds and movements to represent or enhance story or poem characteristics.	MU.3.F.1.Pa.a Respond to a variety of sounds and movements that represent or enhance story or poem characteristics.
Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.F.2.In.a Identify musicians in the school, community, or media.	MU.3.F.2.Su.a Recognize musicians in the school, community, or media.	MU.3.F.2.Pa.a Recognize that people who make music are called musicians.
MU.3.F.2.In.b Identify opportunities in the school, home, or community for participating in music making.	MU.3.F.2.Su.b Recognize opportunities in the school, home, or community for participating in music making.	MU.3.F.2.Pa.b Recognize an opportunity in the school, home, or community for participating in music-making.

Enduring UNDERSTANDING 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.3.F.3.In.a Sequence two or more components related to individual or collaborative musical projects.	MU.3.F.3.Su.a Complete one or more components of individual or collaborative musical projects.	MU.3.F.3.Pa.a Contribute to collaborative tasks related to music.

FOURTH GRADE ACCESS POINTS

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.C.1.In.a Identify and use appropriate sensory skills to recognize specified musical characteristics.	MU.4.C.1.Su.a Use a teacher-selected sensory skill to recognize specified musical characteristics.	MU.4.C.1.Pa.a Recognize a teacher-selected musical characteristic in a song or instrumental piece.
MU.4.C.1.In.b Recognize families of orchestral and band instruments.	MU.4.C.1.Su.b Recognize a variety of orchestral and band instruments.	MU.4.C.1.Pa.b Recognize selected orchestral and band instruments.
MU.4.C.1.In.c Identify and use appropriate sensory skills to distinguish voice parts.	MU.4.C.1.Su.c Use a teacher-selected sensory skill to recognize differences in voice parts.	MU.4.C.1.Pa.c Distinguish between two voice types.
Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.C.2.In.a Identify selected basic music performance techniques to provide a foundation for critiquing self and others.	MU.4.C.2.Su.a Recognize a selected basic music performance technique to provide a foundation for critiquing self and others.	MU.4.C.2.Pa.a Select a characteristic that makes music appealing.
MU.4.C.2.In.b Use defined criteria to critique specified techniques in performances of one's self and others.	MU.4.C.2.Su.b Use a teacher-selected criterion to critique specified techniques in performances of one's self and others.	
Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.C.3.In.a Identify characteristics that make various musical works appealing.	MU.4.C.3.Su.a Recognize characteristics that make various musical works appealing.	MU.4.C.3.Pa.a Select a characteristic that makes a musical work appealing.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.S.1.In.a Improve vocal or instrumental patterns using familiar songs.	MU.4.S.1.Su.a Perform simple vocal or instrumental patterns or songs.	MU.4.S.1.Pa.a Imitate simple vocal or instrumental patterns or songs.
Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.S.2.In.a Recognize patterns in music.	MU.4.S.2.Su.a Imitate musical patterns.	MU.4.S.2.Pa.a Recognize a musical pattern.
Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.S.3.In.a Sing songs in an appropriate range using head voice and maintaining pitch.	MU.4.S.3.Su.a Sing songs of limited range using the head voice.	MU.4.S.3.Pa.a Sing or play songs or patterns from a model.
MU.4.S.3.In.b Perform simple melodies and/or accompaniments on classroom instruments.	MU.4.S.3.Su.b Perform simple songs and accompaniments.	MU.4.S.3.Pa.b Sing or play songs or patterns from a cue.
MU.4.S.3.In.c Copy simple rhythmic and melodic patterns using traditional notation.		

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.O.1.In.a Identify elements of music in different types of music as a foundation for understanding the structural conventions of specific styles.	MU.4.O.1.Su.a Recognize selected elements of music in different types of music.	MU.4.O.1.Pa.a Demonstrate awareness of beat or rhythm.
Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.O.2.In.a Change the feeling of a musical phrase by altering the elements of music.	MU.4.O.2.Su.a Select an element to change in a musical phrase.	MU.4.O.2.Pa.a Respond to a change in a musical phrase.
Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.O.3.In.a Recognize how a change in an expressive element affects the mood or emotion of a song. MU.4.O.3.In.b Change an expressive element to a vocal or instrumental piece and discuss the result.	MU.4.O.3.Su.a Match expressive elements and lyrics to mood or emotion.	MU.4.O.3.Pa.a Recognize the mood or emotion expressed in a musical piece.

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.H.1.In.a Identify common uses of music within specific cultures.	MU.4.H.1.Su.a Recognize common uses of music within specific cultures.	MU.4.H.1.Pa.a Recognize a use of music common to cultures or times.
MU.4.H.1.In.b Recognize pieces of music that originated from cultures other than one's own.	MU.4.H.1.Su.b Match pieces of characteristic music to specified cultures.	MU.4.H.1.Pa.b Associate a piece of music with a specified culture.
Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.H.2.In.a Identify and listen to music related to Florida's history.	MU.4.H.2.Su.a Recognize a variety of music that represents Florida culture or history.	MU.4.H.2.Pa.a Associate musical examples with Florida culture or history.
MU.4.H.2.In.b Identify a variety of venues to experience music.	MU.4.H.2.Su.b Recognize a variety of venues to experience music.	MU.4.H.2.Pa.b Recognize a way to interact with music.
Enduring UNDERSTANDING 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.H.3.In.a Compare the use of pattern, line, and form found in music with other teacher-selected contexts.	MU.4.H.3.Su.a Connect the use of pattern, line, and form found in music with another teacher-selected context.	MU.4.H.3.Pa.a Respond to the use of patterns in music and another teacher-selected context.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.F.1.In.a Change the feeling of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.	MU.4.F.1.Su.a Imitate changes in sounds and movements of melodic or rhythmic pieces.	MU.4.F.1.Pa.a Explore changes in sounds and movements of melodic or rhythmic pieces.
Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.F.2.In.a Identify two or more community opportunities in or related to music for employment or leisure.	MU.4.F.2.Su.a Recognize two or more community opportunities to participate in activities related to music.	MU.4.F.2.Pa.a Associate music with leisure or recreation.
Enduring UNDERSTANDING 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.4.F.3.In.a Identify a personal quality that supports success in music that can be applied to other fields.	MU.4.F.3.Su.a Recognize a personal quality that supports success in music that can be applied to other fields.	MU.4.F.3.Pa.a Recognize a personal quality that supports success in life.
	MU.4.3.Su.b Recognize and respect the property of others.	MU.4.F.3.Pa.b Recognize the property of others.

FIFTH GRADE ACCESS POINTS

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.5.C.1.In.a Identify and use appropriate sensory skills to support appreciation of musical works.</p> <p>MU.5.C.1.In.b Identify the musical intent of the composer for a specific musical work.</p> <p>MU.5.C.1.In.c Identify families of orchestral and band instruments.</p> <p>MU.5.C.1.In.d Identify the four primary voice parts: soprano, alto, tenor, and bass.</p>	<p>MU.5.C.1.Su.a Recognize and use teacher-selected sensory skills to support appreciation of musical works.</p> <p>MU.5.C.1.Su.b Match the musical intent of the composer to a specific musical work.</p> <p>MU.5.C.1.Su.c Identify a variety of orchestral and band instruments.</p> <p>MU.5.C.1.Su.d Recognize differences between different voice parts</p>	<p>MU.5.C.1.Pa.a Use sensory strategies to support appreciation of musical works.</p> <p>MU.5.C.1.Pa.b Recognize that music examples convey meaning.</p> <p>MU.5.C.1.Pa.c Recognize selected orchestral and band instruments.</p> <p>MU.5.C.1.Pa.d Distinguish between two voices.</p>
Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.5.C.2.In.a Use defined criteria to analyze one's own and others' performance.</p> <p>MU.5.C.2.In.b Use defined criteria to analyze and revise one's own performance.</p>	<p>MU.5.C.2.Su.a Use a teacher-selected criterion to evaluate one's own and others' performance.</p> <p>MU.5.C.s.Su.b Use a teacher-selected criterion to analyze and revise one's own performance.</p>	<p>MU.5.C.2.Pa.a Use teacher-selected criterion to evaluate performances of familiar music.</p> <p>MU.5.C.2.Pa.b Use a teacher-selected criterion to analyze and revise personal performances with guidance from teachers and peers.</p>

Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.C.3.In.a Use defined criteria to respond to musical work of a specified period or genre.	MU.5.C.3.Su.a Use a teacher-selected criterion to respond to musical work of a specified period or genre.	MU.5.C.3.Pa.a Select preferred musical work of a specified period or genre.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.S.1.In.a Improvise rhythmic or melodic phrases to create variations on familiar melodies.	MU.5.S.1.Su.a Improvise simple rhythmic or melodic patterns to create variations on familiar melodies.	MU.5.S.1.Pa.a Participate in simple rhythmic or melodic patterns. MU.5.S.1.Pa.b Imitate simple rhythmic or melodic patterns.
Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.S.2.In.a Re-create musical patterns from familiar music. MU.5.S.2.In.a Sing rounds, canons, or ostinati in an appropriate range using head voice and maintaining pitch. MU.5.S.2.In.b Play melodies and accompaniments on classroom instruments. MU.5.S.2.In.c Notate simple rhythmic phrases using traditional notation.	MU.5.S.2.Su.a Imitate a variety of musical patterns. MU.5.S.2.Su.a Sing simple songs in a group using head voice and maintaining pitch. MU.5.S.2.Su.b Play simple melodies and/or accompaniments on classroom instruments.	MU.5.S.2.Pa.a Match musical patterns to a model. MU.5.S.2.Pa.a Contribute to the performance of group songs. MU.5.S.2.Pa.b Sing or play songs or patterns from memory.

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.O.1.In.a Identify the musical elements in various styles of music using correct music vocabulary.	MU.5.O.1.Su.a Recognize basic elements in various styles of music.	MU.5.O.1.Pa.a Recognize a selected element in a piece of music. MU.5.O.1.Pa.b Recognize a selected element in a piece of music.
Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.O.2.In.a Rearrange melodic or rhythmic patterns to generate new phrases.	MU.5.O.2.Su.a Rearrange simple melodic or rhythmic patterns to generate new phrases.	MU.5.O.2.Pa.a Select preferred simple melodic or rhythmic patterns.
Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.O.3.In.a Discuss how expressive elements can change the mood or emotion of a piece of music. MU.5.O.3.In.b Practice performing expressive elements in a vocal or instrumental piece.	MU.5.O.3.Su.a Identify the mood or emotion of a piece of music.	MU.5.O.3.Pa.a Respond to music to demonstrate how it makes one feel. MU.5.O.3.Pa.a Respond to music to demonstrate how it makes one feel.

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.H.1.In.a Identify the purpose for which specified music is used within various cultures.	MU.5.H.1.Su.a Recognize the purpose for which specified music is used within various cultures.	MU.5.H.1.Pa.a Recognize the purpose of specified music.
MU.5.H.1.In.b Identify similarities and differences between styles and features of music produced by different cultures.	MU.5.H.1.Su.b Recognize similarities or differences between styles or features of music produced by different cultures.	MU.5.H.1.Pa.b Recognize similarities or differences in musical compositions.
Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.H.2.In.a Identify musicians and composers for a specific historical period.	MU.5.H.2.Su.a Recognize selected music for a specific historical period.	MU.5.H.2.Pa.a Explore music from a specific historical period.
MU.5.H.2.In.b Identify and use a variety of technologies to experience music.	MU.5.H.2.Su.b Recognize and use selected technologies to experience music.	MU.5.H.2.Pa.b Use a selected technology to experience music.
Enduring UNDERSTANDING 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.H.3.In.a Examine the steps of a critical-thinking process in music and apply them to another teacher-selected discipline.	MU.5.H.3.Su.a Examine selected steps in critical-thinking processes in music and apply them to another teacher-selected discipline.	MU.5.H.3.Pa.a Explore the use of pattern, line, and form in music and other teacher-selected contexts.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.F.1.In.a Select and use visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.	MU.5.F.1.Su.a Use selected visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.	MU.5.F.1.Pa.a Explore selected visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.
Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.F.2.In.a Identify two or more community opportunities in or related to music for employment and leisure.	MU.5.F.2.Su.a Recognize two or more community opportunities in or related to music for employment or leisure.	MU.5.F.2.Pa.a Recognize a community opportunity in or related to music for employment or leisure.
Enduring UNDERSTANDING 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.5.F.3.In.a Identify personal qualities that support success in music that can be applied to other fields.	MU.5.F.3.Su.a Recognize selected personal qualities that support success in music that can be applied to other fields.	MU.5.F.3.Pa.a Recognize a personal quality that supports success in music that can be applied to other fields.
MU.5.F.3.In.b Follow safe, legal, and responsible practices to use a variety of technology tools to produce and listen to music.	MU.5.F.3.Su.b Follow safe, legal, and responsible practices to use a technology tool to produce or listen to music.	MU.5.F.3.Pa.b Recognize and respect the property of others.

SIXTH GRADE ACCESS POINTS

Big Idea: CRITICAL THINKING AND REFLECTION

Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.68.C.1.In.a Develop effective sensory strategies and describe how they support appreciation of familiar musical works.</p> <p>MU.68.C.1.In.b Identify the composer’s intent and aesthetic impact of a performance.</p> <p>MU.68.C.1.In.c Identify selected instrumental styles and ensembles.</p> <p>MU.68.C.1.In.d Identify selected vocal styles and ensembles.</p>	<p>MU.68.C.1.Su.a Use appropriate sensory skills to support appreciation of familiar musical works.</p> <p>MU.68.C.1.Su.b Recognize the musical intent of the composer for a specific musical work.</p> <p>MU.68.C.1.Su.c Recognize selected instrumental styles and ensembles.</p> <p>MU.68.C.1.Su.d Recognize selected vocal styles and ensembles.</p>	<p>MU.68.C.1.Pa.a Use the senses to support appreciation of familiar musical works.</p> <p>MU.68.C.1.Pa.b Recognize the aesthetic impact of a performance.</p> <p>MU.68.C.1.Pa.c Recognize selected instrumental styles.</p> <p>MU.68.C.1.Pa.d Recognize selected vocal styles.</p>
Enduring UNDERSTANDING 2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.68.C.2.In.a Analyze and revise personal performance to meet established criteria with guidance from teachers and peers.</p> <p>MU.68.C.2.In.b Identify areas of improvement in one’s own or others’ performances after practice or rehearsal using selected music vocabulary.</p>	<p>MU.68.C.2.Su.a Use defined criteria to analyze and revise personal performances with guidance from teachers and peers.</p> <p>MU.68.C.2.Su.b Use defined criteria to recognize improvement in one’s own or others’ performances after practice or rehearsal using selected music vocabulary.</p>	<p>MU.68.C.2.Pa.a Use a teacher-selected criterion to recognize improvement in one’s own or others’ performances after practice or rehearsal.</p>

Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.C.3.In.a Use defined criteria to evaluate characteristics of exemplary musical work from a specific period or genre.	MU.68.C.3.Su.a Use teacher-selected criteria to identify characteristics of exemplary musical work from a specific period or genre.	MU.68.C.3.Pa.a Use a teacher-selected criterion to respond to characteristics of exemplary musical work from a specific period or genre.

Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.S.1.In.a Improvise rhythmic or melodic phrases to accompany familiar songs and/or standard harmonic progressions.	MU.68.S.1.Su.a Improvise vocal or instrumental patterns using familiar songs.	MU.68.S.1.Pa.a Imitate simple vocal or instrumental patterns or songs.
MU.68.S.1.In.b Improvise phrases using familiar songs.	MU.68.S.1.Su.b Perform simple instrumental musical patterns.	MU.68.S.1.Pa.b Participate in simple instrumental patterns.
MU.68.S.1.In.c Perform a familiar melody with instrumental musical patterns.		
Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.S.2.In.a Perform musical patterns or music from memory.	MU.68.S.2.Su.a Re-create musical phrases or music from a given musical example.	MU.68.S.2.Pa.a Match a musical pattern or phrase to a given musical example.

Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.68.S.3.In.a Sing rounds, canons, and/or partner songs using proper vocal technique and maintaining pitch.</p> <p>MU.68.S.3.In.b Perform melodies and accompaniments on classroom instruments.</p> <p>MU.68.S.3.In.c Sight-read notes and/or simple rhythmic phrases.</p> <p>MU.68.S.3.In.d Notate simple rhythmic phrases and/or melodies using traditional notation.</p> <p>MU.68.S.3.In.e Select rehearsal strategies to apply skills and techniques.</p>	<p>MU.68.S.3.Su.a Sing songs in an appropriate range using head voice and maintaining pitch.</p> <p>MU.68.S.3.Su.b Perform simple melodies and/or accompaniments on classroom instruments.</p> <p>MU.68.S.3.Su.c Match aurally presented notes to traditional notation.</p> <p>MU.68.S.3.Su.d Copy simple rhythmic and melodic patterns using traditional notation.</p> <p>MU.68.S.3.Su.e Identify a rehearsal strategy to apply a skill or technique.</p>	<p>MU.68.S.3.Pa.a Select notes, simple melodies, and/or accompaniments to perform.</p> <p>MU.68.S.3.Pa.b Participate in a rehearsal strategy to apply to a skill or technique.</p>

Big Idea: ORGANIZATIONAL STRUCTURE

Enduring UNDERSTANDING 1: Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.O.1.In.a Compare musical elements in different types of music using correct music vocabulary.	MU.68.O.1.Su.a Identify elements of music in different types of music.	
Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.O.2.In.a Manipulate the elements of a musical piece and explore the effects of those manipulations.	MU.68.O.2.Su.a Change the feeling of a musical phrase by altering an element of music.	MU.68.O.2.Pa.a Select an element to change in a musical phrase.
Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.O.3.In.a Identify how instrumentation and expressive elements affect the mood or emotion of a song.	MU.68.O.3.Su.a Recognize how a change in instrumentation or an expressive element affects the mood or emotion of a song.	MU.68.O.3.Pa.a Match instrumentation or expressive elements to mood or emotion.
MU.68.O.3.In.b Apply expressive elements to a vocal or instrumental piece.	MU.68.O.3.Su.b Change an expressive element in a vocal or instrumental piece and identify the result.	

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.68.H.1.In.a Identify the functions of music from various cultures and time periods.</p> <p>MU.68.H.1.In.b Identify a characteristic of music from another culture in selected American music.</p> <p>MU.68.H.1.In.c Identify authentic stylistic features in music originating from various cultures.</p>	<p>MU.68.H.1.Su.a Identify the purpose for which specified music is used within various cultures.</p> <p>MU.68.H.1.Su.b Recognize a characteristic of music from another culture in selected American music.</p> <p>MU.68.H.1.Su.c Recognize authentic stylistic features in music originating from various cultures.</p>	<p>MU.68.H.1.Pa.a Recognize the purpose for which specified music is used within various cultures.</p> <p>MU.68.H.1.Pa.b Recognize a similarity between a selected American piece and that of a selected piece from another culture.</p> <p>MU.68.H.1.Pa.c Recognize a selected authentic stylistic feature in music originating from various cultures.</p>
Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.68.H.2.In.a Identify the influence of historical events and periods on music composition and performance.</p> <p>MU.68.H.2.In.b Identify a variety of technologies to create, perform, acquire, and experience music.</p> <p>MU.68.H.2.In.c Classify selected music by genre, style, and/or time period.</p>	<p>MU.68.H.2.Su.a Recognize the influence of selected historical or cultural events on music of the time.</p> <p>MU.68.H.2.Su.b Recognize selected technologies to create, perform, acquire, and experience music.</p> <p>MU.68.H.s.Su.c Recognize the genre, style, and/or time period of selected music.</p>	<p>MU.68.H.2.Pa.a Associate music with significant historical or cultural events.</p> <p>MU.68.H.2.Pa.b Recognize selected ways to create, perform, acquire, and experience music.</p> <p>MU.68.H.2.Pa.c Recognize the genre of selected music.</p>

Enduring UNDERSTANDING 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.H.3.In.a Integrate music with skills and concepts from other content areas and contexts.	MU.68.H.3.Su.a Integrate music with selected skills and concepts from other content areas or contexts.	MU.68.H.3.Pa.a Select music to enhance other content areas or contexts.

Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.F.1.In.a Create new interpretations of melodic or rhythmic pieces by using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements. MU.68.F.1.In.b Create, interpret, and respond to music that integrates traditional and contemporary technologies.	MU.68.F.1.Su.a Change the feeling of melodic or rhythmic pieces using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements. MU.68.F.a.Su.b Create, interpret, or respond to music that integrates traditional and contemporary technologies.	MU.68.F.1.Pa.a Participate in the production of changes in sounds and movements of melodic or rhythmic pieces. MU.68.F.1.Pa.b Explore music that integrates traditional and contemporary technologies.
Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.		
<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
MU.68.F.2.In.a Identify two or more employment and leisure opportunities in or relating to music and pair with the necessary skills and training.	MU.68.F.2.Su.a Recognize two or more employment and leisure opportunities in or relating to music and pair with a prerequisite.	MU.68.F.2.Pa.a Distinguish employment or leisure opportunities that are music-related vs. non-music-related.

Enduring UNDERSTANDING 3: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

<i>Independent</i>	<i>Supported</i>	<i>Participatory</i>
<p>MU.68.F.3.In.a Identify the characteristics and behaviors displayed by successful student musicians and discuss how these qualities will contribute to success beyond the music classroom.</p> <p>MU.68.F.3.In.b Individually or collaboratively demonstrate the safe, legal, and responsible use of a variety of technology tools to produce, store, or listen to music.</p> <p>(cont.)</p> <p>MU.68.F.3.In.c Prioritize, monitor, and complete tasks related to individual or collaborative projects.</p>	<p>MU.68.F.3.Su.a Identify a personal quality that supports success in music that can be applied to other fields.</p> <p>MU.68.F.3.Su.b Individually or collaboratively demonstrate the safe, legal, and responsible use of selected technology tools to produce or listen to music as a citizen, consumer, or worker.</p> <p>(cont.)</p> <p>MU.68.F.3.Su.b Individually or collaboratively organize and execute music projects having three or more components.</p>	<p>MU.68.F.3.Pa.a Recognize a personal quality that supports success in music that can be applied to other fields.</p> <p>MU.68.F.3.Pa.b Select technology tools to access music as a citizen, consumer, or worker.</p> <p>(cont.)</p> <p>MU.68.F.3.Pa.c Contribute to the organization and execution of a music project.</p>

KINDERGARTEN REFERENCE TABLE

[1st Nine Weeks](#)

[2nd Nine Weeks](#)

[3rd Nine Weeks](#)

[4th Nine Weeks](#)

Rhythm	Melody	Harmony	Expressive characteristics
steady beat long and short quarter note and rest sets of eighth notes	solfeggio high low sol, mi hand signs la	n/a	mood feelings fast slow loud soft
Form	Timbre	Style	Performance technique
same and different question and answer AB	<u>Voices:</u> singing speaking whispering <u>Instruments:</u> <u>unpitched</u> <u>pitched</u> world music found sounds	patriotic folk African American Anglo American Latin American Native American	breath support posture head voice match pitch start together
Movement	Non-traditional notation	Traditional notation	Exemplary Music Examples
body levels lyrical/percussive motions mirror games play parties folk dance	2 line staff		<i>Trepak</i> from Nutcracker Tchaikovsky - good example of same/different <i>Radetzky March</i> - J. Strauss (loud/soft) <i>Divertimento in F</i> (sleigh ride)- L. Mozart (timbre, sound effects, contrasting section ABA)

FIRST GRADE REFERENCE TABLE

1st Nine Weeks

2nd Nine Weeks

3rd Nine Weeks

4th Nine Weeks

Rhythm	Melody	Harmony	Expressive characteristics
steady beat quarter note and rest sets of eighth notes	upward and downward (direction) same and different pitches high low solfegeio la, sol, mi hand signs	n/a	loud soft fast slow mood feeling staccato legato
Form	Timbre	Style	Performance technique
same and different AB ABA verse and refrain question and answer <u>Patterns:</u> AABA ABCA ABAC	<u>Voices:</u> child's adult's <u>Instruments:</u> <u>unpitched</u> <u>pitched</u> solo group of singers world instruments found sounds	patriotic folk world music	posture head voice match pitch unified vowels start together breath support
Movement	Non-traditional Notation	Traditional Notation	Exemplary Music Examples
body levels lyrical/percussive motions fast/slow games play parties dance manipulatives, props	2 line staff 3 line staff stick notation visual representations (apples, pumpkins, leaves, shapes, etc.)	2 beat rhythm patterns, (Orff building bricks/blocks)	<i>Carnival of the Animals</i> - Saint Saëns <i>Surprise Symphony</i> - Haydn

SECOND GRADE REFERENCE TABLE

[1st Nine Weeks](#)

[2nd Nine Weeks](#)

[3rd Nine Weeks](#)

[4th Nine Weeks](#)

Rhythm	Melody	Harmony	Expressive characteristics
steady beat quarter note and rest sets of eighth notes half note and rest strong and weak beats	high/low upward and downward (direction) repeated notes solfeggio la, sol, mi, do hand signs same and different	melody alone melody with accompaniment	fast slow loud soft mood feelings staccato legato
Form	Timbre	Style	Performance technique
call and response AB ABA question and answer verse and refrain	<u>Voices:</u> child (boy and girl) adult male adult female <u>Instruments:</u> <u>unpitched</u> <u>pitched</u> world instruments found sounds	patriotic folk music world music	start together match pitch posture instrument technique head voice breath support
Movement	Non-traditional Notation	Traditional Notation	Exemplars
body levels fast/slow lyrical/percussive motions games play parties dance	3-line staff stick notation	2-4 beat rhythm patterns treble clef notation	<i>The Star-Spangled Banner</i> – Key <i>Stars and Stripes Forever</i> – Sousa <i>In the Hall of the Mountain King</i> - Grieg

THIRD GRADE REFERENCE TABLE

1st Nine Weeks

2nd Nine Weeks

3rd Nine Weeks

4th Nine Weeks

Rhythm	Melody	Harmony	Expressive characteristics
steady beat quarter note and rest sets of eighth notes half note and rest whole note and rest strong/weak beats (meter) 2/4, 3/4, 4/4 meter	solfeggio la, sol, mi, re, do hand signs upward and downward (direction) phrases steps, leaps, and repeated tones	melody alone (unison) melody with accompaniment ostinato two part singing singing in rounds quodlibet (partner song) simple counter melody	loud soft fast slow getting faster getting slower getting louder getting softer
Form	Timbre	Style	Performance technique
same and different sequence call and response verse and refrain AB ABA AABA Rondo question and answer repeat sign D.C. al Fine introduction Coda	<p style="text-align: center;"><u>Voices:</u></p> child (boys and girls) adult female and male <p style="text-align: center;"><u>Instruments:</u></p> pitched instruments unpitched instruments world instruments <p style="text-align: center;"><u>Instrument Families:</u></p> strings woodwind brass keyboard percussion found sounds	patriotic folk blues rock world music	<p style="text-align: center;"><u>Rehearsal techniques:</u></p> chunking keywords repeat break down rhythms and notes, sequence back together parts of a round parts of a layered work <p style="text-align: center;"><u>Vocal:</u></p> posture head voice breath support voice placement unified vowels articulated consonants accurate intonation start together <p style="text-align: center;"><u>Instrumental:</u></p> posture mallet/hand technique tone quality

Movement	Traditional Notation	Exemplars	
body levels lyrical/percussive motions	treble clef notation five line staff bar line measure	<i>Toccata in D minor</i> - J. S. Bach <i>Thunder and Lightning Polka</i> – J. Strauss <i>Pictures at an Exhibition</i> – Mussorgsky	

FOURTH GRADE REFERENCE TABLE

1st Nine Weeks

2nd Nine Weeks

3rd Nine Weeks

4th Nine Weeks

Rhythm	Melody	Harmony	Expressive characteristics
quarter note and rest sets of eighth notes half note and rest whole note and rest dotted half note dotted quarter note 2/4, 3/4, 4/4 meter	solfeggio la, sol, mi, re, do (pentatonic scale) hand signs major scale (do-ti) ascending and descending steps, leaps, and repeated tones Major/minor tonalities	round canon quodlibet (partner song) unison (melody alone) melody with accompaniment ostinato two part singing simple counter melody	<i>f, p</i> crescendo decrescendo mood/emotion presto allegro andante largo getting faster getting slower
Form	Timbre	Style	Performance technique
question and answer repeat sign introduction Coda interlude AB ABA AABA rondo same and different sequence call and response verse and refrain D.C. al Fine	<p><u>Instruments:</u></p> <p style="padding-left: 20px;"><u>pitched</u> <u>unpitched</u></p> found sounds electronic sources world instruments <p><u>Voice parts:</u></p> Soprano Alto Tenor Bass <p><u>Instrument Families:</u></p> strings woodwind brass keyboard percussion	world Music Native American Spanish Florida folk music African American patriotic folk blues jazz rock	accurate intonation balance and blend start together <p><u>Vocal:</u></p> posture head voice breath support voice placement unified vowels articulated consonants <p><u>Instrumental:</u></p> posture mallet/hand technique tone quality <p><u>Rehearsal techniques:</u></p> chunking keywords repeat break down rhythms and notes, sequence back together parts of a round parts of a layered work

Movement	Traditional Notation	Exemplars	
body levels lyrical/percussive motions folk dance	treble clef notation five line staff bar line measure	<i>Toccata in D minor</i> – J. S. Bach <i>Thunder and Lightning Polka</i> - Strauss <i>Pictures at an Exhibition</i> – Mussorgsky	

FIFTH GRADE REFERENCE TABLE

1st Nine Weeks

2nd Nine Weeks

3rd Nine Weeks

4th Nine Weeks

Rhythm	Melody	Harmony	Expressive characteristics
quarter note and rest sets of eighth notes half note and rest whole note and rest dotted half note dotted quarter note sixteenth notes 2/4, 3/4, 4.4 meter triplets tied notes	solfeggio do, re, mi, fa, sol, la, ti (major scale) hand signs ascending and descending steps, leaps, and repeated tones phrases Major/minor tonalities	quodlibet (partner songs) round canon part songs counter-melody ostinato bordun melody with accompaniment unison (melody alone) cadences tonic and dominant chords subdominant chords	<i>p, mp mf, f</i> crescendo/decrescendo staccato and legato accelerando/ritardando Vivace Presto Allegro Andante Adagio fermata attacks and releases
Form	Timbre	Style	Performance technique
question and answer AB ABA AABA verse and refrain repeat sign D.C. al Fine introduction Coda ABACA (Rondo) theme and variations	<u>pitched instruments</u> <u>unpitched instruments</u> Voices: Soprano (boy, girl, adult female) Alto Tenor Bass found sounds world instruments Instruments by family: woodwind brass percussion strings keyboard electronic Ensembles: chorus band orchestra	patriotic folk world music spirituals blues jazz musical theatre pop music nationalistic	balance blend accurate intonation Vocal: posture head voice start together breath support voice placement unified vowels articulated consonants Instrumental: posture mallet/hand technique tone quality articulation chunking repeat break down rhythms and notes, sequence back together

Traditional notation	Exemplars		
treble clef notation bar line measure time signature	<i>Ode to Joy,</i> <i>5th Symphony-</i> Beethoven <i>Rodeo-</i> Aaron Copland <i>It Don't Mean a Thing -</i> Ellington		

SIXTH GRADE REFERENCE TABLE

1st Nine Weeks

2nd Nine Weeks

3rd Nine Weeks

4th Nine Weeks

Rhythm	Melody	Harmony	Expressive characteristics
quarter note and rest sets of eighth notes half note and rest whole note and rest duple meter triple meter time signature dotted half note dotted quarter note triplets sixteenth notes tied notes	solfeggio Major/minor tonality do, re, mi, fa, sol, la, ti (major scale) hand signs ascending and descending steps, leaps, and repeated notes	melody alone melody with harmony ostinato I-IV-V progression rounds quodlibet (partner songs) part song counter melody	blend and balance <i>pp, p, mp, mf, f, ff</i> crescendo/decrescendo staccato and legato Vivace Presto Allegro Andante Adagio Largo Lento accents fermata accelerando/ritardando
Form	Timbre	Style	Performance technique
AB ABA AABA verse and refrain repeat sign D.C. al Fine introduction Coda ABACA (Rondo) theme and variations	Soprano (boy and girl, adult female) Alto Tenor Bass <u>Instruments families:</u> woodwind brass percussion string keyboard electronic <u>Ensembles:</u> chorus band orchestra	nationalistic blues jazz pop spirituals musical theatre patriotic folk world music 12 bar blues rock	blend and balance accurate intonation <u>Vocal:</u> voice placement unified vowels articulated consonants posture head voice start together breath support attacks and releases <u>Instrumental:</u> mallet/hand technique tone quality posture

Exemplar Music
<i>New World Symphony- Dvorak</i> <i>Take 5- Dave Brubeck</i>

BEST PRACTICES ELEMENTARY MUSIC PROGRAM

Teacher Name: _____ School: _____ Date: _____

Directions: Use the key as a guide to assess the Best Practices for an elementary music program.

KEY

M – Mastery; Consistently Evident

E – Emergent; Sometimes Evident

P – Proficient; Often Evident

N – Not Yet Evident

CLASSROOM

_____ The classroom is a musical-rich environment, equipped with various pitched and unpitched instruments, e.g., Orff instruments, folk instruments, keyboards, recorders.

_____ The classroom is a safe, friendly environment in which students are encouraged to take risks without fear of retribution or negative feedback from the students or teacher.

_____ The classroom is a musically print-rich environment, e.g., word walls, posters, graphics.

_____ The classroom has adequate space for varied musical activities.

_____ The classroom routines and procedures are established, posted, modeled, and followed.

_____ The classroom is equipped with technology to meet the 21st Century Technology Standard, e.g., projector, document camera, computer, microphone.

_____ The classroom is equipped with an acoustic/digital piano.

STUDENTS

_____ The students have opportunities to reflect, appreciate, and interpret with artistic intent.

_____ The students have opportunities to improvise and create music.

_____ The students are encouraged to use vocabulary and notation of music at the highest skill level possible.

_____ The students understand the skills learned through music that are necessary in everyday life and in the 21st Century workplace.

_____ The students understand the role music plays within our everyday lives, the connection to all subjects, and its role in the global economy.

_____ The student is provided opportunities, e.g., performances, field trips, and collaboration with business partners, to support the musical life of the community.

_____ The students assess their work and the work of others through critical thinking, problem solving, and decision making skills.

_____ The student is aware and follows the policies and procedures of the classroom.

TEACHER

_____ The teacher actively seeks to learn new music teaching methods by participating in staff development, workshops, reading professional periodicals, networking, etc.

_____ The teacher actively shares knowledge and experience with new teachers and other colleagues.

_____ The teacher models and shares his/her own joy of music and encourages students to continue musical learning as a life-long process.

_____ The teacher communicates with and involves parents in addressing their child's musical progress.

_____ The teacher provides in-depth and personal interaction to identify diverse musical styles and genres.

_____ The teacher's instructional decisions reflect the music standards and **KNOW:s**.

_____ The teacher asks questions that require students to make aesthetic judgments based on critical thinking, problem solving, and decision making skills.

_____ The teacher uses assessment materials, e.g., listening tests, informal/formal observations, guided rubrics and evaluations, etc., on an ongoing basis to determine students' musical competencies of the Next Generation Sunshine State Standards.

_____ The teacher provides instruction that will identify the role music plays in everyday life, the community, and globally.

_____ The teacher makes wise use of the district-approved program and supplements with other resources as needed.

_____ The teacher is certified in music K-12.

_____ The teacher uses technology to enhance instruction when it is appropriate.

SCHOOL

_____ The school provides opportunities to demonstrate that music is an independent subject as well as a contributor and a connection to other academic subject areas, e.g., Math, Science, Social Studies, Language Arts, Foreign Language, Visual Arts, Physical Education, etc.

_____ The school encourages and supports the teacher to participate in staff development, state and local workshops, and college classes.

_____ The school provides a minimum of 40 minutes per class at least once a week for musical instruction.

_____ The school provides an adequate facility for performances.

_____ The school has a plan in place that maximizes the use of school music funds/allocations to provide support for students.

_____ The school allows opportunities for performances in the school and community.

_____ The class size of the general music class is comparable to the basic classroom.

_____ The school allows a forty minute uninterrupted planning time for the general music teacher.

_____ The school encourages articulation with the district level resource teacher as well as other music teachers.

_____ The school provides funds for the county adopted textbooks and ancillary materials for each grade level in the building.

_____ The school will provide adequate time in the schedule for special performing ensembles during the school day, e.g., chorus and strings.

SUPPLEMENTAL EQUIPMENT LIST

PITCHED INSTRUMENTS

ORFF INSTRUMENTS

Order of Acquisition

- | | |
|--------------------------|--------------------------|
| 1. Alto Xylophone | 13. Soprano Xylophone |
| 2. Alto Glockenspiel | 14. Bass Xylophone |
| 3. Soprano Xylophone | 15. Alto Glockenspiel |
| 4. Soprano Glockenspiel | 16. Soprano Glockenspiel |
| 5. Alto Metallophone | 17. Soprano Xylophone |
| 6. Bass Xylophone | 18. Alto Xylophone |
| 7. Alto Xylophone | 19. Alto Glockenspiel |
| 8. Soprano Xylophone | 20. Soprano Glockenspiel |
| 9. Alto Glockenspiel | 21. Bass Metallophone |
| 10. Bass Metallophone | 22. Alto Metallophone |
| 11. Soprano Glockenspiel | 23. Soprano Metallophone |
| 12. Alto Xylophone | 24. Soprano Xylophone |

Contra Bass Bars

1. C, G, F
2. D, A
3. E, B
4. F#, Bb
5. High C

GENERAL CLASSROOM

Autoharp/Chromaharp
Resonator Bells

Guitar
Ukulele

Melody Bells
Boomwhackers

Recorders



SUPPLEMENTAL EQUIPMENT LIST

UNPITCHED INSTRUMENTS

MEMBRANES

Bass Drum
Bongos with stand
Congas
Djembe
Doubbeks
Hand Drums
Ocean Drum
Roto Toms/Timpani
Snare Drum
Talking Drum
Tambourine
Tubanos

METALS

Agogo Bells
Bell Tree
Cowbell
Finger Cymbals
Flex-a-tone
Gankogui
Gong
Jingle Bells/Sleigh Bells
Shakers
Slide Whistle
Suspended Cymbal
Tambourine
Triangle
Wind Chimes

WOODS

Afuche/Cabasa
Castanets
Claves
Güiro
Log Drum
Maracas
Rainstick
Ratchet
Shekeres
Slap Stick
Temple Blocks
Vibra Slap
Wood Block



SUPPLEMENTAL MATERIALS LIST

SINGING GAMES, SONG COLLECTIONS, CHANTS AND MOVEMENT ACTIVITIES

SINGING

120 Singing Games and Dances	Chosky
150 American Folk Songs	Erdei
American Folk Songs for Children	R. Seeger
Canons of Peace and Hope	Judah Lauder
Choose Your Holiday Partner	Jacobsen/Billingsley
Choose Your Partner	Jacobsen/Billingsley
Circle 'Round the Zero	Kenney
Get America Singing...Again	MENC
Grab a Partner	Albrecht/Althouse
Kids Make Music (series)	Kleiner
Little Christmas Book	M. H. Solomon
One Two Three Echo Me	Mitchell/Dirksing
Rhythm to the Rescue	Albrecht/Althouse
Rockin' Rhythm Band	J. Gallina
Shakin' it Up	Albrecht/Althouse
Simply Sung	Goetze
Sing We Noel	Goetze
Singing in the Season	Frazee
Step and Stomp	Jacobsen/Billingsley
Step It Down	Jones
Ten Folk Carols for Christmas	Frazee
The World Sings	Memphis Orff Specialists

COLLECTIONS

John Jacobsen
Ella Jenkins
Raffi
Sharon, Lois, and Bram

DRUMMING

Canya Conga?	Judah Lauder
Conga Town	J. Solomon
Ensembles and Songs	Schmid
Hand Drums on the Move	Judah Lauder
More New Ensembles and Songs	Schmid
New Ensembles and Songs	Schmid
Peanut Butter Jam	Schmid
World Music Drumming	Schmid



SUPPLEMENTAL MATERIALS LIST

SINGING GAMES, SONG COLLECTIONS, CHANTS AND MOVEMENT ACTIVITIES

NONTRADITIONAL INSTRUMENTS, RHYTHM, SPEECH, BODY PERCUSSION, AND STORIES

A Rhyme in Time	Goodkin
Best of Primary Beat Bags	Bonner
Best of the Intermediate Beat Bags	Bonner
The Body Rondo Book	J. Solomon
Boom Boom Classics	Judah Lauder
Boom Boom Holiday Fun	Judah Lauder
Boomwhackers Beat Bag	Bonner
Fun with Boomwhackers	Judah Lauder
Holiday	Uhr
Monkey Business	J. Solomon
Name Games	Goodkin
Philadelphia Chickens (book/CD)	Boynton
Primary Boomwhackers Beat Bag	Bonner
Name Games	Goodkin

MOVEMENT

Canya Conga	Judah Lauder
Conga Town	J. Solomon
Ensembles and Songs	Schmid
Hand Drums on the Move	Judah Lauder
More New Ensembles and Songs	Schmid
New Ensembles and Songs	Schmid
Peanut Butter Jam	Schmid
World Music Drumming	Schmid
Canya Conga	Judah Lauder
Conga Town	J. Solomon



SUPPLEMENTAL MATERIALS LIST

SINGING GAMES, SONG COLLECTIONS, CHANTS AND MOVEMENT ACTIVITIES

ORFF

2nd Rhyme Around	Kriske/de Lelles	Five Golden Rings	Kriske/de Lelles
3rd Rhyme's the Charm	Kriske/de Lelles	Four Easy Orff Ensembles	Bonner
55X Funtastic Songs	Wuytack	Four for Fun	Bonner
Accent on Orff	Saliba	From A to Zoo	Saliba
American Sampler	McRae	Game Plan	Kriske/de Lelles
An Acoustic Jam	Davidson	Getting' Outta Town	Kriske/de Lelles
Angel at the Door	McRae	Glow Ree Bee	McRae
		Good Morning Songs and Wake-Up Games	Saliba
As American as Apple Pie	Kriske/de Lelles	Great Big House	M. H. Solomon
Austinato: An Ostinato Jamboree	Saliba	Hang onto the Big Balloon	Saliba
Baker's Dozen	Frazee	Hearing America	Memphis Musiccraft
Beginning in the Middle	Saliba	Highlighting the Holidays	Kriske/de Lelles
Can You Canon?	Wuytack	Holidays and Special Days	Nash/Rapley
Celebrate	McRae	Hot Marimba	Hampton
Chatter with the Angels	McRae	It's Orff Showtime	Saliba
Cock and Doodle Tunes	Saliba	I've Got to Play	Brophy
Critters and Other Creatures	Saliba	Jellybeans and Things	Saliba
Dance for the Children of the Earth	M. H. Solomon	Junior Jam Session for Orff Ensemble	Zentz
Deck the Halls with Holiday Sounds	Forrest	Las Vegas Writes II	NDV Orff Chapter
Diatonic Orff Warm-Ups	Bonner		



SUPPLEMENTAL MATERIALS LIST

SINGING GAMES, SONG COLLECTIONS, CHANTS AND MOVEMENT ACTIVITIES

ORFF (cont.)

Look What Followed Me Home	Olsen	Punchinella 47	Aaron
Making the Most of the Holidays	Kriske/de Lelles	Rhythmische Ubung	Keetman
Marimba Mojo	Hampton	Safari	Saliba
Masterwork Themes for Orff	Bonner	Sing Me a Song	Saliba
Music for Children - Vol. I-III	Orff (Am. Edition)	Sing 'Round the World (Vol. 1 & 2)	McRae
Music for Children - Vol. I-V	Orff (Murray Edition)	Spice it Up	Saliba
Nursery Rhymes for Children	Kriske/de Lelles	Strike It Rich	Kriske/de Lelles
Once Long Ago	Kriske/de Lelles	The Cat Came Back	Goetze
One World, Many Voices	Saliba	The Princeless Princess	Kriske/de Lelles
Orffestrations Around the World (Vol 1&2)	Forrest	Tops in Pops	Davidson
Orffestrations for America	Forrest	Treasures in the Attic	Saliba
Orffestrations for Christmas (Vol. 1 & 2)	Forrest	Tyme for Rhyme	Kriske/de Lelles
Orffestrations for Puttin' On a Show	Forrest	Village Day	J. Solomon
Orffestrations for Winter Holidays	Forrest	Welcome in the Day	Saliba
Orffestrations of an American Tapestry	Forrest	We're Going to the Circus	Kriske/de Lelles
Orffestrations of the Earth	Forrest	Who's at the Zoo?	Saliba
Orffestrations of the Masters	Forrest	With a Twist	Saliba
Playtime	McRae	Yours Truly	Saliba
Potpourri	Saliba		



SUPPLEMENTAL MATERIALS LIST

SINGING GAMES, SONG COLLECTIONS, CHANTS AND MOVEMENT ACTIVITIES

RECORDERS

8 More "Easy 8" Songs	Muro	For the Fun of It	Bonner
A Ram Sam "Jam" Plus Three	Bonner	Friends Are Always There	Muro
A Touch of Spain	Muro	Fun With the Recorder	Bay
Baroque Debut	Whitney	Getting Started With Soprano Recorder DVD	Bonner
Baroque Time	Burakoff	Give Me Five!	Muro
Calypso	Arnold	Hands On Recorder	Burakoff
Capriol's Caper	Muro	Hanukkah Holiday	Burakoff
Country Dances from "The English Dancing Master"	Playford	Hot Cross Blues	Katz
Country Swing	Harris	Introducing BAG	Muro
Descants in Consort	Simpson	Jingle Bells in 10 Flavors	Tinter
Do It! Play Recorder	Froseth	Junior Jam Session for Orff Ensemble	Zentz
Duet Recorder	Burakoff	Let Freedom Ring for Soprano Recorders	Bonner
Duet Time	Burakoff	Make Music Now	Stenberg
Easy 8	Muro	Masterworks Themes for Three Soprano Recorders	Bonner
Ed Sueta Recorder Method	Sueta	Medieval and Renaissance Dances	Carley
Elemental Recorder Playing	Keetman	Moving On with Soprano Recorder	Bonner
Equally Easy	Burakoff	Recorder and More	Burakoff
Folk Songs of Europe	Whitney	Recorder Express	Almeida
For Hand Drums and Recorders	Carley	Recorder Rock	Muro



SUPPLEMENTAL MATERIALS LIST

SINGING GAMES, SONG COLLECTIONS, CHANTS, AND MOVEMENT ACTIVITIES

RECORDERS (cont.)

Recorder Routes (I, II)	King	Tutoring Tooters	McRae
Recorder Time	Burakoff	Windsongs Recorder Series (Books 1-6)	Kulich/Beraducci
Recorders 'n Rhythm	Burakoff	Yamaha Recorder Student	Feldstein
Recorders with Orff Ensemble (Books 1-3)	Carley		
Renaissance Debut	Whitney		
Renaissance Time	Burakoff		
Right Hand Fun Pack	Bonner		
Rockin' Easy	Muro		
Simple Serenade	Muro		
Six for Two	Muro		
Six Note Fun Pack	Bonner		
Suite on Four Notes	Carley		
Swingin' Easy	Muro		
Swingin' Recorders	Harris		
The King's Highroad	Muro		
The Recorder Guide	Kulbach/Nitka		
The Sweet Pipes Recorder Book	Burakoff		
The Tropical Recorder	J & M.H. Solomon		
Three Note Fun Pack	Bonner		
Tis the Season	King		



SUPPLEMENTAL MATERIALS LIST VIDEOS

Ars Antiqua – Sounds of a Distant Tyme
Animusic
Barrage
Blast
Elmo’s Music Adventure – Sesame Street
Fancy That! by Gemini
Jazztime – The Story of Fat Waller’s early life
John Henry (Music by B. B. King)
Instrumental Classmates (5 Video Set)
Let’s Make Music – Sesame Street
Meet the Instruments – Bowmar
Music Factory
Once Upon a Sound
Our Heritage of American Patriotic Songs
Rhythm Basics
Stomp Out Loud
The Orchestra – Rubin & Ustinov
What is Music?
Young Person’s Guide to the Orchestra – Britten

COMPOSER'S SERIES

Bach's Fight for Freedom
Beethoven Lives Upstairs
Bizet's Dream
Handel's Last Chance
Liszt's Rhapsody
Rossini's Ghost
Strauss: The King of 3/4 Time

JIM GAMBLE PUPPET VIDEO CLASSICS

Carnival of the Animals
Peer Gynt
Peter and the Wolf

MARSALIS ON MUSIC

Listening for Clues
Tackling the Monster
Sousa to Satchmo
Why do Toes Tap?



SUPPLEMENTAL MATERIALS LIST

TECHNOLOGY

Suggested Technology

PC
1 GB memory minimum
120 GB hard drive
CD/DVD burner
Wireless mouse and keyboard
Doc cam
Projector and screen
Sound system with multiple inputs
Amplifier
CD, mp3 player
Surround sound speakers
Microphones
VCR/DVD player

Supplemental

Portable sound system
Digital recorder or camera
Mobi
Interactive white board
Clickers
Class set of iPads

Software

Audacity
Finale
GarageBand (Apple)
Mixcraft (PC)
NCH Switch Converter
Notepad
Print Music
Sibelius

Websites

[Arts Edge Kennedy Center](#) – Performing and listening
[Classics for Kids](#) – Classical music resources
[Classical Music Archives](#) – Classical music resources
[K-12 Music Education Resources](#) – Multiple sites for teachers
[Laurie Zentz](#) – Games and resources
[MENC](#) – Resources and lessons
[Morton Subotnick Making Music](#) – Composing and creating music
[Music Education Madness](#) – Multiple resources for teachers
[MusicTechTeacher](#) – Games, lesson plans and templates
[Music Theory](#) – Theory games that can be tailored to fit a class
[New York Philharmonic](#) – Performing, listening, and composing
[PBS Kids Jazz](#) – Jazz resource for teachers
[PlayMusic](#) – Resources for teachers, students and parents
[San Francisco Symphony](#) - Multiple Resources for Teachers



SUPPLEMENTAL MATERIALS LIST TEACHER RESOURCES

101 Bulletin Boards for the Music Classroom	Mitchell
Accent on Composers	Althouse/O'Reilly
Accent on Orff	Konnie Saliba
Copyright: The Complete Guide for Music Educators	Althouse
“Meet the Instruments” Posters	Bowmar
Discovering Orff	Jane Frazee
Elementaria	Gunild Keetman
Exploring Orff	Arvida Steen
Feel It!	Abramson
Integrating with Integrity	Sue Snyder
Music Puzzlers – Book 1, 2, 3	Kellman
“Portraits of the Composers” Posters	Bowmar
Ready to Use Music Activities Kit	Adair
Ready to Use Music Reading Activities	Mitchell
Shakin’ It Up	Albrecht/Althouse
The Story of the Orchestra	Levine
Teaching Movement and Dance	Phyllis Weikart
Teaching the Elementary School Chorus	Linda Swears
Video: Congas, Bongos and other Percussion	Jim Solomon
We Will Sing	Doreen Rao



SUPPLEMENTAL MATERIALS LIST VENDORS

Atlantic Strings

227 New Haven Ave.
Melbourne, FL 32901
(321) 725-4161

www.atlanticstrings.com/contact.asp

American Music Supply

P.O. Box 152
Spicer, MN 56288
(800) 458-4076

www.americanmusical.com

Brass and Reed

23 S. Tropical Trail
Merritt Island, FL 32952
(321) 453-2700

www.brassandreed.com

Clarus Music, LTD

150 Clearbrook Rd.
Elmsford, NY 10523
(914) 347-8475

www.clarusmusic.com

Florida Discount Music

454 N. Harbor City Blvd.
Melbourne, FL 32935
(321) 242-8417

www.floridadiscountmusic.com

Friendship House

P. O. Box 450978
Cleveland, OH 44145
(800) 791-9876

www.friendshiphouse.com

Head's House of Music

5507 N. Florida Ave.
Tampa, FL 33604
(800) 783-8030

www.headshouseofmusic.com

The Horn Section

1408 Highland Ave.
Melbourne, FL 32935
(321) 255-4676

www.thehornsection.com

John's Music Center

4501 Interlake Ave. N. #9
Seattle, WA 98103
(800) 473-5194

www.johnsmusiccenter.com

Kimbo Educational

P. O. Box 477
Long Branch, NJ 07740
(800) 631-2187

www.kimboed.com

Laut's Family Music Center

2275 N. Courtenay Parkway
Merritt Island, FL 32953
(321) 453-6424

www.lautsmusic.com

Lyons Music

P. O. Box 1003
Elkhart, IN 46515
(800) 292-4955

www.lyonsmusic.com



SUPPLEMENTAL MATERIALS LIST VENDORS

Lyons Music

P. O. Box 1003
Elkhart, IN 46515
(800) 292-4955
www.lyonsmusic.com

Music Is Elementary

P.O. Box 24263
Cleveland, OH 44124
(800) 888-7502
www.musicselementary.com

Music In Motion

P.O. Box 833814
Richardson, TX 75083
(800) 445-0649
www.musicmotion.com

Music Treasures Co.

P.O. Box 9138
Richmond, VA 23227
(804) 730-8800
www.musictreasures.com

Peripole-Bergerault Inc.

P.O. Box 12909
Salem, OR 97309
(800) 443-3592
www.peripolebergerault.com

Plank Road Publishing

P.O. Box 26627
Wauwatosa, WI 53226
(800) 437-0832
www.musick8.com

Popplers Music Inc.

P.O. Box 14238
Grand Forks, ND 58208
(800) 437-1755
www.popplersmusic.com

Rhythm Band Inc.

P.O. Box 126
Fort Worth, TX 76101
(800) 424-4724
www.rhythmband.com

Sam Ash

4644 E. Colonial Drive
Orlando, FL 32803
(407) 896-5508
www.samashmusic.com

Shar Music

P.O. Box 1411
Ann Arbor, MI 48104
(800) 248-7427
www.sharmusic.com

Southwest Strings

1721 S. Cherrybell Strav
Tucson, AZ 85713
(800) 528-3430
www.swstrings.com

Sweetwater Sound Inc.

5501 U. S. Hwy 30 W
Fort Wayne, IN 46818
(800) 222-4700
www.sweetwater.com



SUPPLEMENTAL MATERIALS LIST VENDORS

Sweet Pipes

6722 Brentwood Stair Rd.

Fort Worth, TX 76112

(800) 446-1067

www.sweetpipes.com

West Music

P.O. Box 5521

Coralville, IA 52241

(800) 397-9378

www.westmusic.com

Woodwind/Brasswind

4004 Technology Drive

South Bend, IN 46628

(800) 348-5003

www.wwbw.com



SUPPLEMENTAL MATERIALS LIST PROFESSIONAL ORGANIZATIONS

American Orff Schulwerk Association

Cindi Wobig, Executive Director
P.O. Box 391089
Cleveland, OH 44139
(440) 543-5366
www.aosa.org

Central Florida Orff Chapter

www.centralfloridaorff.org

Dalcroze Society of America

Marilyn Michalka Ega, Ph.D.
272 Alleyne Dr.
Cranberry Township, PA 16066-7402
www.cdalcrozeusa.org

Florida Elementary Music Educators Association

April Laymon, Executive Director
www.flmusiced.org/FEMEA

Florida Music Educators Association

Kathleen Sanz, Executive Director
207 Office Plaza Drive
Tallahassee, FL 32301
(805) 878-6844
www.flmusiced.org

Music Educators National Conference (MENC)

(transitioning to NAFME)
1806 Robert Fulton Drive
Reston, VA 20191
(800) 336-3768
www.menc.org

Organization of American Kodaly Educators

1612 29th Avenue South
Moorhead, MN 56560
(218) 227-6253
www.oake.org

