

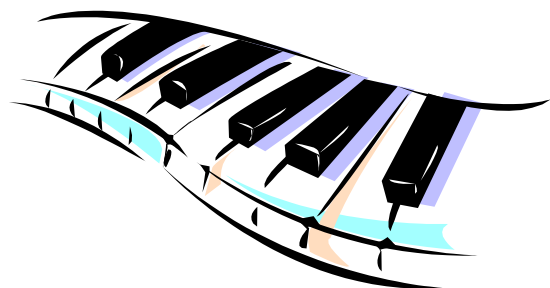


# Elementary Music Curriculum Guide

2011

Revised 2014  
Updated with new resources 2017

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



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# ELEMENTARY MUSIC GUIDE

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## Table of Contents

PROGRAM PHILOSOPHY .....	6
PROGRAM OBJECTIVES .....	6
FOREWORD .....	7
INTRODUCTION TO CONTENTS .....	8
COURSE DESCRIPTIONS.....	11
KINDERGARTEN - <i>1<sup>st</sup> Nine Weeks</i> .....	14
FIRST GRADE - <i>1<sup>st</sup> Nine Weeks</i> .....	19
SECOND GRADE - <i>1<sup>st</sup> Nine Weeks</i> .....	23
THIRD GRADE - <i>1<sup>st</sup> Nine Weeks</i> .....	26
FOURTH GRADE - <i>1<sup>st</sup> Nine Weeks</i> .....	27
FIFTH GRADE - <i>1<sup>st</sup> Nine Weeks</i> .....	33
SIXTH GRADE – <i>1<sup>st</sup> Nine Weeks</i> .....	36
KINDERGARTEN - <i>2<sup>nd</sup> Nine Weeks</i> .....	39
FIRST GRADE - <i>2<sup>nd</sup> Nine Weeks</i> .....	44
SECOND GRADE – <i>2<sup>nd</sup> Nine Weeks</i> .....	48
THIRD GRADE – <i>2<sup>nd</sup> Nine Weeks</i> .....	53
FOURTH GRADE – <i>2<sup>nd</sup> Nine Weeks</i> .....	57
FIFTH GRADE – <i>2<sup>nd</sup> Nine Weeks</i> .....	64
SIXTH GRADE – <i>2<sup>nd</sup> Nine Weeks</i> .....	69
KINDERGARTEN - <i>3<sup>rd</sup> Nine Weeks</i> .....	74
FIRST GRADE - <i>3<sup>rd</sup> Nine Weeks</i> .....	78
SECOND GRADE – <i>3<sup>rd</sup> Nine Weeks</i> .....	82
THIRD GRADE - <i>3<sup>rd</sup> Nine Weeks</i> .....	86
FOURTH GRADE – <i>3<sup>rd</sup> Nine Weeks</i> .....	91
FIFTH GRADE – <i>3<sup>rd</sup> Nine Weeks</i> .....	96
SIXTH GRADE - <i>3<sup>rd</sup> Nine Weeks</i> .....	102
KINDERGARTEN - <i>4<sup>th</sup> Nine Weeks</i> .....	106
FIRST GRADE – <i>4<sup>th</sup> Nine Weeks</i> .....	109
SECOND GRADE – <i>4<sup>th</sup> Nine Weeks</i> .....	112

THIRD GRADE – <i>4<sup>th</sup> Nine Weeks</i> .....	115
FOURTH GRADE - <i>4<sup>th</sup> Nine Weeks</i> .....	119
FIFTH GRADE – <i>4<sup>th</sup> Nine Weeks</i> .....	123
SIXTH GRADE – <i>4<sup>th</sup> Nine Weeks</i> .....	128
ACCESS POINTS.....	131
REFERENCE TABLES.....	165
ESSENTIAL QUESTIONS .....	167
VOCABULARY LISTS .....	168
BEST PRACTICES .....	170
SUPPLEMENTAL INFORMATION.....	174

## **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. Standards are presented in a quarterly pacing guide format. It is recommended that music teachers follow the 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 National Association for Music Educators, 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.*

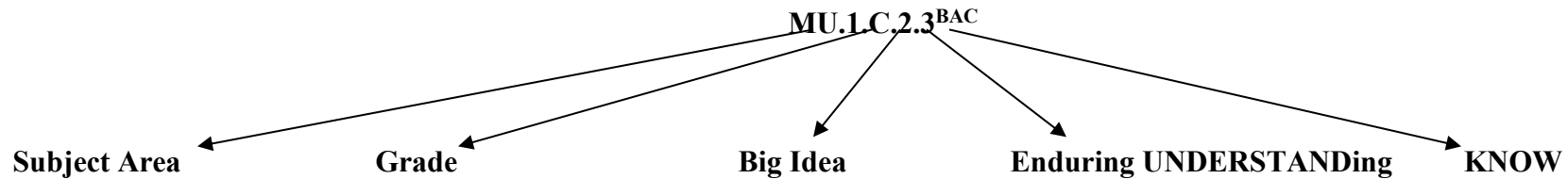
***KNOWs** drive instruction in Florida's classrooms and, therefore, have been made specific and measurable. Organized under each Big Idea and Enduring UNDERSTANDing, the **KNOWs** explicitly describe what students should know and be able to do in Music.*

**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-6<sup>th</sup> grade for Brevard; 6<sup>th</sup> 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**

**MU.1.C.2.3<sup>BAC</sup>** Superscript designation references the [Item Specifications](#). BAC = Best Assessed in the Classroom, I = Important, E = Essential, P = Performing, C = Creating, R = Responding, NTK = Nice to Know, O = On-demand.

## INTRODUCTION TO CONTENTS (cont.)

A list of **Resources** to the right of each **KNOW** provides teachers with model lessons in the Quaver curriculum. All lessons referenced can be found in the Custom Curriculum. The lesson naming convention, i.e. 0.BPS.BEAT.RHY.LP1, refers to Grade Level (0 = Kindergarten, 1 = first grade, etc.), Brevard Public Schools, module by quarter (Beat/Rhythm, Melody/Harmony, Form/Expression, and Create), then the Lesson Plan number. All lessons can be found at [www.quavermusic.com](http://www.quavermusic.com).

### 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: Melody, Rhythm, Form, Expressive Characteristics, and Harmony. Within the curriculum, each of the elements included on the table has a link to take you directly to the table. Within the table, each grade level has a link to take you back to the first nine weeks curriculum.

### 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 - 1<sup>st</sup> Nine Weeks** (2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>)

Resource page numbers refer to Making Music 2002 textbook

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<p><u>Rhythm</u></p> <ul style="list-style-type: none"> <li>• steady beat</li> </ul> <p>Body percussion</p> <ul style="list-style-type: none"> <li>• snap</li> <li>• clap</li> <li>• pat</li> <li>• stamp</li> </ul> <p>Movement</p> <ul style="list-style-type: none"> <li>• body levels</li> </ul>	<p><b>MU.K.C.1.1<sup>BAC</sup> Respond to music from various sound sources to show awareness of steady beat.</b></p> <ul style="list-style-type: none"> <li>• use body percussion to demonstrate awareness of steady beat through songs, chants, or speech pieces.</li> <li>• move independently in time to various sound sources, e.g., recordings, instruments.</li> <li>• perform a steady beat based on a personal and/or group sense of pulse.</li> </ul>	<p>0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 “Beat Buddies” - Use small stuffed animals to show the beat.</p>
<p>Timbre</p> <p>Classroom instruments</p> <ul style="list-style-type: none"> <li>• <u>unpitched</u> instruments</li> <li>• <u>pitched</u> instruments</li> </ul>	<p><b>MU.K.C.1.3<sup>ER</sup> Identify, visually and aurally, pitched and non-pitched classroom instruments.</b></p> <ul style="list-style-type: none"> <li>• explore pitched and unpitched instruments through creative play.</li> <li>• identify pitched and unpitched classroom instruments visually and aurally.</li> </ul>	<p>0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8</p>

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b>Enduring UNDERSTANDING # 3:</b> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<b>KNOW:</b>	<b>DO:</b>	Resources
Echo <a href="#">Rhythm</a> <ul style="list-style-type: none"> <li>• quarter notes/rests</li> <li>• beamed eighth notes</li> </ul>	<b>MU.K.S.3.4<sup>EP</sup> Imitate simple rhythm patterns played by the teacher or a peer.</b> <ul style="list-style-type: none"> <li>• echo rhythm patterns using quarter notes, quarter rests, and beamed eighth notes on simple rhythm instruments.</li> </ul>	0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 3:</b> The 21 <sup>st</sup> -century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.		
<b>KNOW:</b>	<b>DO:</b>	Resources
Share and help Be polite Take turns Manners Listen and do	<b>MU.K.F.3.1<sup>BAC</sup> Exhibit age-appropriate music and life skills that will add to the success in the music classroom.</b> <ul style="list-style-type: none"> <li>• take turns and share classroom materials.</li> <li>• listen attentively when another person is playing or talking.</li> <li>• use polite words and actions to communicate with others.</li> <li>• acknowledge that others have different opinions or views.</li> </ul>	0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 “Where is Thumbkin” (traditional)

## Additional Benchmarks

KNOW:	DO:	Reference
<p><a href="#">Rhythm</a> Body Percussion</p> <ul style="list-style-type: none"> <li>• snap</li> <li>• pat</li> <li>• clap</li> <li>• stamp</li> </ul> <p>Movement</p> <ul style="list-style-type: none"> <li>• body levels</li> <li>• lyrical/percussive</li> </ul>	<p><b>DA.K.S.3.3<sup>BAC</sup> Develop kinesthetic awareness by maintaining personal space and moving in pathways through space.</b></p> <ul style="list-style-type: none"> <li>• create a personal space ‘bubble’, e.g., have students put arms out and turn in a circle.</li> <li>• move through space while maintaining personal space ‘bubble.’</li> <li>• explore pathways while maintaining personal space ‘bubble,’ e.g., zig zag, curved and straight line.</li> </ul>	<p>0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.C.1.1</p>
<p>Manners Take turns</p>	<p><b>LAFS.K.SL.1.3<sup>BAC</sup> Ask and answer questions in order to seek help, get information, or clarify something that is not understood.</b></p>	<p>0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.C.3.1</p>
<p>Instrument procedures Tools: metronome, notation software, digital recorder, pencil, reference materials and media resources, accumulated knowledge, maintenance accessories, keyboard instruments, microphone, amplifier</p>	<p><b>MAFS.K12.MP.5.1<sup>BAC</sup> Use appropriate tools strategically. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. They detect possible errors. They are able to use technological tools to explore and deepen their understanding of concepts.</b></p> <ul style="list-style-type: none"> <li>• recognize the connection between a problem and a properly used tool that may provide a solution</li> <li>• understand that specific tools, while assisting in the process, do not supersede skills and technique.</li> <li>• understand that proper procedures keep students and instruments safe.</li> </ul>	<p>0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.S.3.2</p>



Rules Consequences Procedures	<b>HE.K.B.5.3<sup>BAC</sup> Recognize the consequences of not following rules/practices when making healthy and safe decisions.</b>	0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.F.3.1
Locomotor vs. non-locomotor	<b>PE.K.C.2.1<sup>BAC</sup> Recognize locomotor skills.</b> <ul style="list-style-type: none"> <li>• explore various locomotor movements, i.e. walking, skipping, hopping, marching, slithering, sliding, skating, etc.</li> </ul>	0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.C.1.1
Rules Consequences Procedures	<b>PE.K.C.2.2<sup>BAC</sup> Recognize physical activities have safety rules and procedures.</b>	0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.F.3.1

Creativity Taking a risk Exercise	<b>PE.K.R.6.2<sup>BAC</sup> Identify a benefit of willingly trying new movements and motor skills.</b>	0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.F.3.1
Perseverance Determination	<b>PE.K.R.6.3<sup>BAC</sup> Identify the benefits of continuing to participate when not successful on the first try.</b>	0.BPS.BEAT.RHY.LP1 0.BPS.BEAT.RHY.LP2 0.BPS.BEAT.RHY.LP3 0.BPS.BEAT.RHY.LP4 0.BPS.BEAT.RHY.LP5 0.BPS.BEAT.RHY.LP6 0.BPS.BEAT.RHY.LP7 0.BPS.BEAT.RHY.LP8 MU.K.F.3.1

**🎵 FIRST GRADE - 1<sup>st</sup> Nine Weeks (2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>)**

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<p><u>Timbre</u></p> <ul style="list-style-type: none"> <li>pitched instruments</li> <li>unpitched instruments</li> </ul> <p>Sort</p>	<p><b>MU.1.C.1.3<sup>E R</sup> Classify instruments into pitched and non-pitched percussion families.</b></p> <ul style="list-style-type: none"> <li>identify percussion instruments when presented visually and aurally, i.e. rhythm sticks, woodblock, triangle, maracas, tambourine, finger cymbals, xylophone, metallophone, glockenspiel, piano.</li> <li>classify instruments into <u>pitched</u> and <u>unpitched</u> percussion families.</li> </ul>	<p>1.BPS.BEAT.RHY.LP2 1.BPS.BEAT.RHY.LP3 1.BPS.BEAT.RHY.LP4 1.BPS.BEAT.RHY.LP5 1.BPS.BEAT.RHY.LP6 1.BPS.BEAT.RHY.LP7</p>

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<p><u>Traditional notation</u></p> <ul style="list-style-type: none"> <li>quarter note/rest</li> <li>beamed eighth notes</li> </ul> <p><u>Non-traditional notation</u></p>	<p><b>MU.1.S.3.4<sup>E R</sup> Match simple aural rhythm patterns in duple meter with written patterns.</b></p> <ul style="list-style-type: none"> <li>explore simple patterns using echo and body percussion.</li> <li>learn and identify aural patterns using visual representation.</li> <li>read and perform simple rhythm patterns in response to traditional and nontraditional notation.</li> <li>match aural rhythm patterns with written notation.</li> </ul>	<p>1.BPS.BEAT.RHY.LP1 1.BPS.BEAT.RHY.LP2 1.BPS.BEAT.RHY.LP3 1.BPS.BEAT.RHY.LP4 1.BPS.BEAT.RHY.LP5 1.BPS.BEAT.RHY.LP6 1.BPS.BEAT.RHY.LP7 1.BPS.BEAT.RHY.LP8</p>

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Share and help Be polite Take turns Manners Listen and do Audience behavior Respect for others and equipment	<b>MU.1.F.3.1<sup>NTKR</sup> Demonstrate appropriate manners and teamwork necessary for success in a music classroom.</b> <ul style="list-style-type: none"> <li>• demonstrate appropriate audience behavior during class performances.</li> <li>• take turns and share classroom materials.</li> <li>• use polite words and actions when communicating with teacher and other students.</li> <li>• treat classroom equipment with respect.</li> <li>• actively participate in lessons, including group and individual activities.</li> </ul>	1.BPS.BEAT.RHY.LP1 1.BPS.BEAT.RHY.LP2 1.BPS.BEAT.RHY.LP3 1.BPS.BEAT.RHY.LP4 1.BPS.BEAT.RHY.LP5 1.BPS.BEAT.RHY.LP6 1.BPS.BEAT.RHY.LP7 1.BPS.BEAT.RHY.LP8

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
<a href="#">Traditional notation</a> <a href="#">Non-traditional notation</a> Body Percussion	<b>DA.1.S.3.4<sup>BAC</sup> Demonstrate acuity in transferring given rhythmic patterns from the aural to the kinesthetic.</b> <ul style="list-style-type: none"> <li>• explore simple patterns using echo and body percussion.</li> <li>• learn and identify aural patterns using visual representation.</li> </ul>	1.BPS.BEAT.RHY.LP1 1.BPS.BEAT.RHY.LP2 1.BPS.BEAT.RHY.LP3 1.BPS.BEAT.RHY.LP4 1.BPS.BEAT.RHY.LP5 1.BPS.BEAT.RHY.LP6 1.BPS.BEAT.RHY.LP7 1.BPS.BEAT.RHY.LP8 MU.1.S.3.4

<p>Speaker</p> <ul style="list-style-type: none"> <li>• composer</li> <li>• conductor</li> <li>• performer</li> </ul> <p>Lyrics/text</p>	<p><b>LAFS.1.SL.1.3<sup>BAC</sup> Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</b></p> <ul style="list-style-type: none"> <li>• ask and answer questions.</li> </ul>	<p>1.BPS.BEAT.RHY.LP1 1.BPS.BEAT.RHY.LP2 1.BPS.BEAT.RHY.LP3 1.BPS.BEAT.RHY.LP4 1.BPS.BEAT.RHY.LP5 1.BPS.BEAT.RHY.LP6 1.BPS.BEAT.RHY.LP7 1.BPS.BEAT.RHY.LP8 MU.1.H.1.2</p>
<p>Instrument procedures</p> <p>Tools: metronome, notation software, digital recorder, pencil, reference materials and media resources, accumulated knowledge, maintenance accessories, keyboard instruments, microphone, amplifier</p>	<p><b>MAFS.K12.MP.5.1<sup>BAC</sup> Use appropriate tools strategically. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. They detect possible errors. They are able to use technological tools to explore and deepen their understanding of concepts.</b></p> <ul style="list-style-type: none"> <li>• recognize the connection between a problem and a properly used tool that may provide a solution</li> <li>• understand that specific tools, while assisting in the process, do not supersede skills and technique.</li> <li>• understand that proper procedures keep students and instruments safe.</li> </ul>	<p>1.BPS.BEAT.RHY.LP2 1.BPS.BEAT.RHY.LP3 1.BPS.BEAT.RHY.LP4 1.BPS.BEAT.RHY.LP5 1.BPS.BEAT.RHY.LP6 1.BPS.BEAT.RHY.LP7 1.BPS.BEAT.RHY.LP8 MU.1.S.2.1</p>
<p>Rules</p> <p>Procedures</p> <p>Consequences</p>	<p><b>HE.1.B.5.3<sup>BAC</sup> Explain the consequences of not following rules/practices when making healthy and safe decisions.</b></p>	<p>1.BPS.BEAT.RHY.LP1 1.BPS.BEAT.RHY.LP2 1.BPS.BEAT.RHY.LP3 1.BPS.BEAT.RHY.LP4 1.BPS.BEAT.RHY.LP5 1.BPS.BEAT.RHY.LP6 1.BPS.BEAT.RHY.LP7 1.BPS.BEAT.RHY.LP8 MU.1.F.3.1</p>

<p>Correct use of heels and toes  Bending knees  Forward, sideways,  backward directions</p>	<p><b>PE.1.C.2.1<sup>BAC</sup> Identify the critical elements of locomotor skills.</b></p>	<p>1.BPS.BEAT.RHY.LP1  1.BPS.BEAT.RHY.LP2  1.BPS.BEAT.RHY.LP3  1.BPS.BEAT.RHY.LP4  1.BPS.BEAT.RHY.LP5  1.BPS.BEAT.RHY.LP6  1.BPS.BEAT.RHY.LP7  1.BPS.BEAT.RHY.LP8  MU.1.O.3.1</p>
<p>Rules  Procedures  Personal space</p>	<p><b>PE.1.C.2.2<sup>BAC</sup> Identify safety rules and procedures for teacher-selected physical activities.</b></p>	<p>1.BPS.BEAT.RHY.LP1  1.BPS.BEAT.RHY.LP2  1.BPS.BEAT.RHY.LP3  1.BPS.BEAT.RHY.LP4  1.BPS.BEAT.RHY.LP5  1.BPS.BEAT.RHY.LP6  1.BPS.BEAT.RHY.LP7  1.BPS.BEAT.RHY.LP8  MU.1.F.3.1</p>

## 🎵 SECOND GRADE - 1<sup>st</sup> Nine Weeks (2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>)

### Big Idea: CRITICAL THINKING AND REFLECTION

<b>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<u>Resources</u>
<p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> <li>• getting faster, getting slower</li> <li>• getting softer, getting louder</li> </ul> <p><u>Form</u></p> <ul style="list-style-type: none"> <li>• call and response</li> </ul> <p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• repeated notes</li> </ul> <p><u>Timbre</u></p> <ul style="list-style-type: none"> <li>• Voices: child, adult male, adult female</li> <li>• instruments</li> </ul>	<p><b>MU.2.C.1.1<sup>BAC</sup> Identify appropriate listening skills for learning about musical examples selected by the teacher.</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• engage in active listening using purposeful movement, <a href="#">listening maps</a>, and/or checklists.</li> <li>• describe what was heard using age-appropriate music vocabulary.</li> </ul>	<p>2.BPS.BEAT.RHY.LP1 2.BPS.BEAT.RHY.LP2 2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8</p>
<p><u>Timbre</u></p> <p><b><u>Classroom instruments</u></b></p> <ul style="list-style-type: none"> <li>• metal</li> <li>• wood</li> <li>• shaker</li> <li>• membrane</li> </ul>	<p><b>MU.2.C.1.3<sup>ER</sup> Classify non-pitched instruments into metals, membranes, shakers, and wooden categories.</b></p> <ul style="list-style-type: none"> <li>• play <a href="#">unpitched</a> instruments.</li> <li>• identify classroom instruments by timbre when presented visually and aurally.</li> </ul>	<p>2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8 pp. 64 -67, 103; “The Happy Hedgehog Band” Book Lesson <a href="http://goo.gl/0DBLK">http://goo.gl/0DBLK</a> “There Was an Old Lady Who Swallowed a Fly” Book Lesson <a href="http://goo.gl/IsSjK">http://goo.gl/IsSjK</a></p>

## Additional Benchmarks

KNOW:	DO:	Reference
Manners Take turns Share Respect	<b>LAFS.2.SL.1.1<sup>BAC</sup> Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</b> <ul style="list-style-type: none"> <li>• share opinions and ideas</li> </ul>	2.BPS.BEAT.RHY.LP1 2.BPS.BEAT.RHY.LP2 2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8
Musical speakers: <ul style="list-style-type: none"> <li>• Conductor</li> <li>• Composer</li> <li>• Performer</li> <li>• Lyrics</li> </ul>	<b>LAFS.2.SL.1.3<sup>BAC</sup> Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</b>	2.BPS.BEAT.RHY.LP1 2.BPS.BEAT.RHY.LP2 2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8
Instrument procedures Tools: metronome, notation software, digital recorder, pencil, reference materials and media resources, accumulated knowledge, maintenance accessories, keyboard instruments, microphone, amplifier	<b>MAFS.K12.MP.5.1<sup>BAC</sup> Use appropriate tools strategically. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. They detect possible errors. They are able to use technological tools to explore and deepen their understanding of concepts.</b> <ul style="list-style-type: none"> <li>• recognize the connection between a problem and a properly used tool that</li> <li>• may provide a solution</li> <li>• understand that specific tools, while assisting in the process, do not supersede skills and technique.</li> <li>• understand that proper procedures keep students and instruments safe.</li> </ul>	2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8



Rules Procedures	<b>PE.2.C.2.2<sup>BAC</sup> Identify safety rules and procedures for selected physical activities.</b>	2.BPS.BEAT.RHY.LP1 2.BPS.BEAT.RHY.LP2 2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8
Technique Proficiency	<b>PE.2.R.6.2<sup>BAC</sup> Discuss the relationship between skill competence and enjoyment.</b>	2.BPS.BEAT.RHY.LP1 2.BPS.BEAT.RHY.LP2 2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8
Leader Manners Share	<b>PE.2.R.6.3<sup>BAC</sup> Identify ways to contribute as a member of a cooperative group.</b>	2.BPS.BEAT.RHY.LP1 2.BPS.BEAT.RHY.LP2 2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8
Rules Procedures Safety Consequences	<b>HE.2.B.5.3<sup>BAC</sup> Compare the consequences of not following rules/practices when making healthy and safe decisions.</b>	2.BPS.BEAT.RHY.LP1 2.BPS.BEAT.RHY.LP2 2.BPS.BEAT.RHY.LP3 2.BPS.BEAT.RHY.LP4 2.BPS.BEAT.RHY.LP5 2.BPS.BEAT.RHY.LP6 2.BPS.BEAT.RHY.LP7 2.BPS.BEAT.RHY.LP8

**♪ THIRD GRADE - 1<sup>st</sup> Nine Weeks (2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>)**

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1</u>: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> <li>• accelerando</li> <li>• ritardando</li> </ul> <p><u>Timbre</u></p> <ul style="list-style-type: none"> <li>• <u>pitched</u> instruments</li> <li>• <u>unpitched</u> instruments</li> <li>• voices (child, adult male, adult female)</li> <li>• instrumentation</li> </ul> <p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• hand signs</li> </ul> <p><u>Form</u></p> <ul style="list-style-type: none"> <li>• ABABA</li> <li>• sequence</li> </ul>	<p><b>MU.3.C.1.1<sup>BAC</sup> Describe listening skills and how they support appreciation of musical works.</b></p> <ul style="list-style-type: none"> <li>• use music vocabulary that will aid in describing a musical excerpt.</li> <li>• create a checklist or listening map to aid in listening to new musical works.</li> <li>• discuss ways in which listening instills a deeper understanding of musical works.</li> </ul>	<p><u>Resources</u></p> <p>3.BPS.BEAT.RHY.LP1            3.BPS.BEAT.RHY.LP2            3.BPS.BEAT.RHY.LP3            3.BPS.BEAT.RHY.LP4            3.BPS.BEAT.RHY.LP5            3.BPS.BEAT.RHY.LP6            3.BPS.BEAT.RHY.LP7            3.BPS.BEAT.RHY.LP8</p>

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b>Enduring UNDERSTANDING # 3:</b> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources:</b>
<p><u>Rhythm</u></p> <ul style="list-style-type: none"> <li>• duple meter 2/4, 4/4</li> <li>• triple meter 3/4</li> </ul>	<p><b>MU.3.S.3.4<sup>ER</sup> Match simple aural rhythm patterns in duple and triple meter with written patterns.</b></p> <ul style="list-style-type: none"> <li>• explore simple rhythmic patterns in duple and triple meter.</li> <li>• identify beamed eighth, quarter, half, and whole notes and quarter, half, and whole rests using traditional notation.</li> <li>• sight-read simple rhythmic patterns in duple and triple meter.</li> <li>• listen to rhythmic patterns and match to written notation in both duple and triple meter.</li> </ul>	<p>3.BPS.BEAT.RHY.LP2 3.BPS.BEAT.RHY.LP3 3.BPS.BEAT.RHY.LP4 3.BPS.BEAT.RHY.LP5 3.BPS.BEAT.RHY.LP6 3.BPS.BEAT.RHY.LP7 3.BPS.BEAT.RHY.LP8</p>

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
<p>Collaborate Respect</p>	<p><b>LAFS.3.SL.1.1<sup>BAC</sup> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas, and expressing their own clearly.</b></p> <ul style="list-style-type: none"> <li>• share opinions and ideas.</li> </ul>	<p>3.BPS.BEAT.RHY.LP1 3.BPS.BEAT.RHY.LP2 3.BPS.BEAT.RHY.LP3 3.BPS.BEAT.RHY.LP4 3.BPS.BEAT.RHY.LP5 3.BPS.BEAT.RHY.LP6 3.BPS.BEAT.RHY.LP7 3.BPS.BEAT.RHY.LP8</p>

Facts	<b>LAFS.3.SL.1.3<sup>BAC</sup> Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.</b>	3.BPS.BEAT.RHY.LP1 3.BPS.BEAT.RHY.LP2 3.BPS.BEAT.RHY.LP3 3.BPS.BEAT.RHY.LP4 3.BPS.BEAT.RHY.LP5 3.BPS.BEAT.RHY.LP6 3.BPS.BEAT.RHY.LP7 3.BPS.BEAT.RHY.LP8
Instrument procedures Tools: metronome, notation software, digital recorder, pencil, reference materials and media resources, accumulated knowledge, maintenance accessories, keyboard instruments, microphone, amplifier	<b>MAFS.K12.MP.5.1<sup>BAC</sup> Use appropriate tools strategically. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. They detect possible errors. They are able to use technological tools to explore and deepen their understanding of concepts.</b> <ul style="list-style-type: none"> <li>• recognize the connection between a problem and a properly used tool that may provide a solution</li> <li>• understand that specific tools, while assisting in the process, do not supersede skills and technique.</li> <li>• understand that proper procedures keep students and instruments safe.</li> </ul>	3.BPS.BEAT.RHY.LP2 3.BPS.BEAT.RHY.LP3 3.BPS.BEAT.RHY.LP4 3.BPS.BEAT.RHY.LP5 3.BPS.BEAT.RHY.LP6 3.BPS.BEAT.RHY.LP7 3.BPS.BEAT.RHY.LP8
Safety Rules Procedures	<b>PE.3.C.2.2<sup>BAC</sup> Understand the importance of safety rules and procedures in all physical activities.</b>	3.BPS.BEAT.RHY.LP1 3.BPS.BEAT.RHY.LP2 3.BPS.BEAT.RHY.LP3 3.BPS.BEAT.RHY.LP4 3.BPS.BEAT.RHY.LP5 3.BPS.BEAT.RHY.LP6 3.BPS.BEAT.RHY.LP7 3.BPS.BEAT.RHY.LP8

 **FOURTH GRADE** - *1<sup>st</sup> Nine Weeks* (2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	* <u>Resources</u>
<p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> <li>• <i>f, p</i></li> <li>• crescendo, decrescendo</li> <li>• emotion</li> </ul> <p><u>Timbre</u></p> <p><b><u>Instrument families</u></b></p> <ul style="list-style-type: none"> <li>• strings</li> <li>• woodwinds</li> <li>• brass</li> <li>• percussion</li> <li>• keyboard</li> </ul> <p><b><u>Voice parts</u></b></p> <ul style="list-style-type: none"> <li>• Soprano</li> <li>• Alto</li> <li>• Tenor</li> <li>• Bass</li> </ul> <p><u>Form</u></p> <p>Listening strategies</p> <ul style="list-style-type: none"> <li>• patterns</li> <li>• memory connections</li> </ul>	<p><b>MU.4.C.1.1<sup>BAC</sup> Develop effective listening strategies and describe how they can support appreciation of musical works.</b></p> <ul style="list-style-type: none"> <li>• discuss strategies for active listening, e.g., ignore environmental distractions, focus on the music, connect the song to a personal experience.</li> <li>• use music vocabulary that will aid in describing a musical excerpt, e.g., listen for form, tempo, dynamics, melodic line, patterns.</li> <li>• create a visual or dramatic representation of one’s listening experience, e.g., <a href="#">listening map</a>, picture, story.</li> <li>• identify and respect differing interpretations of the music.</li> </ul>	<p>4.BPS.BEAT.RHY.LP1 4.BPS.BEAT.RHY.LP2 4.BPS.BEAT.RHY.LP3 4.BPS.BEAT.RHY.LP4 4.BPS.BEAT.RHY.LP5</p>

<b><u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><b><u>Traditional notation</u></b></p> <ul style="list-style-type: none"> <li>• treble clef notation</li> <li>• five-line staff</li> <li>• bar line</li> <li>• measure</li> </ul> <p><b><u>Performance techniques</u></b></p> <ul style="list-style-type: none"> <li>• vocal</li> <li>• instrumental</li> </ul> <p><b>Ostinato</b></p> <p><b>Bordun</b></p> <p><b><u>Rhythm</u></b></p> <ul style="list-style-type: none"> <li>• half note/rest</li> <li>• whole note/rest</li> <li>• dotted half note</li> <li>• duple meter 2/4, 4/4</li> <li>• triple meter 3/4</li> </ul>	<p><b>MU.4.S.3.5<sup>IR</sup> Notate simple rhythmic phrases and extended pentatonic melodies using traditional notation.</b></p> <ul style="list-style-type: none"> <li>• echo short rhythmic phrases.</li> <li>• write notation for rhythmic patterns presented aurally.</li> </ul>	<p>4.BPS.BEAT.RHY.LP2 4.BPS.BEAT.RHY.LP3 4.BPS.BEAT.RHY.LP4 4.BPS.BEAT.RHY.LP5</p>

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b><u>Enduring UNDERSTANDING # 3</u>: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Dependability Responsibility Organization Punctuality	<p><b>MU.4.F.3.1<sup>BAC</sup> Identify the characteristics and behaviors displayed by successful student musicians, and discuss how these qualities will contribute to success beyond the music classroom.</b></p> <ul style="list-style-type: none"> <li>• identify behaviors that lead to success in the classroom.</li> <li>• discuss ways that behaviors lead to success outside the classroom, e.g., trust, dependability, cooperation, leadership roles.</li> </ul>	4.BPS.BEAT.RHY.LP1 4.BPS.BEAT.RHY.LP2 4.BPS.BEAT.RHY.LP3 4.BPS.BEAT.RHY.LP4 4.BPS.BEAT.RHY.LP5 <a href="#">Traits of a Successful Musician</a>

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
Collaborate Respect	<p><b>LAFS.4.SL.1.1<sup>BAC</sup> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.</b></p> <ul style="list-style-type: none"> <li>• share opinions and ideas</li> </ul>	4.BPS.BEAT.RHY.LP1 4.BPS.BEAT.RHY.LP2 4.BPS.BEAT.RHY.LP3 4.BPS.BEAT.RHY.LP4 4.BPS.BEAT.RHY.LP5
Evidence Facts	<p><b>LAFS.4.SL.1.3<sup>BAC</sup> Identify the reasons and evidence a speaker provides to support particular points.</b></p>	4.BPS.BEAT.RHY.LP1 4.BPS.BEAT.RHY.LP2 4.BPS.BEAT.RHY.LP3 4.BPS.BEAT.RHY.LP4 4.BPS.BEAT.RHY.LP5

<p>Instrument procedures Tools: metronome, notation software, digital recorder, pencil, reference materials and media resources, accumulated knowledge, maintenance accessories, keyboard instruments, microphone, amplifier</p>	<p><b>MAFS.K12.MP.5.1<sup>BAC</sup> Use appropriate tools strategically. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. They detect possible errors. They are able to use technological tools to explore and deepen their understanding of concepts.</b></p> <ul style="list-style-type: none"> <li>• recognize the connection between a problem and a properly used tool that may provide a solution</li> <li>• understand that specific tools, while assisting in the process, do not supersede skills and technique.</li> <li>• understand that proper procedures keep students and instruments safe.</li> </ul>	<p>4.BPS.BEAT.RHY.LP2 4.BPS.BEAT.RHY.LP3</p>
<p>Safety Rules Procedures</p>	<p><b>PE.4.C.2.2<sup>BAC</sup> Understand the importance of safety rules and procedures in all physical activities, especially those that are high risk.</b></p>	<p>4.BPS.BEAT.RHY.LP1 4.BPS.BEAT.RHY.LP2 4.BPS.BEAT.RHY.LP3 4.BPS.BEAT.RHY.LP4 4.BPS.BEAT.RHY.LP5</p>



 **FIFTH GRADE** - *1<sup>st</sup> Nine Weeks* (2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Expressive characteristics Form Timbre Performance techniques Listening strategies <ul style="list-style-type: none"> <li>• patterns</li> <li>• memory connections</li> </ul> Lyrics	<b>MU.5.C.1.1<sup>BAC</sup> Discuss and apply listening strategies to support appreciation of musical works.</b> <ul style="list-style-type: none"> <li>• discuss strategies for active listening, e.g., ignore environmental distractions, focus on the music, connect the song to a personal experience, using prior knowledge.</li> <li>• use music vocabulary that will aid in describing a musical excerpt.</li> <li>• create a visual or dramatic representation of one’s listening experience, e.g., <a href="#">listening map</a>, picture, story.</li> <li>• identify and respect differing interpretations of the music.</li> </ul>	5.BPS.BEAT.RHY.LP1 5.BPS.BEAT.RHY.LP2 5.BPS.BEAT.RHY.LP3 5.BPS.BEAT.RHY.LP4 5.BPS.BEAT.RHY.LP5

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b>Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Rhythm</a> <ul style="list-style-type: none"> <li>• syncopation</li> </ul>	<b>MU.5.S.3.5<sup>ER</sup> Notate rhythmic phrases and simple diatonic melodies using traditional notation.</b> <ul style="list-style-type: none"> <li>• identify notes and rests.</li> <li>• actively listen to rhythms presented aurally.</li> <li>• write notation for rhythmic patterns that have been performed by someone else on non-pitched instruments, i.e. quarter notes, beamed eighth notes, half notes/rests, whole notes/rests, dotted half note, sixteenth notes.</li> </ul>	5.BPS.BEAT.RHY.LP2 5.BPS.BEAT.RHY.LP3 5.BPS.BEAT.RHY.LP4 5.BPS.BEAT.RHY.LP5

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Dependability Responsibility Organization Punctuality	<b>MU.5.F.3.1<sup>BAC</sup> Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.</b> <ul style="list-style-type: none"> <li>• discuss characteristics of successful student musicians, e.g. dedicated, works toward mastery, prepared, solutions-oriented.</li> <li>• explain how characteristics contribute to overall learning.</li> </ul>	5.BPS.BEAT.RHY.LP2 5.BPS.BEAT.RHY.LP3 5.BPS.BEAT.RHY.LP4 5.BPS.BEAT.RHY.LP5

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
Main idea/theme Lyrics/text Summarize	<b>LAFS.5.SL.1.3<sup>BAC</sup> Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</b> <ul style="list-style-type: none"> <li>• summarize text.</li> </ul>	5.BPS.BEAT.RHY.LP1 5.BPS.BEAT.RHY.LP2 5.BPS.BEAT.RHY.LP3 5.BPS.BEAT.RHY.LP4 5.BPS.BEAT.RHY.LP5

<p>Instrument procedures Tools: metronome, notation software, digital recorder, pencil, reference materials and media resources, accumulated knowledge, maintenance accessories, keyboard instruments, microphone, amplifier</p>	<p><b>MAFS.K12.MP.5.1<sup>BAC</sup> Use appropriate tools strategically. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. They detect possible errors. They are able to use technological tools to explore and deepen their understanding of concepts.</b></p> <ul style="list-style-type: none"> <li>• recognize the connection between a problem and a properly used tool that may provide a solution</li> <li>• understand that specific tools, while assisting in the process, do not supersede skills and technique.</li> <li>• understand that proper procedures keep students and instruments safe.</li> </ul>	<p>5.BPS.BEAT.RHY.LP2 5.BPS.BEAT.RHY.LP3 5.BPS.BEAT.RHY.LP4 5.BPS.BEAT.RHY.LP5</p>
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 **SIXTH GRADE** – *1<sup>st</sup> Nine Weeks* (2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
Listening strategies <ul style="list-style-type: none"> <li>• make text connections</li> <li>• patterns</li> <li>• memory connections</li> </ul>	<b>MU.68.C.1.1<sup>BAC</sup> Develop strategies for listening to unfamiliar musical works.</b> <ul style="list-style-type: none"> <li>• develop strategies for active listening, e.g., listening maps, checklists.</li> <li>• employ listening skills to a new piece of music.</li> </ul>	6.BPS.BEAT.RHY.LP1 6.BPS.BEAT.RHY.LP2 6.BPS.BEAT.RHY.LP3 6.BPS.BEAT.RHY.LP6 6.BPS.BEAT.RHY.LP7

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<u>Style</u> <ul style="list-style-type: none"> <li>• 12 bar blues</li> <li>• rock</li> </ul> Phrase <ul style="list-style-type: none"> <li>• rhythmic</li> </ul>	<b>MU.68.S.1.1<sup>BAC</sup> Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.</b> <ul style="list-style-type: none"> <li>• improvise simple rhythms over given ostinati on <u>unpitched</u> instruments.</li> <li>• improvise rhythmic patterns and create variations on familiar melodies.</li> <li>• .</li> </ul>	6.BPS.BEAT.RHY.LP4 6.BPS.BEAT.RHY.LP5 6.BPS.BEAT.RHY.LP6


<b><u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Historical context Historical background <u>Style</u> <ul style="list-style-type: none"> <li>• spirituals</li> <li>• musical theatre</li> <li>• patriotic</li> <li>• folk</li> <li>• Latin American</li> </ul>	<b>MU.68.H.1.3<sup>1R</sup> Describe how American music has been influenced by other cultures.</b> <ul style="list-style-type: none"> <li>• actively listen to and identify American styles of music.</li> <li>• actively listen to and discuss recordings of renowned American composers, artists, and ensembles.</li> <li>• explore evolution of American music, e.g., blues to jazz to rock, African-American spirituals to R&amp;B, European operas to American musical theatre.</li> <li>• describe musical performance practices in at least one other culture and compare them to the American culture.</li> </ul>	6.BPS.BEAT.RHY.LP5 6.BPS.BEAT.RHY.LP6 6.BPS.BEAT.RHY.LP7

### **Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE**

<b><u>Enduring UNDERSTANDING # 3:</u> The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Character traits <ul style="list-style-type: none"> <li>• leadership</li> <li>• mutual respect</li> <li>• responsibility</li> <li>• problem solving</li> </ul> Dedication Mastering a task Unity	<b>MU.68.F.3.1<sup>BAC</sup> Describe how studying music can enhance citizenship, leadership, and global thinking.</b> <ul style="list-style-type: none"> <li>• describe and demonstrate appropriate audience, rehearsal, and performance behavior at a variety of music activities.</li> <li>• explore how music can enhance relationships among people of different cultures.</li> <li>• examine how one's role in an ensemble is a process of self-improvement that can apply to other areas of life.</li> <li>• identify life skills one learns through participation in ensembles.</li> </ul>	6.BPS.BEAT.RHY.LP1 6.BPS.BEAT.RHY.LP2 6.BPS.BEAT.RHY.LP3 6.BPS.BEAT.RHY.LP4 6.BPS.BEAT.RHY.LP5 6.BPS.BEAT.RHY.LP6 6.BPS.BEAT.RHY.LP7 <a href="#">Attending a Concert</a>

## Additional Benchmarks

KNOW:	DO:	Resources
Attention Respect Discipline	<p><b>DA.68.S.2.1<sup>BAC</sup> Sustain focused attention, respect, and discipline during classes and performances.</b></p> <ul style="list-style-type: none"> <li>• discuss how attention, respect and discipline can improve overall performance.</li> <li>• create rubric and or checklist which outlines behavioral expectations for class rehearsal, dress rehearsal, and performance.</li> <li>• apply feedback to improve further development of one’s own performance.</li> </ul>	6.BPS.BEAT.RHY.LP1 6.BPS.BEAT.RHY.LP2 6.BPS.BEAT.RHY.LP3 6.BPS.BEAT.RHY.LP4 6.BPS.BEAT.RHY.LP5 6.BPS.BEAT.RHY.LP6 6.BPS.BEAT.RHY.LP7
Summary	<p><b>LAFS.6.SL.1.2<sup>BAC</sup> Interpret information presented in diverse media and formats (e.g., visually, qualitatively, orally) and explain how it contributes to a topic, text, or issue under study.</b></p> <ul style="list-style-type: none"> <li>• summarize written text and examine composer’s intent.</li> </ul>	6.BPS.BEAT.RHY.LP3 6.BPS.BEAT.RHY.LP6 6.BPS.BEAT.RHY.LP7
Notation Harmony Expressive markings Physics of sound <ul style="list-style-type: none"> <li>• vibration</li> <li>• frequency</li> </ul>	<p><b>LAFS.68.RST.2.4<sup>BAC</sup> 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.</b></p> <ul style="list-style-type: none"> <li>• identify musical symbols.</li> <li>• describe diverse styles of music using appropriate vocabulary.</li> <li>• identify situations, events, or special occasions where music is utilized.</li> <li>• discuss vibration and sound production.</li> </ul>	6.BPS.BEAT.RHY.LP1 6.BPS.BEAT.RHY.LP2 6.BPS.BEAT.RHY.LP3 6.BPS.BEAT.RHY.LP4 6.BPS.BEAT.RHY.LP5 6.BPS.BEAT.RHY.LP6
Instrument procedures Tools: metronome, notation software, digital recorder, pencil, reference materials and media resources, accumulated knowledge, maintenance accessories, keyboard instruments, microphone, amplifier	<p><b>MAFS.K12.MP.5.1<sup>BAC</sup> Use appropriate tools strategically. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. They detect possible errors. They are able to use technological tools to explore and deepen their understanding of concepts.</b></p> <ul style="list-style-type: none"> <li>• recognize the connection between a problem and a properly used tool that may provide a solution</li> <li>• understand that specific tools, while assisting in the process, do not supersede skills and technique.</li> <li>• understand that proper procedures keep students and instruments safe.</li> </ul>	6.BPS.BEAT.RHY.LP2 6.BPS.BEAT.RHY.LP3 6.BPS.BEAT.RHY.LP6

 **KINDERGARTEN** – 2<sup>nd</sup> Nine Weeks (1<sup>st</sup> 3<sup>rd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><u>Timbre</u></p> <p><b><u>Voices</u></b></p> <ul style="list-style-type: none"> <li>• singing</li> <li>• speaking</li> <li>• whispering</li> </ul> <p><u>Performance technique</u></p> <ul style="list-style-type: none"> <li>• breath support</li> <li>• posture</li> </ul>	<p><b>MU.K.C.1.4<sup>E R</sup> Identify singing, speaking, and whispering voices.</b></p> <ul style="list-style-type: none"> <li>• explore different types of vocalization.</li> <li>• identify singing, speaking, and whispering voices.</li> <li>• demonstrate healthy use of the singing, speaking, whispering, and calling voices.</li> </ul>	<p>0.BPS.MEL.HAR.LP1 0.BPS.MEL.HAR.LP2 0.BPS.MEL.HAR.LP6</p>

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><u>Performance techniques</u></p> <ul style="list-style-type: none"> <li>• breath support</li> <li>• posture</li> </ul> <p><b><u>Rehearsal techniques</u></b></p> <ul style="list-style-type: none"> <li>• rhyming words</li> <li>• sequence</li> <li>• repetition</li> </ul>	<p><b>MU.K.S.2.1<sup>E P</sup> Sing or play songs from memory.</b></p> <ul style="list-style-type: none"> <li>• learn age-appropriate songs by rote.</li> <li>• identify patterns to aid in memorization.</li> <li>• perform songs from memory.</li> </ul>	<p>0.BPS.MEL.HAR.LP1 0.BPS.MEL.HAR.LP2 0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP4 0.BPS.MEL.HAR.LP5 0.BPS.MEL.HAR.LP6 0.BPS.MEL.HAR.LP7 0.BPS.MEL.HAR.LP8</p>

<b>Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<u>Performance techniques</u> <ul style="list-style-type: none"> <li>• start together</li> <li>• head voice</li> </ul> <u>Melody</u> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• la, sol, mi</li> <li>• hand signs</li> </ul>	<b>MU.K.S.3.1<sup>EP</sup> Sing songs of limited range appropriate to the young child and use the head voice.</b> <ul style="list-style-type: none"> <li>• sing melodic patterns in an age-appropriate range (F-D1) using la, sol, and mi.</li> <li>• demonstrate healthy use of singing with appropriate volume for the young child.</li> </ul>	0.BPS.MEL.HAR.LP1 0.BPS.MEL.HAR.LP2 0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP4 0.BPS.MEL.HAR.LP5 0.BPS.MEL.HAR.LP6 0.BPS.MEL.HAR.LP7 0.BPS.MEL.HAR.LP8
<u>Timbre</u> <u>Classroom instruments</u> <ul style="list-style-type: none"> <li>• <u>unpitched</u> instruments</li> </ul> Movement <u>Rhythm</u>	<b>MU.K.S.3.2<sup>EP</sup> Perform simple songs and accompaniments.</b> <ul style="list-style-type: none"> <li>• echo simple rhythmic patterns on classroom instruments.</li> <li>• perform simple rhythmic patterns and sound effects using body percussion or instruments to accompany poems, rhymes, chants, and songs.</li> </ul>	0.BPS.MEL.HAR.LP1 0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP4 0.BPS.MEL.HAR.LP5 0.BPS.MEL.HAR.LP6 0.BPS.MEL.HAR.LP8
<u>Melody</u> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• la, sol, mi</li> <li>• hand signs</li> </ul> <u>Performance technique</u>	<b>MU.K.S.3.3<sup>EP</sup> Match pitches in a song or musical phrase in one or more keys.</b> <ul style="list-style-type: none"> <li>• sing songs using la, sol, and mi and maintaining the tonal center.</li> <li>• sing simple unison songs, with and without accompaniment, in age appropriate keys, i.e. E, F, G.</li> </ul>	0.BPS.MEL.HAR.LP1 0.BPS.MEL.HAR.LP2 0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP4 0.BPS.MEL.HAR.LP5 0.BPS.MEL.HAR.LP6 0.BPS.MEL.HAR.LP7 0.BPS.MEL.HAR.LP8



## Big Idea: ORGANIZATIONAL STRUCTURE

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#"><u>Resources</u></a>
<p><a href="#"><u>Rhythm</u></a> <a href="#"><u>Melody</u></a></p> <ul style="list-style-type: none"> <li>• high/low</li> <li>• la, sol, mi</li> </ul> <p>Movement</p> <p>Traditional notation</p> <ul style="list-style-type: none"> <li>• two-line staff</li> </ul> <p><a href="#"><u>Non-traditional notation</u></a></p> <ul style="list-style-type: none"> <li>• stick notation</li> </ul> <p>Pattern</p>	<p><b>MU.K.O.1.2<sup>IR</sup> Identify similarities and differences in melodic phrases and/or rhythm patterns.</b></p> <ul style="list-style-type: none"> <li>• recognize and perform high and low sounds in response to visual representation and/or aural representation.</li> <li>• demonstrate understanding of melodic direction through physical response and visual representation.</li> <li>• notate four-beat melodic patterns using la, sol, and mi and traditional or non-traditional notation.</li> <li>• notate simple rhythmic patterns using quarter notes and rests.</li> </ul>	<p>0.BPS.MEL.HAR.LP2 0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP4 0.BPS.MEL.HAR.LP5 0.BPS.MEL.HAR.LP6 0.BPS.MEL.HAR.LP7</p>

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b><u>Enduring UNDERSTANDING # 1</u>: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#"><u>Resources</u></a>
<p>Cultural background</p> <p>Cultural traditions</p> <p>Movement</p> <ul style="list-style-type: none"> <li>• games</li> <li>• play parties</li> <li>• dance</li> </ul> <p>Timbre</p> <ul style="list-style-type: none"> <li>• indigenous instruments</li> </ul> <p>Singing</p>	<p><b>MU.K.H.1.1<sup>BACP</sup> Respond to music from diverse cultures through singing and movement.</b></p> <ul style="list-style-type: none"> <li>• sing songs and nursery rhymes from various cultures.</li> <li>• perform simple folk dances from various cultures.</li> </ul>	<p>0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP5</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.**

<b>KNOW:</b>	<b>DO:</b>	Resources
Movement <ul style="list-style-type: none"> <li>• games</li> <li>• play parties</li> <li>• finger plays</li> </ul> Rhyming patterns Sequencing Cardinal numbers	<b>MU.K.H.3.1<sup>BACP</sup> Perform simple songs, finger plays, and rhymes to experience connections among music, language, and numbers.</b> <ul style="list-style-type: none"> <li>• explore the similarities between music and language through simple songs, finger plays, and rhymes, e.g., phonemes, decoding simple words, vocabulary, making predictions.</li> <li>• explore the similarities between music and math through simple songs, finger plays, and rhymes.</li> </ul>	0.BPS.MEL.HAR.LP1 0.BPS.MEL.HAR.LP2 0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP4 0.BPS.MEL.HAR.LP5 0.BPS.MEL.HAR.LP6 0.BPS.MEL.HAR.LP7 0.BPS.MEL.HAR.LP8

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
Rhyming words Sequence Repetition	<b>LAFS.K.SL.1.2<sup>BAC</sup> Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</b>	0.BPS.MEL.HAR.LP1 0.BPS.MEL.HAR.LP2 0.BPS.MEL.HAR.LP3 0.BPS.MEL.HAR.LP4 0.BPS.MEL.HAR.LP5 0.BPS.MEL.HAR.LP6 0.BPS.MEL.HAR.LP7 0.BPS.MEL.HAR.LP8

<p>Note/rest values  Time signatures  Melodic sequences  Expressive markings:</p> <ul style="list-style-type: none"> <li>• dynamics, tempo phrasing, musical line, dynamics, style, articulation</li> </ul> <p>Expressive conducting gestures</p>	<p><b>MAFS.K12.MP.6.1<sup>BAC</sup> Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.</b></p> <ul style="list-style-type: none"> <li>• demonstrate precision in the execution of unison pulse within the ensemble regarding rhythmic accuracy (attack, duration, release), synchronized rhythmic execution and tempo.</li> <li>• use domain specific vocabulary to communicate precise ideas and opinions with others.</li> <li>• demonstrate precision in execution of pitch accuracy and intonation regarding tonality</li> <li>• demonstrate precision in the execution of expressive elements regarding the execution of dynamics, articulations, phrasing, and style.</li> </ul>	<p>0.BPS.MEL.HAR.LP7  0.BPS.MEL.HAR.LP8</p>
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 **FIRST GRADE** – 2<sup>nd</sup> Nine Weeks (1<sup>st</sup> 3<sup>rd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#"><u>Resources</u></a>
Timbre <u>Voices</u> <ul style="list-style-type: none"> <li>• solo</li> <li>• group of singers</li> </ul> Compare/contrast	<b>MU.1.C.1.4<sup>1R</sup> Differentiate between music performed by one singer and music performed by a group of singers.</b> <ul style="list-style-type: none"> <li>• actively listen to solo and choral ensemble pieces of music.</li> <li>• identify solo vs. chorus.</li> <li>• compare and contrast solo vs. choral ensemble selections.</li> </ul>	1.BPS.MEL.HAR.LP1

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#"><u>Resources</u></a>
<a href="#"><u>Melody</u></a> <a href="#"><u>Rhythm</u></a> <a href="#"><u>Form</u></a> <ul style="list-style-type: none"> <li>• ABA</li> </ul> Lyrics	<b>MU.1.S.1.1<sup>BAC C</sup> Improvise a four-beat response to a musical question sung or played by someone else.</b> <ul style="list-style-type: none"> <li>• echo four-beat question-answer patterns with speech.</li> <li>• echo rhythmic patterns on <a href="#"><u>pitched</u></a> and <a href="#"><u>unpitched</u></a> instruments.</li> <li>• respond to a four-beat musical question with a four-beat answer using la, sol, and mi.</li> <li>• respond to a four-beat musical question with quarter notes, quarter rests, and beamed eighths.</li> </ul>	1.BPS.MEL.HAR.LP5 1.BPS.MEL.HAR.LP6

<b>Enduring UNDERSTANDING # 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<u>Form</u> <ul style="list-style-type: none"> <li>• ABA, AABA, ABCA, ABAC</li> </ul> Performance techniques	<b>MU.1.S.2.1<sup>EP</sup> Sing or play songs, which may include changes in verse or repeats, from memory.</b> <ul style="list-style-type: none"> <li>• echo sing age-appropriate songs.</li> <li>• perform songs by memory.</li> <li>• demonstrate awareness of verse-refrain form by performing from memory.</li> </ul>	1.BPS.MEL.HAR.LP1 1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP3 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP5 1.BPS.MEL.HAR.LP6 1.BPS.MEL.HAR.LP7
<b>Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<u>Melody</u> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• la, sol, mi</li> <li>• hand signs</li> </ul> Performance techniques	<b>MU.1.S.3.1<sup>EP</sup> Sing simple songs in a group, using head voice and maintaining pitch.</b> <ul style="list-style-type: none"> <li>• listen to and identify children’s voices.</li> <li>• echo three pitch melodies with hand signs, e.g., la, sol, and mi.</li> <li>• sing simple songs with correct posture and clear tone, while maintaining pitch, e.g. folk songs, finger-plays, call-and-response, echo songs.</li> </ul>	1.BPS.MEL.HAR.LP1 1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP3 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP5 1.BPS.MEL.HAR.LP6 1.BPS.MEL.HAR.LP7
<u>Rhythm</u> <ul style="list-style-type: none"> <li>• same/different</li> </ul> Timbre <ul style="list-style-type: none"> <li>• pitched instruments</li> <li>• unpitched instruments</li> </ul> Performance techniques Visual representation Ostinato, Bordun	<b>MU.1.S.3.2<sup>EP</sup> Play three- to five-note melodies and/or accompaniments on classroom instruments.</b> <ul style="list-style-type: none"> <li>• play three- to five-note melodies on <u>pitched</u> instruments in appropriate key, e.g., C, F, and G.</li> <li>• perform with proper technique to produce a characteristic tone quality on pitched and <u>unpitched</u> instruments.</li> <li>• play with and without visual representation.</li> </ul>	1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP3 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP5

<p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• la, sol, mi</li> <li>• hand signs</li> </ul> <p>Iconic/visual representation</p>	<p><b>MU.1.S.3.3<sup>EP</sup> Sing simple la-sol-mi patterns at sight.</b></p> <ul style="list-style-type: none"> <li>• echo simple melodic patterns using la, sol, and mi accurately and maintain tonal center.</li> <li>• sing melodic patterns and songs, matching pitch, using la, sol, and mi in an age-appropriate range.</li> <li>• read and perform simple melodic patterns from traditional and nontraditional notation, e.g., la, sol, and mi on a staff.</li> </ul>	<p>1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP5 1.BPS.MEL.HAR.LP6 1.BPS.MEL.HAR.LP7</p>
<p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• la, sol, mi</li> <li>• hand signs</li> </ul> <p>Movement</p> <ul style="list-style-type: none"> <li>• body levels</li> <li>• manipulatives</li> </ul> <p>Traditional notation Non-traditional notation</p>	<p><b>MU.1.S.3.5<sup>ER</sup> Show visual representation of simple melodic patterns performed by the teacher or a peer.</b></p> <ul style="list-style-type: none"> <li>• use body and/or hand signs to visually represent simple melodic patterns performed by teacher or peer.</li> <li>• notate simple melodic patterns performed by teacher or peer, i.e., four quarter notes.</li> <li>• draw simple melodic patterns using la, sol, and mi using traditional and nontraditional notation.</li> </ul>	<p>1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP5 1.BPS.MEL.HAR.LP6</p>

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b><u>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<u>Resources</u>
<p>Timbre</p> <ul style="list-style-type: none"> <li>• indigenous instruments</li> </ul> <p>Cultural background Cultural traditions Movement</p> <ul style="list-style-type: none"> <li>• games</li> <li>• play party</li> <li>• dance</li> </ul>	<p><b>MU.1.H.1.1<sup>BACP</sup> Perform simple songs, dances, and musical games from a variety of cultures.</b></p> <ul style="list-style-type: none"> <li>• explore chants, stories, singing games, nursery rhymes, and folk dances from various cultures.</li> <li>• discuss traditions and celebrations specific to a culture.</li> <li>• sing melodies and/or play ostinato to accompany simple songs.</li> </ul>	<p>1.BPS.MEL.HAR.LP1 1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP6 1.BPS.MEL.HAR.LP7</p>

<b>Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Style</u> <ul style="list-style-type: none"> <li>• patriotic</li> <li>• folk music</li> </ul> Performance techniques Historical context	<b>MU.1.H.2.1<sup>BAC</sup> Identify and perform folk music used to remember and honor America and its cultural heritage.</b> <ul style="list-style-type: none"> <li>• identify patriotic songs, e.g., America, The Star-Spangled Banner.</li> <li>• identify folk music, e.g., Oh Susanna, Polly Wolly Doodle, Shortnin' Bread.</li> <li>• identify historic events that influenced folk/patriotic music.</li> <li>• discuss proper etiquette during a performance of patriotic music.</li> <li>• perform patriotic and simple songs by singing, playing and moving.</li> </ul>	1.BPS.MEL.HAR.LP3

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
Sequence Repetition Key Words Vocabulary	<b>LAFS.1.SL.1.2<sup>BAC</sup> Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</b> <ul style="list-style-type: none"> <li>• ask and answer questions.</li> </ul>	1.BPS.MEL.HAR.LP1 1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP5
Note/rest values Time signatures Melodic sequences Expressive markings: <ul style="list-style-type: none"> <li>• dynamics, tempo phrasing, musical line, dynamics, style, articulations</li> </ul> Expressive conducting gestures	<b>MAFS.K12.MP.6.1<sup>BAC</sup> Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.</b> <ul style="list-style-type: none"> <li>• demonstrate precision in the execution of unison pulse within the ensemble regarding rhythmic accuracy (attack, duration, release), synchronized rhythmic execution and tempo.</li> <li>• use domain specific vocabulary to communicate precise ideas and opinions with others.</li> <li>• demonstrate precision in execution of pitch accuracy and intonation regarding tonality.</li> <li>• demonstrate precision in the execution of expressive elements regarding the execution of dynamics, articulations, phrasing, and style.</li> </ul>	1.BPS.MEL.HAR.LP1 1.BPS.MEL.HAR.LP2 1.BPS.MEL.HAR.LP4 1.BPS.MEL.HAR.LP5 1.BPS.MEL.HAR.LP6 1.BPS.MEL.HAR.LP7

**♪ SECOND GRADE – 2<sup>nd</sup> Nine Weeks (1<sup>st</sup> 3<sup>rd</sup> 4<sup>th</sup>)**

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
Timbre <u>Voice</u> <ul style="list-style-type: none"> <li>• female</li> <li>• male</li> <li>• child</li> <li>• boys/girls</li> </ul>	<b>MU.2.C.1.4<sup>1R</sup> Identify child, adult male, and adult female voices by timbre.</b> <ul style="list-style-type: none"> <li>• listen to samples of children, adult male, and adult female voices.</li> <li>• discuss differences in voice types, including boys’ voices.</li> <li>• differentiate between child, child male, adult male, and adult female voices.</li> <li>• classify voices by type.</li> </ul>	<u>2.BPS.MEL.HAR.LP1</u>

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<u>Melody</u> <u>Rhythm</u> <ul style="list-style-type: none"> <li>• half notes/rests</li> </ul> Lyrics Question Answer	<b>MU.2.S.1.1<sup>BAC</sup> Improvise short phrases in response to a given musical question.</b> <ul style="list-style-type: none"> <li>• echo simple melodic patterns within an age-appropriate range (E-D1) using do, mi, sol, and la accurately while maintaining the tonal center.</li> <li>• demonstrate question/answer phrases with speech or instruments.</li> <li>• improvise a musical “answer” in the same style as a given “question”.</li> </ul>	<u>2.BPS.MEL.HAR.LP8</u>



<b><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.</b>		
<u>Expressive characteristics</u> <u>Form</u> Performance techniques Keywords Repetition	<b>MU.2.S.2.1<sup>EP</sup> Sing or play songs, which may include changes in dynamics, lyrics, and form, from memory.</b> <ul style="list-style-type: none"> <li>echo a song in phrases.</li> <li>develop strategies for memorization.</li> <li>perform a selected piece from memory.</li> </ul>	2.BPS.MEL.HAR.LP1 2.BPS.MEL.HAR.LP2 2.BPS.MEL.HAR.LP3 2.BPS.MEL.HAR.LP4 2.BPS.MEL.HAR.LP5 2.BPS.MEL.HAR.LP6 2.BPS.MEL.HAR.LP7 2.BPS.MEL.HAR.LP8
<b><u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Performance techniques <ul style="list-style-type: none"> <li>start together</li> <li>match pitch</li> <li>posture</li> <li>instrument technique</li> <li>head voice</li> </ul>	<b>MU.2.S.3.1<sup>EP</sup> Sing songs in an appropriate range, using head voice and maintaining pitch.</b> <ul style="list-style-type: none"> <li>echo simple melodic patterns, using la, sol, mi, and do within an age-appropriate range (E-D1).</li> <li>demonstrate the use of healthy singing techniques.</li> <li>sing simple unison songs, with and without accompaniment, with accurate pitch and rhythm and appropriate tone quality.</li> </ul>	2.BPS.MEL.HAR.LP1 2.BPS.MEL.HAR.LP2 2.BPS.MEL.HAR.LP3 2.BPS.MEL.HAR.LP4 2.BPS.MEL.HAR.LP6 2.BPS.MEL.HAR.LP7 2.BPS.MEL.HAR.LP8
<u>Classroom instruments</u> Ostinato Bordun	<b>MU.2.S.3.2<sup>EP</sup> Play simple melodies and/or accompaniments on classroom instruments.</b> <ul style="list-style-type: none"> <li>play <u>pitched</u> and <u>unpitched</u> instruments with correct posture and technique.</li> <li>echo phrases of simple songs on pitched and unpitched instruments.</li> <li>play simple unison songs, with and without accompaniment.</li> </ul>	2.BPS.MEL.HAR.LP1 2.BPS.MEL.HAR.LP2 2.BPS.MEL.HAR.LP4 2.BPS.MEL.HAR.LP5
<u>Melody</u> <ul style="list-style-type: none"> <li>solfeggio</li> <li>do, mi, sol, la</li> <li>hand signs</li> </ul> Iconic/visual representation	<b>MU.2.S.3.3<sup>EP</sup> Sing simple la-sol-mi-do patterns at sight.</b> <ul style="list-style-type: none"> <li>echo simple melodic patterns, with accuracy, using do, mi, sol, and la with appropriate hand signs, while maintaining the tonal center.</li> <li>identify do, mi, sol, and la using visual notation.</li> <li>sing simple do, re, mi, sol, la melodies at sight with appropriate hand signs.</li> </ul>	2.BPS.MEL.HAR.LP3 2.BPS.MEL.HAR.LP4 2.BPS.MEL.HAR.LP8

<u>Rhythm</u> <u>Melody</u> Traditional notation Non-traditional notation Same/different	<b>MU.2.S.3.4<sup>IR</sup> Compare aural melodic patterns with written patterns to determine whether they are the same or different.</b> <ul style="list-style-type: none"> <li>• explore simple melodic patterns by listening, singing, and/or playing, e.g., do, mi, sol, and la, quarter note, quarter rest, beamed eighth notes.</li> <li>• identify aural patterns using visual representation.</li> <li>• match aural melodic patterns with the corresponding written pattern, i.e., only quarter or whole notes, no meter.</li> </ul>	2.BPS.MEL.HAR.LP2 2.BPS.MEL.HAR.LP3 2.BPS.MEL.HAR.LP4 2.BPS.MEL.HAR.LP5 2.BPS.MEL.HAR.LP6
<u>Rhythm</u> <u>Melody</u> Staff	<b>MU.2.S.3.5<sup>ER</sup> Show visual, gestural, and traditional representation of simple melodic patterns performed by someone else.</b> <ul style="list-style-type: none"> <li>• use body and/or hand signs to visually represent simple melodic patterns performed by teacher or peer.</li> <li>• notate simple melodic patterns using do, mi, sol, and la, i.e., 8 quarter notes on a 5-line staff.</li> </ul>	2.BPS.MEL.HAR.LP2 2.BPS.MEL.HAR.LP8

### Big Idea: ORGANIZATIONAL STRUCTURE

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<u>Resources</u>
<u>Rhythm</u> <ul style="list-style-type: none"> <li>• half notes/rests</li> </ul> <u>Melody</u> <ul style="list-style-type: none"> <li>• do, mi, sol, la</li> </ul> <u>Form</u> <ul style="list-style-type: none"> <li>• AB, ABA, ABC</li> <li>• call and response</li> </ul> Body percussion	<b>MU.2.O.1.1<sup>ER</sup> Identify basic elements of music in a song or instrumental excerpt.</b> <ul style="list-style-type: none"> <li>• explore basic elements of music through body percussion, movement, and playing instruments, i.e., rhythm, melody.</li> <li>• identify characteristics of music, e.g., rhythm, melody, form.</li> <li>• compare and contrast rhythms and melodies performed by someone else, e.g., same melody with different rhythm or same rhythm or different melody.</li> </ul>	2.BPS.MEL.HAR.LP2 2.BPS.MEL.HAR.LP3 2.BPS.MEL.HAR.LP4 2.BPS.MEL.HAR.LP5 2.BPS.MEL.HAR.LP6 2.BPS.MEL.HAR.LP7

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#">Resources</a>
Timbre <ul style="list-style-type: none"> <li>• indigenous instruments</li> </ul> Movement <ul style="list-style-type: none"> <li>• games</li> <li>• play parties</li> <li>• dance</li> </ul> Cultural background Cultural traditions	<b>MU.2.H.1.1<sup>BAC</sup> Perform songs, musical games, dances, and simple instrumental accompaniments from a variety of cultures.</b> <ul style="list-style-type: none"> <li>• explore aspects of another culture using visual aids, guest speakers, recorded or live music, dances, and/or ethnic instruments.</li> <li>• discuss ways that music is different in other cultures around the world.</li> <li>• perform a variety of music from other cultures.</li> <li>• perform simple accompaniments on pitched and unpitched instruments, e.g., bordun, ostinato.</li> </ul>	<a href="#">2.BPS.MEL.HAR.LP2</a> <a href="#">2.BPS.MEL.HAR.LP3</a> <a href="#">2.BPS.MEL.HAR.LP6</a> <a href="#">2.BPS.MEL.HAR.LP7</a>
Folk music Composed music Aural/oral traditions	<b>MU.2.H.1.2<sup>BAC</sup> Identify the primary differences between composed and folk music.</b> <ul style="list-style-type: none"> <li>• actively listen to examples of composed and folk music.</li> <li>• discuss oral and written traditions of music.</li> <li>• describe the differences between composed and folk music.</li> </ul>	<a href="#">2.BPS.MEL.HAR.LP6</a> <a href="#">2.BPS.MEL.HAR.LP7</a>
<b>Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Patriotic songs Celebrations <ul style="list-style-type: none"> <li>• birthday</li> <li>• independence</li> <li>• holidays</li> </ul>	<b>MU.2.H.2.1<sup>IR</sup> Discuss how music is used for celebrations in American and other cultures.</b> <ul style="list-style-type: none"> <li>• identify selected patriotic songs associated with the United States.</li> <li>• discuss selected songs associated with historical events.</li> <li>• describe ways that music reflects the cultural heritage of the community, e.g., North and South America, Europe, Africa, Asia.</li> <li>• compare and contrast ways that music is used in various celebrations, e.g., military ceremonies, birthdays, parades, etc.</li> </ul>	<a href="#">2.BPS.MEL.HAR.LP6</a> <a href="#">2.BPS.MEL.HAR.LP7</a>

## Additional Benchmarks

KNOW:	DO:	Reference
Main idea Theme	<b>LAFS.2.SL.1.2<sup>BAC</sup> Recount or describe key ideas or details from a text read aloud of information presented orally or through other media.</b>	2.BPS.MEL.HAR.LP2 2.BPS.MEL.HAR.LP3
Note/rest values Time signatures Melodic sequences Expressive markings: <ul style="list-style-type: none"> <li>• dynamics, tempo phrasing, musical line, dynamics, style, articulations</li> </ul> Standard conducting patterns Expressive conducting gestures	<b>MAFS.K12.MP.6.1<sup>BAC</sup> Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.</b> <ul style="list-style-type: none"> <li>• demonstrate precision in the execution of unison pulse within the ensemble regarding rhythmic accuracy (attack, duration, release), synchronized rhythmic execution and tempo.</li> <li>• use domain specific vocabulary to communicate precise ideas and opinions with others.</li> <li>• demonstrate precision in execution of pitch accuracy and intonation regarding tonality</li> <li>• demonstrate precision in the execution of expressive elements regarding the execution of dynamics, articulations, phrasing, and style.</li> </ul>	2.BPS.MEL.HAR.LP8

**🎵 THIRD GRADE – 2<sup>nd</sup> Nine Weeks (1<sup>st</sup> 3<sup>rd</sup> 4<sup>th</sup>)**

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1</u>: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<b>Timbre</b> <ul style="list-style-type: none"> <li>• strings</li> <li>• woodwind</li> <li>• brass</li> <li>• keyboard</li> <li>• percussion</li> </ul>	<b>MU.3.C.1.3<sup>ER</sup> Identify families of orchestral and band instruments.</b> <ul style="list-style-type: none"> <li>• actively listen to live and recorded samples of string, woodwind, brass, keyboard, and percussion instruments.</li> <li>• identify instruments visually and aurally.</li> <li>• classify instruments by family.</li> </ul>	3.BPS.MEL.HAR.LP3 3.BPS.MEL.HAR.LP7
<b><u>Harmony</u></b> <ul style="list-style-type: none"> <li>• two-part singing</li> <li>• simple counter-melody</li> </ul>	<b>MU.3.C.1.4<sup>IR</sup> Discriminate between unison and two-part singing.</b> <ul style="list-style-type: none"> <li>• actively listen to samples of unison and two-part singing.</li> <li>• sing unison songs, rounds, ostinato, and other songs with simple counter-melody, with and without accompaniment, using accurate pitch and rhythm.</li> <li>• determine, upon hearing, whether a song is unison or two-part.</li> </ul>	3.BPS.MEL.HAR.LP1 3.BPS.MEL.HAR.LP2 3.BPS.MEL.HAR.LP3 3.BPS.MEL.HAR.LP4 3.BPS.MEL.HAR.LP5 3.BPS.MEL.HAR.LP6

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b><u>Enduring UNDERSTANDING # 1</u>: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<u>Rhythm</u> <ul style="list-style-type: none"> <li>• whole note/rest, quarter note/rest, beamed eighth notes, half note/rest</li> </ul> <u>Melody</u> <ul style="list-style-type: none"> <li>• do, re, mi, sol, la</li> </ul> Performance techniques Ostinato Text	<b>MU.3.S.1.1<sup>BAC</sup> Improvise rhythms or melodies over ostinato.</b> <ul style="list-style-type: none"> <li>• echo simple melodic and rhythmic patterns and phrases.</li> <li>• sing age-appropriate pieces with proper technique.</li> <li>• play age-appropriate pieces with proper technique.</li> <li>• experience playing a variety of rhythms, ostinato, and simple melodies.</li> <li>• discuss musical elements that can be manipulated.</li> <li>• improvise short rhythmic and melodic answers to musical questions over an ostinato.</li> </ul>	3.BPS.MEL.HAR.LP1 3.BPS.MEL.HAR.LP3 3.BPS.MEL.HAR.LP4 3.BPS.MEL.HAR.LP5 3.BPS.MEL.HAR.LP6 3.BPS.MEL.HAR.LP8
<b><u>Enduring UNDERSTANDING # 3</u>: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Round Canon Ostinato Vocal technique <ul style="list-style-type: none"> <li>• posture</li> <li>• head voice</li> <li>• breath support</li> <li>• unified vowels</li> <li>• articulated consonants</li> <li>• voice placement</li> </ul> Unison	<b>MU.3.S.3.1<sup>EP</sup> Sing rounds, canons, or ostinato in an appropriate range, using head voice and maintaining pitch.</b> <ul style="list-style-type: none"> <li>• demonstrate the use of healthy singing techniques.</li> <li>• echo simple melodic patterns or phrases of the selected piece of music accurately while maintaining the tonal center.</li> <li>• sing unison songs, rounds, and ostinato, with and without accompaniments, using accurate pitch, accurate rhythm, and appropriate tone quality.</li> </ul>	3.BPS.MEL.HAR.LP2 3.BPS.MEL.HAR.LP3 3.BPS.MEL.HAR.LP4 3.BPS.MEL.HAR.LP5 3.BPS.MEL.HAR.LP6 3.BPS.MEL.HAR.LP7

<p>Instrumental technique posture</p> <ul style="list-style-type: none"> <li>• hand position</li> </ul> <p>Timbre</p> <ul style="list-style-type: none"> <li>• <a href="#">pitched</a> instruments</li> <li>• <a href="#">unpitched</a> instruments</li> </ul> <p>Accompaniment</p> <p>Ostinato</p>	<p><b>MU.3.S.3.2<sup>EP</sup> Play melodies and layered ostinato, using proper instrumental technique, on pitched and non-pitched instruments.</b></p> <ul style="list-style-type: none"> <li>• play classroom instruments with a characteristic instrument tone using appropriate performance techniques.</li> <li>• echo phrases of simple melodies on classroom instruments.</li> <li>• play simple unison songs with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality.</li> <li>• perform rhythmic, melodic, and harmonic instrumental accompaniments.</li> </ul>	<p>3.BPS.MEL.HAR.LP1 3.BPS.MEL.HAR.LP3 3.BPS.MEL.HAR.LP4 3.BPS.MEL.HAR.LP5 3.BPS.MEL.HAR.LP8</p>
<p><a href="#">Melody</a></p> <ul style="list-style-type: none"> <li>• steps, skips, repeated tones</li> </ul> <p>Pentatonic</p> <p>Traditional notation</p>	<p><b>MU.3.S.3.3<sup>EP</sup> Sing simple la-sol-mi-re-do patterns at sight.</b></p> <ul style="list-style-type: none"> <li>• echo simple melodic patterns using do, re, mi, sol, and la with appropriate hand signs.</li> <li>• sing melodic patterns accurately while maintaining the tonal center.</li> <li>• identify do, re, mi, sol, and la using visual notation.</li> <li>• sing simple do-re-mi-sol-la patterns at sight with appropriate hand signs.</li> </ul>	<p>3.BPS.MEL.HAR.LP1 3.BPS.MEL.HAR.LP2 3.BPS.MEL.HAR.LP3 3.BPS.MEL.HAR.LP4 3.BPS.MEL.HAR.LP5 3.BPS.MEL.HAR.LP6</p>
<p><a href="#">Rhythm</a></p> <ul style="list-style-type: none"> <li>• only use quarter note/rest, beamed eighth notes, half note/rest</li> </ul> <p><a href="#">Melody</a></p> <ul style="list-style-type: none"> <li>• only use do, re, mi, sol, la</li> </ul> <p>Traditional notation</p> <ul style="list-style-type: none"> <li>• treble clef</li> <li>• five-line staff</li> <li>• bar line</li> <li>• measure</li> </ul>	<p><b>MU.3.S.3.5<sup>IR</sup> Notate simple rhythmic and melodic patterns using traditional notation.</b></p> <ul style="list-style-type: none"> <li>• echo simple rhythmic and melodic patterns.</li> <li>• identify notes and rests using visual representation.</li> <li>• read and perform simple rhythmic and melodic patterns using traditional notation.</li> <li>• notate simple rhythmic and melodic patterns using traditional notation, i.e., one to two measures, up to eight notes, on the syllable “loo”.</li> </ul>	<p>3.BPS.MEL.HAR.LP1</p>

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b><u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#">Resources</a>
Timbre <ul style="list-style-type: none"> <li>• indigenous instruments</li> </ul> Cultural background Cultural traditions	<b>MU.3.H.1.1<sup>IR</sup> Compare indigenous instruments of specified cultures.</b> <ul style="list-style-type: none"> <li>• explore aspects of another culture through visual aids, guest speakers, recorded or live music, and ethnic instruments, e.g., dundun, congas, maracas, dulcimer, darabukah.</li> <li>• discuss ways that instruments are different in other cultures.</li> <li>• compare and contrast instruments from various cultures.</li> </ul>	3.BPS.MEL.HAR.LP3
Timbre Cultural background	<b>MU.3.H.1.3<sup>IR</sup> Identify timbre(s) in music from a variety of cultures.</b> <ul style="list-style-type: none"> <li>• explore instruments and singing styles from a variety of cultures, e.g., American, Hispanic, Asian, European, American Indian.</li> <li>• classify instruments by sound source, e.g., woods, adult/child voices, membranes.</li> <li>• compare and contrast timbres of different cultures.</li> </ul>	3.BPS.MEL.HAR.LP3
<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#">Resources</a>
Style <ul style="list-style-type: none"> <li>• blues</li> <li>• jazz</li> <li>• rock</li> <li>• folk</li> <li>• patriotic</li> </ul> Historical context <ul style="list-style-type: none"> <li>• slavery</li> <li>• railroad expansion</li> <li>• war</li> <li>• politics</li> </ul>	<b>MU.3.H.2.1<sup>NTK</sup> Discuss how music in America was influenced by people and events in its history.</b> <ul style="list-style-type: none"> <li>• identify important composers who influence various genres of American music, e.g., Gershwin, Armstrong, Guthrie.</li> <li>• discuss historical events that influenced the compositions.</li> <li>• identify ways that music reflects society.</li> </ul>	3.BPS.MEL.HAR.LP8



## Additional Benchmarks

KNOW:	DO:	Resources
Compare and contrast Folk dances Cultural context	<b>DA.3.H.1.1<sup>BAC</sup> Practice and perform social, cultural, or folk dances, using associated traditional music, to identify commonalities and differences.</b> <ul style="list-style-type: none"> <li>• perform folk dances using associated traditional music</li> <li>• identify folk dances and the culture in which come from.</li> <li>• compare and contrast folk dances</li> </ul>	MU.3.C.1
Main idea Theme	<b>LAFS.3.SL.1.2<sup>BAC</sup> Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</b> <ul style="list-style-type: none"> <li>• analyze text.</li> </ul>	MU.3.C.1.2
Note/rest values Time signatures Melodic sequences Expressive markings: <ul style="list-style-type: none"> <li>• dynamics, tempo phrasing, musical line, dynamics, style, articulations</li> </ul> Standard conducting patterns Expressive conducting gestures	<b>MAFS.K12.MP.6.1<sup>BAC</sup> Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.</b> <ul style="list-style-type: none"> <li>• demonstrate precision in the execution of unison pulse within the ensemble regarding rhythmic accuracy (attack, duration, release), synchronized rhythmic execution and tempo.</li> <li>• use domain specific vocabulary to communicate precise ideas and opinions with others.</li> <li>• demonstrate precision in execution of pitch accuracy and intonation regarding tonality</li> <li>• demonstrate precision in the execution of expressive elements regarding the execution of dynamics, articulations, phrasing, and style.</li> </ul>	MU.3.S.3.1 (3 <sup>rd</sup> 9 wks), MU.3.S.3.2

**🎵 FOURTH GRADE – 2<sup>nd</sup> Nine Weeks (1<sup>st</sup> 3<sup>rd</sup> 4<sup>th</sup>)**

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1</u>: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	* <a href="#">Resources</a>
<p><a href="#">Expressive characteristics</a></p> <ul style="list-style-type: none"> <li>• <i>f, p</i></li> <li>• emotion</li> </ul> <p>Timbre</p> <p><b><u>Instrument families</u></b></p> <ul style="list-style-type: none"> <li>• strings</li> <li>• woodwinds</li> <li>• brass</li> <li>• percussion</li> <li>• keyboard</li> </ul> <p><b><u>Voice parts</u></b></p> <ul style="list-style-type: none"> <li>• Soprano</li> <li>• Alto</li> <li>• Tenor</li> <li>• Bass</li> </ul> <p><a href="#">Form</a></p> <p>Listening strategies</p> <ul style="list-style-type: none"> <li>• patterns, memory connections</li> </ul>	<p><b>MU.4.C.1.3<sup>ER</sup> Classify orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard.</b></p> <ul style="list-style-type: none"> <li>• actively listen to examples of various instruments.</li> <li>• discuss instruments and families, e.g., brass, woodwind, percussion, etc.</li> <li>• identify and classify instruments by family.</li> </ul> <p><b>MU.4.C.1.4<sup>ER</sup> Identify and describe the four primary voice parts, i.e., soprano, alto, tenor, bass.</b></p> <ul style="list-style-type: none"> <li>• actively listen to examples of primary voice parts.</li> <li>• classify voice parts by soprano, alto, tenor, and bass.</li> <li>• describe characteristics of the four voice parts, e.g., timbre, range.</li> <li>• compare/contrast the timbres and ranges of aural examples.</li> </ul>	<p>4.BPS.MEL.HAR.LP7</p> <p>4.BPS.MEL.HAR.LP4</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.**

KNOW:	DO:	Resources
<p>Performance technique</p> <ul style="list-style-type: none"> <li>• balance</li> <li>• blend</li> <li>• accurate intonation</li> <li>• start together</li> </ul> <p><b><u>Vocal:</u></b></p> <ul style="list-style-type: none"> <li>• posture</li> <li>• head voice</li> <li>• breath support</li> <li>• voice placement</li> <li>• unified vowels</li> <li>• articulated consonants</li> </ul> <p><b><u>Instrumental:</u></b></p> <ul style="list-style-type: none"> <li>• posture</li> <li>• mallet/hand technique</li> <li>• tone quality</li> </ul> <p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> <li>• <i>f, p</i></li> </ul>	<p><b>MU.4.C.2.1<sup>IR</sup> Identify and describe basic music performance techniques to provide a foundation for critiquing one’s self and others.</b></p> <ul style="list-style-type: none"> <li>• sing or play with expression and style appropriate to the music performed.</li> <li>• sing or play instruments with others, blending vocal/instrumental timbres, matching dynamic levels, tempo, and pitch, and responding to the cues of a conductor.</li> <li>• demonstrate healthy singing techniques.</li> <li>• demonstrate proper playing technique on instruments.</li> <li>• identify and discuss elements that contribute to a successful performance.</li> </ul>	<p>4.BPS.MEL.HAR.LP1 4.BPS.MEL.HAR.LP2 4.BPS.MEL.HAR.LP3 4.BPS.MEL.HAR.LP6</p>

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#">Resources</a>
Echo Improvisation <a href="#">Melody</a> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• la, sol, mi, re, do</li> <li>• hand signs</li> </ul> <a href="#">Form</a> <ul style="list-style-type: none"> <li>• question/answer</li> <li>• repeat sign</li> <li>• interlude</li> </ul>	<b>MU.4.S.1.1<sup>BAC</sup> Improvise phrases, using familiar songs.</b> <ul style="list-style-type: none"> <li>• echo simple melodic and rhythmic patterns and phrases.</li> <li>• sing or play age-appropriate pieces while maintaining tonal center with proper technique, e.g., posture, breath support.</li> <li>• discuss musical elements that can be manipulated, e.g. text/lyrics, pitch, melody.</li> <li>• improvise short rhythmic and melodic “answer phrases” in the same style as given “question phrases”.</li> <li>• improvise rhythmic and melodic patterns and create simple variations on familiar melodies.</li> </ul>	<a href="#">4.BPS.MEL.HAR.LP6</a> <a href="#">4.BPS.CREATE.LP7</a>
<b><u>Enduring UNDERSTANDING # 3:</u> Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<a href="#">Harmony</a> <ul style="list-style-type: none"> <li>• quodlibet</li> </ul> <a href="#">Melody</a> <ul style="list-style-type: none"> <li>• steps, skips, repeated tones</li> <li>• pentatonic scale</li> </ul> Traditional notation <ul style="list-style-type: none"> <li>• treble clef notation</li> <li>• five-line staff</li> <li>• bar line</li> <li>• measure</li> </ul> Performance techniques <ul style="list-style-type: none"> <li>• vocal</li> <li>• instrumental</li> </ul>	<b>MU.4.S.3.1<sup>EP</sup> Sing rounds, canons, and/or partner songs in an appropriate range, using proper vocal technique and maintaining pitch.</b> <ul style="list-style-type: none"> <li>• sing songs, matching pitch, in an appropriate range (D-F1, F or G pentatonic).</li> <li>• sing unison songs, quodlibet, rounds, 60stinato, and other songs with two independently moving lines, with and without accompaniment, using accurate pitch and rhythm.</li> <li>• demonstrate healthy singing techniques.</li> </ul> <b>MU.4.S.3.2<sup>EP</sup> Play rounds, canons, or layered ostinato on classroom instruments.</b> <ul style="list-style-type: none"> <li>• play classroom instruments with a characteristic instrument tone using appropriate performance techniques, e.g., breath support, posture, hand position.</li> <li>• perform rhythmic, melodic, and harmonic instrumental accompaniments.</li> <li>• perform an age-appropriate round, canon, or layered 60stinato with two independently moving lines on a melodic instrument with tonal and rhythmic accuracy.</li> </ul>	<a href="#">4.BPS.MEL.HAR.LP1</a> <a href="#">4.BPS.MEL.HAR.LP2</a> <a href="#">4.BPS.MEL.HAR.LP3</a> <a href="#">4.BPS.MEL.HAR.LP4</a> <a href="#">4.BPS.MEL.HAR.LP6</a>  <a href="#">4.BPS.MEL.HAR.LP3</a> <a href="#">4.BPS.MEL.HAR.LP6</a>

Ostinato Bordun <u>Rhythm</u> <ul style="list-style-type: none"> <li>• half note/rest</li> <li>• whole note/rest</li> <li>• dotted half note</li> <li>• duple meter 2/4, 4/4</li> <li>• triple meter 3/4</li> </ul>	<b>MU.4.S.3.3<sup>BAC</sup> Perform extended pentatonic melodies at sight.</b> <ul style="list-style-type: none"> <li>• explore an extended pentatonic scale with instruments and voice, e.g., high do, low sol, low la.</li> <li>• identify the notes in a pentatonic scale using traditional notation.</li> <li>• sight-read short patterns and melodies based on the extended pentatonic scale.</li> </ul>	4.BPS.MEL.HAR.LP6
	<b>MU.4.S.3.4<sup>EP</sup> Play simple ostinato, by ear, using classroom instruments.</b> <ul style="list-style-type: none"> <li>• echo sing melodic phrases.</li> <li>• echo short melodic patterns on <a href="#">pitched</a> and <a href="#">unpitched</a> instruments.</li> <li>• echo melodic instrumental accompaniments played by a teacher or peer.</li> </ul>	4.BPS.MEL.HAR.LP3 4.BPS.MEL.HAR.LP6
	<b>MU.4.S.3.5<sup>IR</sup> Notate simple rhythmic phrases and extended pentatonic melodies using traditional notation.</b> <ul style="list-style-type: none"> <li>• echo short melodic phrases based on a pentatonic scale.</li> <li>• write notation for melodic patterns presented aurally, using steps and repeated tones within a pentatonic scale, i.e., three to five notes on the syllable “loo”.</li> </ul>	4.BPS.MEL.HAR.LP6


## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#">Resources</a>
Communication Cultural traditions Timbre <ul style="list-style-type: none"> <li>• indigenous instruments</li> <li>• voice</li> </ul> Lyrics Meter	<b>MU.4.H.1.1<sup>IR</sup> Examine and describe a cultural tradition, other than one’s own, learned through its musical style and/or use of authentic instruments.</b> <ul style="list-style-type: none"> <li>• actively listen to a teacher-selected piece and identify elements unique to the culture.</li> <li>• explore aspects of a culture through visual aids, guest speakers, or ethnic instruments.</li> <li>• perform songs reflecting the style of various cultures.</li> <li>• compare and contrast cultural tradition from various countries.</li> </ul>	4.BPS.MEL.HAR.LP1 4.BPS.MEL.HAR.LP2 4.BPS.MEL.HAR.LP3 4.BPS.MEL.HAR.LP5

<p>Timbre Style</p> <ul style="list-style-type: none"> <li>world music</li> </ul>	<p><b>MU.4.H.1.3<sup>IR</sup> Identify pieces of music that originated from cultures other than one’s own.</b></p> <ul style="list-style-type: none"> <li>actively listen to music from other cultures.</li> <li>identify characteristics of music from one’s own and various cultures, such as style and instruments.</li> <li>compare and contrast music from one’s own culture and another.</li> </ul>	<p>4.BPS.MEL.HAR.LP5</p>
<p><b><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.</b></p>		
<p><b>KNOW:</b></p>	<p><b>DO:</b></p>	<p>Resources</p>
<p>Style</p> <ul style="list-style-type: none"> <li>Native American</li> <li>Spanish</li> <li>Florida folk music</li> <li>African American</li> <li>Stephen Foster</li> </ul> <p>Purpose</p> <ul style="list-style-type: none"> <li>healing</li> <li>intimidate</li> <li>immortalize</li> <li>signal</li> </ul>	<p><b>MU.4.H.2.1<sup>BAC</sup> Perform, listen to, and discuss music related to Florida’s history.</b></p> <ul style="list-style-type: none"> <li>listen to and perform teacher-selected pieces from Florida.</li> <li>identify music that represents the history and diverse cultures of Florida.</li> <li>describe diverse styles of music found in Florida using appropriate vocabulary.</li> </ul>	<p>4.BPS.MEL.HAR.LP4 4.BPS.MEL.HAR.LP5 4.BPS.CREATE.LP7</p> <p><b>History of Florida’s State Song and State Anthem</b> <a href="http://www.flheritage.com/kids/symbol.cfm?id=19">http://www.flheritage.com/kids/symbol.cfm?id=19</a> <a href="http://www.flheritage.com/kids/symbol.cfm?id=22">http://www.flheritage.com/kids/symbol.cfm?id=22</a></p> <p><b>Florida Music History Resource:</b> <a href="http://www.loc.gov/teachers/classroommaterials/connections/florida-folklife/history2.html">http://www.loc.gov/teachers/classroommaterials/connections/florida-folklife/history2.html</a></p>
<p>Radio Internet Live concerts CDs, records, mp3 Musical theatre</p>	<p><b>MU.4.H.2.2<sup>IR</sup> Identify ways in which individuals of varying ages and cultures experience music.</b></p> <ul style="list-style-type: none"> <li>identify various forms of media.</li> <li>explore various media by which one can experience music.</li> <li>compare and contrast how different generations listen to music.</li> </ul>	<p>4.BPS.MEL.HAR.LP4</p>

## Additional Benchmarks

KNOW:	DO:	Reference
Keywords Summary	<b>LAFS.4.SL.1.2<sup>BAC</sup> Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</b> <ul style="list-style-type: none"> <li>• identify keywords.</li> <li>• summarize portions of text.</li> </ul>	4.BPS.MEL.HAR.LP1 4.BPS.MEL.HAR.LP4
Note/rest values Time signatures Melodic sequences Expressive markings: <ul style="list-style-type: none"> <li>• dynamics, tempo phrasing, musical line, dynamics, style, articulations</li> </ul> Standard conducting patterns Expressive conducting gestures	<b>MAFS.K12.MP.6.1<sup>BAC</sup> Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.</b> <ul style="list-style-type: none"> <li>• demonstrate precision in the execution of unison pulse within the ensemble regarding rhythmic accuracy (attack, duration, release), synchronized rhythmic execution and tempo.</li> <li>• use domain specific vocabulary to communicate precise ideas and opinions with others.</li> <li>• demonstrate precision in execution of pitch accuracy and intonation regarding tonality</li> <li>• demonstrate precision in the execution of expressive elements regarding the execution of dynamics, articulations, phrasing, and style.</li> </ul>	4.BPS.MEL.HAR.LP1 4.BPS.MEL.HAR.LP2 4.BPS.MEL.HAR.LP3 4.BPS.MEL.HAR.LP6 4.BPS.MEL.HAR.LP7
Physics of sound <ul style="list-style-type: none"> <li>• vibration</li> </ul>	<b>SC.4.P.10.3<sup>BAC</sup> Investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.</b> <ul style="list-style-type: none"> <li>• explore sound production in a variety of instruments.</li> <li>• discuss vibration.</li> <li>• explain how fast or slow an object vibrates affects its sound.</li> </ul>	4.BPS.MEL.HAR.LP7

 **FIFTH GRADE** – 2<sup>nd</sup> Nine Weeks (1<sup>st</sup> 3<sup>rd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<u>Expressive characteristics</u> <u>Form</u> Timbre Performance techniques Listening strategies <ul style="list-style-type: none"> <li>• patterns</li> <li>• memory connections</li> </ul> Lyrics	<b>MU.5.C.1.3<sup>ER</sup> Identify, aurally, selected instruments of the band and orchestra.</b> <ul style="list-style-type: none"> <li>• actively listen to examples of band and orchestra instruments, e.g., violin, clarinet, chimes, harpsichord.</li> <li>• classify instruments, aurally, by family.</li> </ul>	5.BPS.MEL.HAR.LP4 5.BPS.MEL.HAR.LP6
	<b>MU.5.C.1.4<sup>ER</sup> Identify, aurally, the four primary voice parts, i.e., soprano, alto, tenor, bass, of a mixed choir.</b> <ul style="list-style-type: none"> <li>• identify voices aurally by tone color.</li> <li>• discuss how each voice part sounds individually and in a choir.</li> <li>• classify the role of each voice in a mixed choir.</li> </ul>	5.BPS.MEL.HAR.LP4
<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources:</b>
Performance techniques <ul style="list-style-type: none"> <li>• balance</li> <li>• blend</li> <li>• accurate intonation</li> </ul> <b><u>Vocal:</u></b> <ul style="list-style-type: none"> <li>• posture</li> <li>• head voice</li> <li>• breath support</li> <li>• diction</li> </ul> <b><u>Instrumental:</u></b> <ul style="list-style-type: none"> <li>• posture</li> <li>• mallet/hand technique</li> <li>• tone quality</li> </ul> Timbre	<b>MU.5.C.2.1<sup>IR</sup> Define criteria, using correct music vocabulary, to critique one’s own and others’ performance.</b> <ul style="list-style-type: none"> <li>• identify the elements that contribute to a good performance.</li> <li>• develop a student-generated checklist or rubric with guidance from the teacher to critique performances.</li> </ul>	5.BPS.MEL.HAR.LP1 5.BPS.MEL.HAR.LP2 5.BPS.MEL.HAR.LP3 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6



## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b><u>Enduring UNDERSTANDING # 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• solfeggio</li> <li>• major scale (do-ti)</li> <li>• hand signs</li> <li>• ascending/ descending</li> </ul>	<p><b>MU.5.S.1.4<sup>EP</sup> Sing or play simple melodic patterns by ear with support from the teacher.</b></p> <ul style="list-style-type: none"> <li>• match written patterns in a given melody when presented aurally.</li> <li>• echo simple melodic patterns by singing and/or playing.</li> </ul>	<p>5.BPS.MEL.HAR.LP2 5.BPS.MEL.HAR.LP3 5.BPS.MEL.HAR.LP4 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6</p>
<b><u>Enduring UNDERSTANDING # 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</u></b>		
<p>Performance techniques <u>Expressive characteristics</u></p> <ul style="list-style-type: none"> <li>• <i>f, mf, mp, p</i></li> <li>• staccato, legato</li> <li>• fermata</li> <li>• accent</li> </ul>	<p><b>MU.5.S.2.2<sup>EP</sup> Apply performance techniques to familiar music.</b></p> <ul style="list-style-type: none"> <li>• demonstrate healthy singing techniques.</li> <li>• sing with others, blending vocal timbres and matching dynamic levels.</li> <li>• produce a characteristic instrumental tone.</li> <li>• perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.</li> <li>• sing or play with expression and style appropriate for the music performed.</li> <li>• respond to the tempo, dynamics, and expressive cues of a conductor.</li> </ul>	<p>5.BPS.MEL.HAR.LP1 5.BPS.MEL.HAR.LP4 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6</p>
<b><u>Enduring UNDERSTANDING # 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p>Performance techniques <u>Melody</u></p> <ul style="list-style-type: none"> <li>• major scale</li> </ul>	<p><b>MU.5.S.3.1<sup>EP</sup> Sing part songs in an appropriate range, using proper vocal technique and maintaining pitch.</b></p> <ul style="list-style-type: none"> <li>• echo melodic patterns using sol, la, ti, do, re, mi, fa, sol, la, ti, and do.</li> <li>• demonstrate healthy singing techniques.</li> <li>• sing partner songs, rounds, and other songs with two and three independently moving lines, with and without accompaniment, using accurate pitch and rhythm.</li> </ul>	<p>5.BPS.MEL.HAR.LP1 5.BPS.MEL.HAR.LP3 5.BPS.MEL.HAR.LP4 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6</p>

<p>Performance techniques</p> <p>Timbre</p> <ul style="list-style-type: none"> <li>pitched instruments</li> <li>unpitched instruments</li> </ul> <p><u>Harmony</u></p> <ul style="list-style-type: none"> <li>unison</li> <li>ostinato</li> <li>bordun</li> <li>melody with accompaniment</li> </ul>	<p><b>MU.5.S.3.2<sup>EP</sup> Play melodies and accompaniments, using proper instrumental technique, on pitched and non-pitched instruments.</b></p> <ul style="list-style-type: none"> <li>echo extended rhythmic and melodic phrases on pitched and unpitched instruments.</li> <li>produce a characteristic instrumental tone using appropriate performance techniques.</li> <li>perform melodies and accompaniments on pitched and unpitched instruments with expression and style appropriate to the music.</li> </ul>	<p>5.BPS.MEL.HAR.LP3 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6</p>
<p><u>Melody</u></p> <p>Traditional notation</p> <ul style="list-style-type: none"> <li>treble clef notation</li> <li>bar line</li> <li>measure</li> <li>time signature</li> </ul>	<p><b>MU.5.S.3.3<sup>EO</sup> Perform simple diatonic melodies at sight.</b></p> <ul style="list-style-type: none"> <li>echo simple diatonic melodies using voice or instruments.</li> <li>identify pitches on a staff.</li> <li>read and interpret notation in sequences of short diatonic patterns.</li> <li>sing and/or play simple melodies at sight.</li> </ul>	<p>5.BPS.MEL.HAR.LP1 5.BPS.MEL.HAR.LP2 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6</p>
<p><u>Melody</u></p> <p><u>Rhythm</u></p> <ul style="list-style-type: none"> <li>quarter note/rest</li> <li>beamed eighth notes/rests</li> <li>half notes/rests</li> <li>whole notes/rests</li> <li>sixteenth notes</li> <li>syncopation</li> </ul>	<p><b>MU.5.S.3.4<sup>EP</sup> Play melodies and accompaniments, by ear, using classroom instruments.</b></p> <ul style="list-style-type: none"> <li>echo simple melodic patterns using classroom instruments.</li> <li>Rehearse patterns played by another and sequence into melody and/or accompaniment.</li> <li>perform melody or accompaniment.</li> </ul>	<p>5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6</p>
<p><u>Rhythm</u></p> <p><u>Melody</u></p>	<p><b>MU.5.S.3.5<sup>ER</sup> Notate rhythmic phrases and simple diatonic melodies using traditional notation.</b></p> <ul style="list-style-type: none"> <li>identify notes and rests.</li> <li>actively listen to melodies presented aurally.</li> <li>write notation for melodic patterns, within the diatonic scale, that have been performed by someone else, i.e., whole or quarters only, on the syllable “loo”.</li> </ul>	<p>5.BPS.MEL.HAR.LP2 5.BPS.MEL.HAR.LP6</p>

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS


<b>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><a href="#">Resources</a></b>
Communication Celebrations <ul style="list-style-type: none"> <li>• birthdays</li> <li>• holidays</li> <li>• patriotic events</li> </ul> Cultural traditions	<b>MU.5.H.1.1<sup>IR</sup> Identify the purposes for which music is used within various cultures.</b> <ul style="list-style-type: none"> <li>• describe the impact of regional traditions and historical events on generating various types of music, e.g., Quinceanera, military, graduation, wedding.</li> <li>• discuss the role of music in day-to-day life of various cultures, e.g., relaxation, motivation.</li> <li>• compare and contrast the ways two or more cultures integrate music into their lives.</li> </ul>	5.BPS.MEL.HAR.LP1 5.BPS.MEL.HAR.LP4 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Performance venue Stage manager Sound engineer Musician Conductor Crew member	<b>MU.5.F.2.1<sup>IR</sup> Describe jobs associated with various types of concert venues and performing arts centers.</b> <ul style="list-style-type: none"> <li>• identify local and national performance venues.</li> <li>• describe jobs associated with performance venues, e.g., lights and house manager, stage manager, sound engineer, conductor, musician, actor, box office, ushers, music merchant, security guard, food-and-beverage merchant, marketer.</li> </ul>	5.BPS.MEL.HAR.LP4 <a href="#">Careers in Music</a>

## Additional Benchmarks

KNOW:	DO:	Resources
Summary Multi-media presentations	<b>LAFS.5.SL.1.2<sup>BAC</sup> Summarize written a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</b>	5.BPS.MEL.HAR.LP1 BSO Survey and Feedback
Note/rest values Time signatures Melodic sequences Expressive markings: <ul style="list-style-type: none"> <li>• dynamics, tempo phrasing, musical line, dynamics, style, articulations</li> </ul> Standard conducting patterns Expressive conducting gestures	<b>MAFS.K12.MP.6.1<sup>BAC</sup> Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.</b> <ul style="list-style-type: none"> <li>• demonstrate precision in the execution of unison pulse within the ensemble regarding rhythmic accuracy (attack, duration, release), synchronized rhythmic execution and tempo.</li> <li>• use domain specific vocabulary to communicate precise ideas and opinions with others.</li> <li>• demonstrate precision in execution of pitch accuracy and intonation regarding tonality</li> <li>• demonstrate precision in the execution of expressive elements regarding the execution of dynamics, articulations, phrasing, and style.</li> </ul>	5.BPS.MEL.HAR.LP4 5.BPS.MEL.HAR.LP5 5.BPS.MEL.HAR.LP6
Expressive characteristics Human experience	<b>TH.5.H.1.2<sup>BAC</sup> Participate in a performance to explore and celebrate a variety of human experiences.</b> <ul style="list-style-type: none"> <li>• discuss human experiences, e.g., love, loss, failure, anger, religion, spiritual awareness.</li> <li>• identify characteristics in a selected piece of music that explore human feelings and emotions.</li> <li>• rehearse and perform a selected work with appropriate dramatic interpretation.</li> </ul>	5.BPS.MEL.HAR.LP4 5.BPS.MEL.HAR.LP6

 **SIXTH GRADE** – 2<sup>nd</sup> Nine Weeks (1<sup>st</sup> 3<sup>rd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Listening strategies <ul style="list-style-type: none"> <li>• make text connections</li> <li>• patterns</li> </ul> Exemplar Style Historical context Cultural background	<b>MU.68.C.3.1<sup>IR</sup> Apply specific criteria to evaluate why a musical work is an exemplar in a specific style or genre.</b> <ul style="list-style-type: none"> <li>• actively listen to and explain elements of style and genre as performed by professional musicians, e.g., 20<sup>th</sup> Century and/or 21<sup>st</sup> Century, American, indigenous.</li> <li>• discuss the musical characteristics of specific styles or genre, using appropriate music vocabulary.</li> <li>• describe the elements that make a performance in a specific style outstanding.</li> </ul>	6.BPS.MEL.HAR.LP2 6.BPS.MEL.HAR.LP5

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<u>Harmony</u> <ul style="list-style-type: none"> <li>• I-IV-V progression</li> </ul> Style <ul style="list-style-type: none"> <li>• 12 bar blues</li> <li>• rock</li> </ul> Phrase <ul style="list-style-type: none"> <li>• melodic</li> </ul>	<b>MU.68.S.1.1<sup>BAC</sup> Improvise rhythmic and melodic phrases to accompany familiar songs and/or standard harmonic progressions.</b> <ul style="list-style-type: none"> <li>• improvise simple melodies over given ostinato on <u>pitched</u> instruments.</li> <li>• improvise melodic patterns and create variations on familiar melodies.</li> <li>• improvise a simple melody over a given blues/rock progression.</li> </ul>	6.BPS.MEL.HAR.LP3

**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"> <li>• blend</li> <li>• balance</li> <li>• <i>pp, p, mp, mf, f, ff</i></li> <li>• crescendo, decrescendo</li> <li>• staccato/legato</li> <li>• Presto, Allegro, Moderato, Andante, Adagio, Largo</li> </ul> <p>Performance technique</p> <ul style="list-style-type: none"> <li>• voice placement</li> <li>• unified vowels</li> <li>• articulated consonants</li> <li>• posture</li> <li>• head voice</li> <li>• start together</li> <li>• breath support</li> </ul> <p><u>Harmony</u></p> <ul style="list-style-type: none"> <li>• rounds</li> <li>• quodlibet</li> <li>• partner songs</li> <li>• part song</li> <li>• countermelody</li> </ul>	<p><b>MU.68.S.3.1<sup>EP</sup> Sing and/or play age-appropriate repertoire expressively.</b></p> <ul style="list-style-type: none"> <li>• identify expressive elements and apply them to performance.</li> <li>• demonstrate healthy singing techniques.</li> <li>• sing and/or play age-appropriate music, with and without accompaniment, using accurate pitch and rhythm.</li> </ul>	<p>6.BPS.MEL.HAR.LP1 6.BPS.MEL.HAR.LP2 6.BPS.MEL.HAR.LP3 6.BPS.MEL.HAR.LP4</p>

<p>Performance technique</p> <ul style="list-style-type: none"> <li>• <b><u>vocal:</u></b></li> <li>• attacks</li> <li>• releases</li> <li>• <b><u>instrumental:</u></b></li> <li>• mallet/hand technique</li> <li>• tone quality</li> <li>• posture</li> </ul> <p><a href="#">Expressive characteristics</a></p> <ul style="list-style-type: none"> <li>• accents</li> <li>• fermata</li> <li>• accelerando</li> <li>• ritardando</li> </ul> <p>Timbre</p>	<p><b>MU.68.S.3.2<sup>EP</sup> Demonstrate proper vocal or instrumental technique.</b></p> <ul style="list-style-type: none"> <li>• produce a characteristic instrumental tone using appropriate performance techniques.</li> <li>• perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.</li> <li>• demonstrate healthy singing techniques.</li> <li>• sing, with others, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.</li> </ul>	<p>6.BPS.MEL.HAR.LP2 6.BPS.MEL.HAR.LP3 6.BPS.MEL.HAR.LP4</p>
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## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS


<b><u>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<p><a href="#">Rhythm</a> <a href="#">Melody</a> Timbre <a href="#">Expressive characteristics</a> Cultural background Cultural traditions</p> <ul style="list-style-type: none"> <li>• birthday</li> <li>• holiday</li> <li>• celebration</li> <li>• patriotic</li> </ul> <p>Historical context</p> <ul style="list-style-type: none"> <li>• 20<sup>th</sup> Century</li> <li>• 21<sup>st</sup> Century</li> <li>• American</li> <li>• indigenous music</li> </ul>	<p><b>MU.68.H.1.1<sup>ER</sup> Describe the functions of music from various cultures and time periods.</b></p> <ul style="list-style-type: none"> <li>• explain how the use of specific musical elements is characteristic of music from various cultures and time periods.</li> <li>• describe the impact of regional traditions and historical events on generating various types of music.</li> <li>• identify the role of music in day-to-day life, e.g., birthdays, holidays, celebrations, patriotic.</li> </ul>	<p><a href="#">6.BPS.MEL.HAR.LP2</a> <a href="#">6.BPS.MEL.HAR.LP3</a></p>
<p>Style</p> <ul style="list-style-type: none"> <li>• nationalistic</li> <li>• blues</li> <li>• jazz</li> <li>• pop</li> <li>• 20<sup>th</sup> Century</li> <li>• 21<sup>st</sup> Century</li> </ul> <p>Historical context Cultural background</p>	<p><b>MU.68.H.1.2<sup>IR</sup> Identify the works of representative composers within a specific style or time period.</b></p> <ul style="list-style-type: none"> <li>• identify characteristics of a specific style or time period.</li> <li>• actively listen to exemplars of representative composers.</li> <li>• match definitive composers' works to their historical time periods.</li> </ul>	<p><a href="#">6.BPS.MEL.HAR.LP1</a> <a href="#">6.BPS.MEL.HAR.LP2</a></p> <p><a href="#">DSOkids/Composers</a></p> <p><a href="#">NAXOS</a></p>



Style Cultural background Historical context Thinking maps	<b>MU.68.H.1.4<sup>ER</sup> Classify authentic stylistic features in music originating from various cultures.</b> <ul style="list-style-type: none"> <li>• perform music of varied styles, forms, and periods.</li> <li>• use a graphic organizer and compare musical elements from different cultures.</li> <li>• identify the country or region of different folk songs studied in class.</li> <li>• describe diverse styles of popular, folk, classical, and world music using appropriate vocabulary, e.g., vocal quality, instrumentation, rhythmic, and melodic patterns, form, quarter- or semi-tones, layered texture.</li> </ul>	6.BPS.MEL.HAR.LP2 6.BPS.MEL.HAR.LP3
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### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Resources
Note/rest values Time signatures Melodic sequences Expressive markings: <ul style="list-style-type: none"> <li>• dynamics, tempo phrasing, musical line, dynamics, style, articulations</li> </ul> Standard conducting patterns Expressive conducting gestures	<b>MAFS.K12.MP.6.1<sup>BAC</sup> Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.</b> <ul style="list-style-type: none"> <li>• demonstrate precision in the execution of unison pulse within the ensemble regarding rhythmic accuracy (attack, duration, release), synchronized rhythmic execution and tempo.</li> <li>• use domain specific vocabulary to communicate precise ideas and opinions with others.</li> <li>• demonstrate precision in execution of pitch accuracy and intonation regarding tonality</li> <li>• demonstrate precision in the execution of expressive elements regarding the execution of dynamics, articulations, phrasing, and style.</li> </ul>	6.BPS.MEL.HAR.LP1 6.BPS.MEL.HAR.LP3

 **KINDERGARTEN** – 3<sup>rd</sup> Nine Weeks ([1<sup>st</sup>](#) [2<sup>nd</sup>](#) [4<sup>th</sup>](#))

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<a href="#">Resources</a>
Timbre <ul style="list-style-type: none"> <li>found sounds</li> <li>vocal sounds</li> </ul>	<b>MU.K.C.1.2<sup>ER</sup> Identify various sounds in a piece of music.</b> <ul style="list-style-type: none"> <li>actively listen to music from various sound sources, e.g., recordings, instruments, live performance.</li> <li>identify vocal sounds.</li> <li>identify environmental sounds.</li> <li>identify instrumental sounds.</li> </ul>	0.BPS.FORM.EXP.LP1 0.BPS.FORM.EXP.LP2 0.BPS.FORM.EXP.LP4 0.BPS.FORM.EXP.LP5 0.BPS.FORM.EXP.LP6 0.BPS.FORM.EXP.LP7
<b><u>Enduring UNDERSTANDING # 2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expressive characteristics</a> <ul style="list-style-type: none"> <li>fast/slow</li> <li>loud/soft</li> </ul> <a href="#">Form</a> <ul style="list-style-type: none"> <li>same/different</li> <li>AB</li> </ul> <a href="#">Melody</a> <ul style="list-style-type: none"> <li>high/low</li> </ul> Voice Instrument	<b>MU.K.C.2.1<sup>IR</sup> Identify similarities and/or differences in a performance.</b> <ul style="list-style-type: none"> <li>explore contrasting elements.</li> <li>identify loud and soft sounds in a piece of music.</li> <li>identify patterns that are the same and different.</li> <li>identify fast and slow sections of music.</li> </ul>	0.BPS.FORM.EXP.LP1 0.BPS.FORM.EXP.LP2 0.BPS.FORM.EXP.LP3 0.BPS.FORM.EXP.LP5 0.BPS.FORM.EXP.LP6

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
<u>Melody</u> <u>Rhythm</u> <ul style="list-style-type: none"> <li>• quarter notes/rests</li> <li>• beamed eighth notes</li> </ul> <u>Expressive characteristics</u> <ul style="list-style-type: none"> <li>• fast/slow</li> </ul> Movement <ul style="list-style-type: none"> <li>• mirror</li> </ul>	<b>MU.K.O.1.1<sup>BAC</sup> Respond to beat, rhythm, and melodic line through imitation.</b> <ul style="list-style-type: none"> <li>• actively listen and respond to melodic patterns through movement, e.g., body levels and melodic direction.</li> <li>• echo simple rhythm patterns.</li> <li>• echo simple melodic patterns using la, sol, and mi and maintain the tonal center.</li> </ul>	0.BPS.FORM.EXP.LP3 0.BPS.FORM.EXP.LP5 0.BPS.FORM.EXP.LP6 0.BPS.FORM.EXP.LP7
<b><u>Enduring UNDERSTANDING # 3:</u> Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b><u>Resources</u></b>
Movement <u>Expressive characteristics</u> <ul style="list-style-type: none"> <li>• fast/slow</li> <li>• loud/soft</li> </ul> Share feelings <ul style="list-style-type: none"> <li>• happy/sad/scared</li> </ul>	<b>MU.K.O.3.1<sup>BAC</sup> Respond to music to demonstrate how it makes one feel.</b> <ul style="list-style-type: none"> <li>• express one’s own feelings through creative movement.</li> <li>• describe, using age-appropriate vocabulary, how music affects our emotions.</li> </ul>	0.BPS.FORM.EXP.LP1 0.BPS.FORM.EXP.LP2 0.BPS.FORM.EXP.LP3 0.BPS.FORM.EXP.LP5 0.BPS.FORM.EXP.LP6

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b>Enduring UNDERSTANDING # 2:</b> The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.		
<b>KNOW:</b>	<b>DO:</b>	Resources
Style <ul style="list-style-type: none"> <li>• patriotic</li> <li>• folk</li> </ul> Performance technique <ul style="list-style-type: none"> <li>• head voice</li> <li>• start together</li> </ul> Movement <ul style="list-style-type: none"> <li>• folk dance</li> </ul> Historical context	<b>MU.K.H.2.1<sup>BAC P</sup> Respond to and/or perform folk music of American cultural sub-groups.</b> <ul style="list-style-type: none"> <li>• respond to folk music from various American cultural sub-groups, e.g., Native American, Latin American, African American, Anglo American.</li> <li>• perform folk songs and dances from various sub-groups.</li> </ul>	0.BPS.FORM.EXP.LP1 0.BPS.FORM.EXP.LP2 0.BPS.FORM.EXP.LP4 0.BPS.FORM.EXP.LP5 0.BPS.FORM.EXP.LP6 0.BPS.FORM.EXP.LP7

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Resources
Expressive characteristics Movement <ul style="list-style-type: none"> <li>• mirror</li> </ul> Share Feelings <ul style="list-style-type: none"> <li>• happy/sad/scared</li> </ul>	<b>DA.K.O.3.1<sup>BAC</sup> Use movement to express a feeling, idea, or story.</b> <ul style="list-style-type: none"> <li>• interpret a story, song or musical selection through creative movement.</li> <li>• express one’s own feelings through creative movement.</li> <li>• use movement to convey an idea</li> </ul>	0.BPS.FORM.EXP.LP1 0.BPS.FORM.EXP.LP2 0.BPS.FORM.EXP.LP4 0.BPS.FORM.EXP.LP7
Share personal impressions <ul style="list-style-type: none"> <li>• like/dislike</li> <li>• happy/sad</li> </ul>	<b>LAFS.K.SL.1.1<sup>BAC</sup> Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</b> <ul style="list-style-type: none"> <li>• describe feelings communicated through music.</li> <li>• discuss feelings with diverse partners, in small and large groups.</li> </ul>	0.BPS.FORM.EXP.LP2 0.BPS.FORM.EXP.LP4 0.BPS.FORM.EXP.LP5 0.BPS.FORM.EXP.LP6 0.BPS.FORM.EXP.LP7

<p>Beat groupings and metric stress</p> <p>Patterns</p> <ul style="list-style-type: none"> <li>• form, meter, phrasing, sequencing, and instrumentation</li> </ul>	<p><b>MAFS.K12.MP.7.1<sup>BAC</sup> Look for and make use of structure. Proficient students look closely to discern a pattern or structure. They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects.</b></p> <ul style="list-style-type: none"> <li>• utilize pattern recognition to memorize music.</li> <li>• reorganize performance practices according to given rhythmic hierarchies</li> <li>• recognize patterns through music theory and utilize the information in rehearsal, individual practice, and performance.</li> <li>• recognize the function of lines and spaces of the staff as the means of visually representing pitch.</li> <li>• understand rhythmic relationships regarding time signature classification.</li> </ul>	<p>0.BPS.FORM.EXP.LP1  0.BPS.FORM.EXP.LP2  0.BPS.FORM.EXP.LP3  0.BPS.FORM.EXP.LP5  0.BPS.FORM.EXP.LP6  0.BPS.FORM.EXP.LP7</p>
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 **FIRST GRADE** – 3<sup>rd</sup> Nine Weeks (1<sup>st</sup> 2<sup>nd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Rhythm</u> <u>Melody</u> <ul style="list-style-type: none"> <li>• same/different pitches</li> </ul> <u>Expressive characteristics</u> <ul style="list-style-type: none"> <li>• Largo, Moderato, Presto</li> <li>• <i>f, p</i></li> </ul>	<b>MU.1.C.1.1<sup>BAC</sup> Respond to specific, teacher-selected musical characteristics in a song or instrumental piece.</b> <ul style="list-style-type: none"> <li>• use voice, body percussion, and instruments to demonstrate awareness of steady beat, tempo, and dynamics.</li> <li>• demonstrate awareness of phrasing and melodic direction through purposeful movement with or without props.</li> </ul>	1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6 1.BPS.FORM.EXP.LP7
<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Expressive characteristics</u> Timbre Style Lyrics Compare/contrast	<b>MU.1.C.2.1<sup>ER</sup> Identify the similarities and differences between two performances of a familiar song.</b> <ul style="list-style-type: none"> <li>• identify differing characteristics of two versions of a familiar song.</li> <li>• compare and contrast form, expressive characteristics, and/or style of two familiar pieces, e.g., faster/slower, louder/softer, higher/lower.</li> </ul>	1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6 1.BPS.FORM.EXP.LP7
<b><u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Style <ul style="list-style-type: none"> <li>• mood/feeling</li> </ul> Share thoughts and personal impressions	<b>MU.1.C.3.1<sup>BAC</sup> Share different thoughts or feelings people have about selected pieces of music.</b> <ul style="list-style-type: none"> <li>• describe personal impressions of a piece of music.</li> <li>• discuss why pieces evoke certain feelings or moods.</li> </ul>	1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3

## Big Idea: ORGANIZATIONAL STRUCTURE


<b>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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Melody</a> <a href="#">Expressive characteristics</a> <a href="#">Form</a> <ul style="list-style-type: none"> <li>• ABA, AABA, ABCA, ABAC</li> </ul> Timbre Style Compare/contrast	<b>MU.1.O.1.1<sup>BAC</sup> Respond to contrasts in music as a foundation for understanding structure.</b> <ul style="list-style-type: none"> <li>• recognize different forms, e.g., AB, ABA.</li> <li>• recognize fast/slow, loud/soft, voices/instruments, long/short, and high/low.</li> <li>• compare and contrast music of different styles.</li> <li>• respond to contrasting musical elements by singing, moving, and/or playing.</li> </ul>	1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6 1.BPS.FORM.EXP.LP7
<a href="#">Form</a> <ul style="list-style-type: none"> <li>• patterns</li> </ul> Movement Traditional notation Non-traditional notation	<b>MU.1.O.1.2<sup>IR</sup> Identify patterns of a simple, four-measure song or speech piece.</b> <ul style="list-style-type: none"> <li>• use movement to internalize a four-measure song or speech piece.</li> <li>• use traditional or nontraditional notation to identify similar patterns within a four-measure song or speech piece.</li> </ul>	1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6
<b>Enduring UNDERSTANDING # 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expressive characteristics</a> Movement <ul style="list-style-type: none"> <li>• body levels</li> <li>• lyrical/percussive</li> </ul>	<b>MU.1.O.3.1<sup>BAC</sup> Respond to changes in tempo and/or dynamics within musical examples.</b> <ul style="list-style-type: none"> <li>• respond to selected characteristics of music, including tempo and dynamics, through purposeful movement.</li> <li>• create a movement to accompany the tempo and dynamic changes in a piece.</li> </ul>	1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6 1.BPS.FORM.EXP.LP7

## Additional Benchmarks

<p>Expressive characteristics Movement</p> <ul style="list-style-type: none"> <li>• body levels</li> <li>• fast/slow</li> </ul>	<p><b>DA.1.O.3.1<sup>BAC</sup> Create movement phrases to express a feeling, idea, or story.</b></p> <ul style="list-style-type: none"> <li>• identify sounds or movements that help illustrate the story, feeling, and idea.</li> <li>• select appropriate instruments or props to aid in the creation of movement.</li> </ul>	<p>1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6</p>
<p>Expressive characteristics</p>	<p><b>LAFS.1.RL.2.4<sup>BAC</sup> Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</b></p> <ul style="list-style-type: none"> <li>• listen and respond to a variety of poems, stories or song lyrics.</li> <li>• discuss feelings and senses.</li> <li>• identify words and phrases that suggest feelings or appeal to the senses.</li> </ul>	<p>1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2</p>
<p>Share and help Be polite Take turns Manners Listen and do</p>	<p><b>LAFS.1.SL.1.1<sup>BAC</sup> Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</b></p> <ul style="list-style-type: none"> <li>• describe feelings communicated through music.</li> <li>• discuss feelings with diverse partners, in small and large groups.</li> </ul>	<p>1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6</p>
<p>Beat groupings and metric stress Patterns</p> <ul style="list-style-type: none"> <li>• form, meter, phrasing, sequencing, and instrumentation</li> </ul>	<p><b>MAFS.K12.MP.7.1<sup>BAC</sup> Look for and make use of structure. Proficient students look closely to discern a pattern or structure. They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects.</b></p> <ul style="list-style-type: none"> <li>• utilize pattern recognition to memorize music.</li> <li>• reorganize performance practices according to given rhythmic hierarchies</li> <li>• recognize patterns through music theory and utilize the information in rehearsal, individual practice, and performance.</li> <li>• recognize the function of lines and spaces of the staff as the means of visually representing pitch.</li> <li>• understand rhythmic relationships regarding time signature classification.</li> </ul>	<p>1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP5 1.BPS.FORM.EXP.LP6 1.BPS.FORM.EXP.LP7</p>



<p>Expressive characteristics Share thoughts and personal impressions</p>	<p><b>TH.1.S.1.3<sup>BAC</sup> Explain personal preferences related to a performance.</b></p> <ul style="list-style-type: none"> <li>• describe personal impressions of a piece of music</li> <li>• discuss while pieces evoke certain feelings or moods</li> <li>• explain one’s own choices when discussing a musical performance</li> </ul>	<p>1.BPS.FORM.EXP.LP1 1.BPS.FORM.EXP.LP2 1.BPS.FORM.EXP.LP3 1.BPS.FORM.EXP.LP4 1.BPS.FORM.EXP.LP7</p>
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 **SECOND GRADE** – 3<sup>rd</sup> *Nine Weeks* (1<sup>st</sup> 2<sup>nd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><a href="#">Expressive characteristics</a> Movement</p> <ul style="list-style-type: none"> <li>body levels</li> <li>lyrical/percussive</li> </ul>	<p><b>MU.2.C.1.2<sup>BAC</sup> Respond to a piece of music and discuss individual interpretations.</b></p> <ul style="list-style-type: none"> <li>use purposeful movement or gestures while listening to selected pieces.</li> <li>discuss why pieces may evoke certain feelings or moods.</li> <li>draw a picture to explain personal understanding of the selected piece of music.</li> <li>dramatize one’s own understanding and interpretation of the selected piece of music.</li> </ul>	<p>2.BPS.FORM.EXP.LP2 2.BPS.FORM.EXP.LP3 2.BPS.FORM.EXP.LP4 2.BPS.FORM.EXP.LP5 2.BPS.FORM.EXP.LP6 2.BPS.FORM.EXP.LP7</p>
<b><u>Enduring UNDERSTANDING # 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><a href="#">Rhythm</a></p> <ul style="list-style-type: none"> <li>half notes/rests</li> </ul> <p><a href="#">Melody</a></p> <ul style="list-style-type: none"> <li>do, mi, sol, la</li> </ul> <p><a href="#">Expressive characteristics</a> <a href="#">Form</a></p> <ul style="list-style-type: none"> <li>ABB</li> <li>ABC</li> <li>call and response</li> </ul> <p>Timbre</p> <ul style="list-style-type: none"> <li>child – boy</li> <li>child – girl</li> </ul>	<p><b>MU.2.C.3.1<sup>BAC</sup> Discuss why musical characteristics are important when forming and discussing opinions about music.</b></p> <ul style="list-style-type: none"> <li>define musical characteristics, i.e. rhythm, melody, expressive characteristics, form, timbre, instrumentation.</li> <li>describe musical characteristics and how they aid in forming one’s opinion of a piece of music.</li> <li>share personal impressions of a piece of music during a teacher-led discussion.</li> <li>discuss why pieces may evoke certain feelings or moods and how the musical characteristics help in conveying those feelings or moods.</li> </ul>	<p>2.BPS.FORM.EXP.LP1 2.BPS.FORM.EXP.LP2 2.BPS.FORM.EXP.LP3 2.BPS.FORM.EXP.LP4 2.BPS.FORM.EXP.LP5 2.BPS.FORM.EXP.LP6 2.BPS.FORM.EXP.LP7</p>

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Form <ul style="list-style-type: none"> <li>• ABB</li> <li>• ABC</li> <li>• call and response</li> </ul> Phrases Patterns	<b>MU.2.O.1.2<sup>IR</sup> Identify the form of a simple piece of music.</b> <ul style="list-style-type: none"> <li>• explore form through purposeful movement.</li> <li>• identify same and different phrases.</li> <li>• recognize patterns in a sequence.</li> </ul>	2.BPS.FORM.EXP.LP5 2.BPS.FORM.EXP.LP6 2.BPS.FORM.EXP.LP7
<b><u>Enduring UNDERSTANDING # 3:</u> Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Expressive characteristics <ul style="list-style-type: none"> <li>• <i>ff, pp</i></li> <li>• crescendo, decrecendo</li> </ul>	<b>MU.2.O.3.1<sup>ER</sup> Describe changes in tempo and dynamics within a musical work.</b> <ul style="list-style-type: none"> <li>• explore changes in tempo and dynamics in a selected piece of music through purposeful movement.</li> <li>• identify and discuss expressive characteristics of music.</li> <li>• 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.</li> </ul>	2.BPS.FORM.EXP.LP2 2.BPS.FORM.EXP.LP3 2.BPS.FORM.EXP.LP4 2.BPS.FORM.EXP.LP5 2.BPS.FORM.EXP.LP6 2.BPS.FORM.EXP.LP7

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<p><a href="#">Form</a>                      Repetition                      Rhyming                      Poetry                      Phrase</p>	<p><b>MU.2.H.3.1<sup>BAC</sup> Perform and compare patterns, aurally and visually, found in songs, finger plays, or rhymes to gain a foundation for exploring patterns in other contexts.</b></p> <ul style="list-style-type: none"> <li>• listen to or read a poem, song, story, or chant.</li> <li>• perform a selected poem, song, story, or chant.</li> <li>• discover patterns in selected pieces.</li> <li>• create a visual representation of patterns.</li> <li>• make a connection between patterns found in the selected piece and those in the student’s world.</li> </ul>	<p>2.BPS.FORM.EXP.LP2                      2.BPS.FORM.EXP.LP4                      2.BPS.FORM.EXP.LP5                      2.BPS.FORM.EXP.LP6                      2.BPS.FORM.EXP.LP7</p>

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
<p>Expressive characteristics                      Movement</p> <ul style="list-style-type: none"> <li>• body levels</li> <li>• fast/slow</li> <li>• lyrical/percussive</li> </ul> <p>Share thoughts/feelings</p>	<p><b>DA.2.O.3.1<sup>BAC</sup> Use movement to interpret feelings, stories, pictures, and songs.</b></p> <ul style="list-style-type: none"> <li>• explore chants, stories, singing games, and folk dances from various cultures using movement.</li> <li>• discuss how each person can have different feelings for a selected piece of music.</li> <li>• discuss how movement can express feelings.</li> </ul>	<p>2.BPS.FORM.EXP.LP1                      2.BPS.FORM.EXP.LP2                      2.BPS.FORM.EXP.LP3                      2.BPS.FORM.EXP.LP4                      2.BPS.FORM.EXP.LP5                      2.BPS.FORM.EXP.LP6                      2.BPS.FORM.EXP.LP7</p>

<p>Beat groupings and metric stress</p> <p>Patterns</p> <ul style="list-style-type: none"> <li>form, meter, phrasing, sequencing, and instrumentation</li> </ul>	<p><b>MAFS.K12.MP.7.1<sup>BAC</sup> Look for and make use of structure. Proficient students look closely to discern a pattern or structure. They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects.</b></p> <ul style="list-style-type: none"> <li>utilize pattern recognition to memorize music.</li> <li>reorganize performance practices according to given rhythmic hierarchies</li> <li>recognize patterns through music theory and utilize the information in rehearsal, individual practice, and performance.</li> <li>recognize the function of lines and spaces of the staff as the means of visually representing pitch.</li> <li>understand rhythmic relationships regarding time signature classification.</li> </ul>	<p>2.BPS.FORM.EXP.LP1 2.BPS.FORM.EXP.LP2 2.BPS.FORM.EXP.LP3 2.BPS.FORM.EXP.LP4 2.BPS.FORM.EXP.LP5 2.BPS.FORM.EXP.LP6 2.BPS.FORM.EXP.LP7</p>
<p>Folk dance</p> <p>Line dance</p> <p>Dance configurations</p>	<p><b>PE.2.M.1.9<sup>BAC</sup> Perform one folk or line dance accurately.</b></p>	<p>2.BPS.FORM.EXP.LP3 2.BPS.FORM.EXP.LP5 2.BPS.FORM.EXP.LP6 2.BPS.FORM.EXP.LP7</p>

🎵 **THIRD GRADE** – 3<sup>rd</sup> *Nine Weeks* (1<sup>st</sup> 2<sup>nd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Movement Compare and contrast Cultural context Historical background Conduct	<b>MU.3.C.1.2<sup>BAC</sup> Respond to a musical work in a variety of ways and compare individual interpretations.</b> <ul style="list-style-type: none"> <li>• use purposeful movement to interpret selected pieces of music.</li> <li>• dramatize or make a visual representation of one’s interpretation of the selected piece.</li> <li>• compare and contrast one’s own interpretation with other students’ interpretations.</li> </ul>	3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP6
<b><u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Expressive characteristics</u> <ul style="list-style-type: none"> <li>• ritardando</li> <li>• accelerando</li> <li>• <i>mf, mp, sfz</i></li> </ul> <u>Rhythm</u> <u>Form</u> <ul style="list-style-type: none"> <li>• verse and refrain</li> <li>• ABABA</li> <li>• sequence</li> </ul> Timbre Harmony Style <ul style="list-style-type: none"> <li>• world music</li> </ul>	<b>MU.3.C.3.1<sup>BAC</sup> Identify musical characteristics and elements within a piece of music when discussing the value of the work.</b> <ul style="list-style-type: none"> <li>• describe musical characteristics of the selection that enhance lyrics and/or communicate an idea or emotion.</li> <li>• describe why some musical characteristics are effective in conveying a composer’s ideas.</li> <li>• identify and respect differing values and tastes in music.</li> </ul>	3.BPS.FORM.EXP.LP1 3.BPS.FORM.EXP.LP2 3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP5 3.BPS.FORM.EXP.LP6

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Rehearsal technique <ul style="list-style-type: none"> <li>• parts of a round</li> <li>• parts of a layered work</li> </ul> <a href="#">Melody</a> <a href="#">Form</a> <ul style="list-style-type: none"> <li>• repeat sign</li> <li>• introduction</li> <li>• coda</li> <li>• verse and refrain</li> </ul>	<b>MU.3.S.2.1<sup>ER</sup> Identify patterns in songs to aid the development of sequencing and memorization skills.</b> <ul style="list-style-type: none"> <li>• discuss strategies for memorizing music.</li> <li>• analyze elements of the piece, including form, rhythm, and melody, to recognize patterns and sequences that will aid in memorization.</li> <li>• create a mental or visual image of the form of the selected piece, e.g., listening map, sequence.</li> <li>• perform a piece from memory.</li> </ul>	3.BPS.FORM.EXP.LP1 3.BPS.FORM.EXP.LP2 3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP5 3.BPS.FORM.EXP.LP6

## Big Idea: ORGANIZATIONAL STRUCTURE

<b>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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<p><a href="#">Rhythm</a> <a href="#">Melody</a> <a href="#">Harmony</a></p> <ul style="list-style-type: none"> <li>• melody alone</li> <li>• melody with accompaniment</li> <li>• ostinato</li> </ul> <p><a href="#">Expressive characteristics</a> <a href="#">Form</a></p> <ul style="list-style-type: none"> <li>• rondo</li> <li>• introduction</li> <li>• coda</li> <li>• AB, ABA, ABABA</li> <li>• call and response</li> <li>• verse and refrain</li> </ul> <p>Timbre</p>	<p><b>MU.3.O.1.1<sup>ER</sup> Identify, using correct music vocabulary, the elements in a musical work.</b></p> <ul style="list-style-type: none"> <li>• explore basic elements of music through body percussion, movement, and playing instruments, i.e. rhythm, melody, harmony, form, timbre.</li> <li>• describe expressive characteristics using appropriate vocabulary.</li> </ul>	<p>3.BPS.FORM.EXP.LP1 3.BPS.FORM.EXP.LP2 3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP5 3.BPS.FORM.EXP.LP6</p>
<p><a href="#">Form</a></p>	<p><b>MU.3.O.1.2<sup>ER</sup> Identify and describe the musical form of a familiar song.</b></p> <ul style="list-style-type: none"> <li>• sing or play age-appropriate songs with proper technique.</li> <li>• explore form through purposeful movement.</li> <li>• analyze the structure of a piece.</li> <li>• describe form using traditional or nontraditional notation.</li> </ul>	<p>3.BPS.FORM.EXP.LP1 3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP6</p>



**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
<u>Expressive characteristics</u> <ul style="list-style-type: none"> <li>• ritardando</li> <li>• accelerando</li> <li>• <i>mf, mp, sfz</i></li> </ul>	<b>MU.3.O.3.1<sup>IR</sup> Describe how tempo and dynamics can change the mood or emotion of a piece of music.</b> <ul style="list-style-type: none"> <li>• explore changes in tempo and dynamics in a selected piece of music through purposeful movement.</li> <li>• identify musical vocabulary in pieces of music.</li> <li>• describe how expressive qualities are used to convey feelings, images, moods, and events through music.</li> </ul>	3.BPS.FORM.EXP.LP1 3.BPS.FORM.EXP.LP2 3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP5

### 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
<u>Melody</u> <u>Form</u> Movement	<b>MU.3.H.3.1<sup>IR</sup> 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.</b> <ul style="list-style-type: none"> <li>• identify common vocabulary and elements within and among dance, theatre, music, and the visual arts, e.g. pulse, rhythm, fluency.</li> <li>• actively listen to various pieces and analyze the form, patterns, and melodic line, using correct music vocabulary.</li> <li>• 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, lyrics and language arts.</li> </ul>	3.BPS.FORM.EXP.LP1 3.BPS.FORM.EXP.LP2 3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP5 3.BPS.FORM.EXP.LP6

## Additional Benchmarks

KNOW:	DO:	Reference
Beat groupings and metric stress Patterns <ul style="list-style-type: none"> <li>• form, meter, phrasing, sequencing, and instrumentation</li> </ul>	<p><b>MAFS.K12.MP.7.1<sup>BAC</sup> Look for and make use of structure. Proficient students look closely to discern a pattern or structure. They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects.</b></p> <ul style="list-style-type: none"> <li>• utilize pattern recognition to memorize music.</li> <li>• reorganize performance practices according to given rhythmic hierarchies</li> <li>• recognize patterns through music theory and utilize the information in rehearsal, individual practice, and performance.</li> <li>• recognize the function of lines and spaces of the staff as the means of visually representing pitch.</li> <li>• understand rhythmic relationships regarding time signature classification.</li> </ul>	3.BPS.FORM.EXP.LP1 3.BPS.FORM.EXP.LP2 3.BPS.FORM.EXP.LP3 3.BPS.FORM.EXP.LP4 3.BPS.FORM.EXP.LP5 3.BPS.FORM.EXP.LP6
Dance configurations	<p><b>PE.3.M.1.10<sup>BAC</sup> Perform one dance accurately and with good technique.</b></p> <ul style="list-style-type: none"> <li>• <b>Perform one dance accurately and with good technique.</b></li> </ul>	3.BPS.FORM.EXP.LP6

🎵 **FOURTH GRADE** – 3<sup>rd</sup> Nine Weeks (1<sup>st</sup> 2<sup>nd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b>* Resources</b>
<p><a href="#">Expressive characteristics</a></p> <ul style="list-style-type: none"> <li>• Andante, Allegro, Adagio</li> <li>• emotion</li> </ul> <p>Timbre</p> <ul style="list-style-type: none"> <li>• instrument families</li> <li>• voice parts</li> </ul> <p><a href="#">Form</a></p> <p>Listening strategies</p> <ul style="list-style-type: none"> <li>• patterns</li> </ul> <p>memory connections</p>	<p><b>MU.4.C.1.2<sup>ER</sup> Describe, using correct music vocabulary, what is heard in a specific musical work.</b></p> <ul style="list-style-type: none"> <li>• actively listen to and analyze a composition to identify movement of melodic line and repeated and contrasting patterns.</li> <li>• describe expressive elements of the piece, such as dynamics, tempo, etc.</li> <li>• identify vocal and instrumental, e.g., brass, woodwind, percussion, strings.</li> </ul>	<p>4.BPS.FORM.EXP.LP1 4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP5 4.BPS.FORM.EXP.LP6</p>
<b><u>Enduring UNDERSTANDING # 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><a href="#">Expressive characteristics</a></p> <p>Timbre</p> <p>Instrumentation</p>	<p><b>MU.4.C.3.1<sup>BAC</sup> Describe characteristics that make various musical works appealing.</b></p> <ul style="list-style-type: none"> <li>• identify musical characteristics of a selection that enhance lyrics and/or communicate an idea or emotion.</li> <li>• 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.</li> <li>• identify and respect differing values and tastes in music.</li> </ul>	<p>4.BPS.FORM.EXP.LP1 4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP5 4.BPS.FORM.EXP.LP6</p>

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b><u>Enduring UNDERSTANDING # 1</u>: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Form</u> <ul style="list-style-type: none"> <li>• interlude/bridge</li> <li>• introduction</li> </ul>	<b>MU.4.S.1.3<sup>BAC</sup> Arrange a familiar song for voices or instruments by manipulating form.</b> <ul style="list-style-type: none"> <li>• sing or play age-appropriate songs with proper technique.</li> <li>• recognize patterns and analyze form of a selected piece.</li> <li>• arrange a selected piece for performance by altering form.</li> </ul>	4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3
<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Rehearsal techniques <ul style="list-style-type: none"> <li>• keywords</li> <li>• repetition</li> <li>• patterns</li> <li>• parts of a round</li> </ul> <u>Form</u> <ul style="list-style-type: none"> <li>• interlude/bridge</li> <li>• introduction</li> </ul> <u>Expressive characteristics</u>	<b>MU.4.S.2.1<sup>EP</sup> Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.</b> <ul style="list-style-type: none"> <li>• analyze elements of the piece, including chord structure and form, to recognize patterns and sequences that will aid in memorization.</li> <li>• interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression when performing.</li> <li>• discuss strategies for memorizing music, e.g., listening map.</li> <li>• perform a selected piece from memory.</li> </ul>	4.BPS.FORM.EXP.LP1 4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP4 4.BPS.FORM.EXP.LP6

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<p>Style (genre)</p> <ul style="list-style-type: none"> <li>• salsa</li> <li>• Pacific Island</li> <li>• Aboriginal</li> <li>• Classical</li> <li>• Baroque</li> <li>• Classical</li> </ul> <p>Timbre</p>	<p><b>MU.4.O.1.1<sup>IR</sup> Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.</b></p> <ul style="list-style-type: none"> <li>• classify selected exemplary works from various historical periods by genre, style, and composer.</li> <li>• actively listen to selected pieces and identify characteristic musical elements.</li> <li>• compare and contrast musical elements of selected pieces, e.g., rhythm, timbre, form, harmony, meter, dynamics, tempo.</li> <li>• explain how the use of specific musical elements is characteristic of music from various styles.</li> </ul>	<p>4.BPS.FORM.EXP.LP1 4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP4 4.BPS.FORM.EXP.LP6</p>
<b><u>Enduring UNDERSTANDING # 3:</u> Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<p><u>Expressive characteristics</u></p> <ul style="list-style-type: none"> <li>• mood/emotion</li> <li>• ritardando</li> <li>• accelerando</li> <li>• phrasing</li> <li>• articulation</li> </ul> <p>Dynamics</p> <p>Timbre</p>	<p><b>MU.4.O.3.1<sup>IR</sup> Identify how expressive elements and lyrics affect the mood or emotion of a song.</b></p> <ul style="list-style-type: none"> <li>• actively listen to selected piece and identify expressive elements.</li> <li>• perform songs using expressive elements.</li> <li>• discuss the meaning of a song’s lyrics.</li> <li>• identify the mood and/or emotion of a piece.</li> <li>• describe how expressive elements convey a composer’s intent regarding mood and/or emotion.</li> </ul> <p><b>MU.4.O.3.2<sup>EP</sup> Apply expressive elements to a vocal or instrumental piece and, using correct music vocabulary, explain one’s choices.</b></p> <ul style="list-style-type: none"> <li>• identify expressive elements of music.</li> <li>• examine a selected piece and choose expressive elements appropriate to the style of music.</li> <li>• sing or play classroom and ethnic instruments with expression and style.</li> <li>• describe choices using appropriate vocabulary.</li> </ul>	<p>4.BPS.FORM.EXP.LP1 4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP5 4.BPS.FORM.EXP.LP6</p> <p>4.BPS.FORM.EXP.LP1 4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP6</p>

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Historical periods <ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• 20<sup>th</sup> Century</li> <li>• 21<sup>st</sup> Century</li> </ul> Timbre	<b>MU.4.H.1.2<sup>NTK</sup> Describe the influence of selected composers on the musical works and practices or traditions of their time.</b> <ul style="list-style-type: none"> <li>• identify important composers who influenced various periods in music.</li> <li>• describe the roles and importance of composers in various cultures.</li> <li>• discuss important events and compositions in the life of a composer.</li> <li>• explain how a composer influenced a specific time period or genre of music, e.g., Beethoven-symphony, Strauss-waltz, Sousa-march, Tchaikovsky-ballet.</li> </ul>	4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP5 4.BPS.FORM.EXP.LP6
<b>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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Movement <ul style="list-style-type: none"> <li>• body levels</li> <li>• lyrical/percussive</li> <li>• folk dance</li> </ul> <a href="#">Form</a> Historical connections Cultural connections Physics of sound <ul style="list-style-type: none"> <li>• frequency</li> <li>• vibration</li> </ul>	<b>MU.4.H.3.1<sup>IR</sup> 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.</b> <ul style="list-style-type: none"> <li>• identify and describe elements within and among dance, theatre, music, and the visual arts.</li> <li>• describe ways in which the subject matter of other disciplines is related to music.</li> <li>• 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, patterns (rhythmic, numeric), fractions, repetition.</li> <li>• actively participate in choral reading exercises to reinforce fluent reading.</li> </ul>	4.BPS.FORM.EXP.LP4 4.BPS.FORM.EXP.LP5 4.BPS.FORM.EXP.LP6

## Additional Benchmarks

KNOW:	DO:	Reference
Beat groupings and metric stress Patterns <ul style="list-style-type: none"> <li>• form, time signatures, phrasing, sequencing, key centers, harmonic structure, voicing, and instrumentation</li> </ul>	<b>MAFS.K12.MP.7.1<sup>BAC</sup> Look for and make use of structure. Proficient students look closely to discern a pattern or structure. They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects.</b> <ul style="list-style-type: none"> <li>• utilize pattern recognition to memorize music.</li> <li>• reorganize performance practices according to given rhythmic hierarchies.</li> <li>• recognize patterns through music theory and utilize the information in rehearsal, individual practice, and performance.</li> <li>• recognize the function of lines and spaces of the staff (including the addition of ledger lines) as the means of visually representing pitch.</li> <li>• understand rhythmic relationships regarding time signature classification.</li> </ul>	4.BPS.FORM.EXP.LP1 4.BPS.FORM.EXP.LP2 4.BPS.FORM.EXP.LP3 4.BPS.FORM.EXP.LP4 4.BPS.FORM.EXP.LP6
Folk dance Dance configurations	<b>PE.4.M.1.10<sup>BAC</sup> Perform two or more dances accurately.</b>	4.BPS.FORM.EXP.LP4 4.BPS.FORM.EXP.LP6

🎵 **FIFTH GRADE** – 3<sup>rd</sup> Nine Weeks (1<sup>st</sup> 2<sup>nd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1:</u> Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Expressive characteristics</u> <u>Form</u> Timbre Performance techniques Listening strategies <ul style="list-style-type: none"> <li>• patterns</li> <li>• memory connections</li> </ul> Lyrics	<b>MU.5.C.1.2<sup>IR</sup> Hypothesize and discuss, using correct music vocabulary, the composer’s intent for a specific musical work.</b> <ul style="list-style-type: none"> <li>• discuss historical events that occurred during the composer’s time period.</li> <li>• develop a vocabulary to describe expressive elements and style which contribute to the piece.</li> <li>• 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.</li> </ul>	5.BPS.FORM.EXP.LP4
<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Performance techniques <ul style="list-style-type: none"> <li>• diction</li> </ul>	<b>MU.5.C.2.2<sup>IR</sup> Describe changes, using correct music vocabulary, in one’s own and/or others’ performance over time.</b> <ul style="list-style-type: none"> <li>• identify what elements constitute a good performance.</li> <li>• employ a checklist or rubric to evaluate a performance.</li> <li>• discuss methods of purposeful practice to improve performances.</li> </ul>	5.BPS.FORM.EXP.LP2
<b><u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Style period (Genre): <ul style="list-style-type: none"> <li>• Baroque</li> <li>• Classical</li> <li>• Romantic</li> <li>• 20<sup>th</sup> Century</li> <li>• 21<sup>st</sup> Century</li> </ul> Exemplar	<b>MU.5.C.3.1<sup>IR</sup> Develop criteria to evaluate an exemplary musical work from a specific period or genre.</b> <ul style="list-style-type: none"> <li>• identify expressive and stylistic elements specific to a period or genre of music.</li> <li>• develop a checklist or rubric to evaluate a selected piece.</li> <li>• identify characteristics of exemplary musical works, e.g., withstood the test of time, others have used as a pattern, innovation of a new technique, new uses of instruments, mastery of style and techniques, the ability to evoke emotion.</li> </ul>	5.BPS.FORM.EXP.LP3



## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b><u>Enduring UNDERSTANDING # 1</u>: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<p><a href="#">Form</a></p> <ul style="list-style-type: none"> <li>• question, answer</li> <li>• AB, ABA, AABA</li> <li>• verse and refrain</li> <li>• repeat sign</li> <li>• D.C. al Fine</li> <li>• Introduction</li> <li>• Coda</li> <li>• ABACA (rondo)</li> </ul> <p><a href="#">Expressive characteristics</a></p> <p>Lyrics</p> <p><a href="#">Rhythm</a></p> <p>Timbre</p> <ul style="list-style-type: none"> <li>• voices</li> <li>• found sounds</li> </ul>	<p><b>MU.5.S.1.3<sup>BAC</sup> Arrange a familiar song by manipulating specified aspects of music.</b></p> <ul style="list-style-type: none"> <li>• analyze the structure of a familiar song.</li> <li>• identify musical elements one can manipulate.</li> <li>• arrange a song by altering one or more musical elements.</li> </ul>	<p>5.BPS.FORM.EXP.LP3</p>

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<u>Form</u> Performance techniques <ul style="list-style-type: none"> <li>• chunking</li> <li>• repetition</li> <li>• break down rhythms and notes, sequence back together</li> </ul> <u>Expressive characteristics</u> <u>Melody</u> <ul style="list-style-type: none"> <li>• phrases</li> </ul>	<b>MU.5.S.2.1<sup>BAC</sup> Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.</b> <ul style="list-style-type: none"> <li>• analyze elements of a piece, including chord structure and form, to recognize patterns and sequences that will aid in memorization.</li> <li>• interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression when performing.</li> <li>• create a mental or visual image of the piece, e.g., listening map, checklist.</li> <li>• discuss strategies for memorizing music.</li> <li>• perform a selected piece from memory.</li> </ul>	5.BPS.FORM.EXP.LP1 5.BPS.FORM.EXP.LP2 5.BPS.FORM.EXP.LP3

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<u>Rhythm</u> <u>Melody</u> <u>Form</u> Timbre Style (Genre) <ul style="list-style-type: none"> <li>• nationalistic</li> <li>• Classical</li> <li>• Baroque</li> <li>• Romantic</li> <li>• rap</li> <li>• rock</li> </ul>	<b>MU.5.O.1.1<sup>IR</sup> Analyze, using correct music vocabulary, the use of musical elements in various styles of music as a foundation for understanding the creative process.</b> <ul style="list-style-type: none"> <li>• describe diverse styles of popular, folk, classical, and world music using appropriate vocabulary.</li> <li>• actively listen to and analyze a composition to identify meter, rhythmic and melodic elements, form, and tonality.</li> <li>• describe the influence of musical elements on the creation of a new piece.</li> </ul>	5.BPS.FORM.EXP.LP1 5.BPS.FORM.EXP.LP2 5.BPS.FORM.EXP.LP3 5.BPS.FORM.EXP.LP4

<b><u>Enduring UNDERSTANDING # 3:</u> Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Expressive characteristics</u> Performance techniques <ul style="list-style-type: none"> <li>• articulation</li> <li>• phrasing</li> <li>• texture</li> </ul>	<b>MU.5.O.3.1<sup>BAC</sup> Examine and explain how expressive elements, when used in a selected musical work, affect personal response.</b> <ul style="list-style-type: none"> <li>• identify musical characteristics of a selection that enhance lyrics and communicate ideas, meanings, or emotion.</li> <li>• explain how musical preferences reflect one’s personal experiences.</li> <li>• identify and respect differing values and tastes in music.</li> </ul>	5.BPS.FORM.EXP.LP1 5.BPS.FORM.EXP.LP2 5.BPS.FORM.EXP.LP4
<u>Expressive characteristics</u> Performance techniques Style <ul style="list-style-type: none"> <li>• well known Romantic</li> <li>• 20<sup>th</sup> Century</li> <li>• 21<sup>st</sup> Century</li> <li>• Baroque</li> <li>• Nationalistic</li> <li>• rap</li> </ul>	<b>MU.5.O.3.2<sup>EP</sup> Perform expressive elements in a vocal or instrumental piece as indicated by the score and/or conductor.</b> <ul style="list-style-type: none"> <li>• respond to the tempo, dynamics, and expressive cues of a conductor.</li> <li>• interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression when performing.</li> <li>• perform on classroom and ethnic instruments with expression and style appropriate to the music.</li> </ul>	5.BPS.FORM.EXP.LP1 5.BPS.FORM.EXP.LP2 5.BPS.FORM.EXP.LP3 5.BPS.FORM.EXP.LP4

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><u>Rhythm</u></p> <ul style="list-style-type: none"> <li>• duple meter 2/4, 4/4</li> <li>• triple meter 3/4</li> </ul> <p>Cultural background</p> <ul style="list-style-type: none"> <li>• aural/oral traditions</li> <li>• principal drumming patterns</li> </ul> <p>Timbre</p> <ul style="list-style-type: none"> <li>• indigenous instruments</li> </ul> <p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• major/minor tonality</li> </ul> <p>Improvisation</p>	<p><b>MU.5.H.1.3<sup>IR</sup> Compare stylistic and musical features in works originating from different cultures.</b></p> <ul style="list-style-type: none"> <li>• classify selected works from various cultures by style.</li> <li>• explain how use of specific musical elements is characteristic of music from various world cultures, e.g., language, folk melodies, texture.</li> <li>• compare musical elements from different cultures using a graphic organizer.</li> </ul>	<p>5.BPS.FORM.EXP.LP2</p>
<b>Enduring UNDERSTANDING # 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p>Periods</p> <p>Historical context</p> <p>Cultural background</p> <p>Timbre</p> <ul style="list-style-type: none"> <li>• instrument families</li> <li>• ensembles</li> </ul>	<p><b>MU.5.H.2.1<sup>IR</sup> Examine the contributions of musicians and composers for a specific historical period.</b></p> <ul style="list-style-type: none"> <li>• identify important composers, songwriters, and performers who influenced various historical periods, e.g., classical, early American, 20<sup>th</sup> and 21<sup>st</sup> Century.</li> <li>• classify selected exemplary works from various historical periods by genre, style, and composer, i.e. <i>It Don't Mean a Thing</i> – Ellington.</li> </ul>	<p>5.BPS.FORM.EXP.LP2 5.BPS.FORM.EXP.LP3 5.BPS.FORM.EXP.LP4</p>

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Financial impact on: <ul style="list-style-type: none"> <li>• community</li> <li>• artist</li> <li>• local businesses</li> <li>• venue</li> </ul>	<b>MU.5.F.2.2<sup>IR</sup> Explain why live performances are important to the career of the artist and the success of performance venues.</b> <ul style="list-style-type: none"> <li>• discuss the financial impact of performances for the artist and venue.</li> <li>• describe ways that live performance contributes to success of the artist, e.g., advertising, name recognition, sporting event appearances.</li> </ul>	5.BPS.FORM.EXP.LP4

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
Beat groupings and metric stress Patterns <ul style="list-style-type: none"> <li>• form, time signatures, phrasing, sequencing, key centers, harmonic structure, voicing, and instrumentation</li> </ul>	<b>MAFS.K12.MP.7.1<sup>BAC</sup> Look for and make use of structure. Proficient students look closely to discern a pattern or structure. They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects.</b> <ul style="list-style-type: none"> <li>• utilize pattern recognition to memorize music.</li> <li>• reorganize performance practices according to given rhythmic hierarchies.</li> <li>• recognize patterns through music theory and utilize the information in rehearsal, individual practice, and performance.</li> <li>• recognize the function of lines and spaces of the staff (including the addition of ledger lines) as the means of visually representing pitch.</li> <li>• understand rhythmic relationships regarding time signature classification.</li> </ul>	5.BPS.FORM.EXP.LP1 5.BPS.FORM.EXP.LP2 5.BPS.FORM.EXP.LP3 5.BPS.FORM.EXP.LP4

🎵 **SIXTH GRADE** – 3<sup>rd</sup> Nine Weeks (1<sup>st</sup> 2<sup>nd</sup> 4<sup>th</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<a href="#">Expression markings</a> Opinion Predict Interpret Historical context Cultural background	<b>MU.68.C.1.2<sup>NTK</sup> Compare, using correct music vocabulary, the aesthetic impact of a performance to one’s own hypothesis of the composer’s intent.</b> <ul style="list-style-type: none"> <li>list musical words to describe expressive elements in a piece of music.</li> <li>predict the composer’s intent based on historical context, title of piece, rhythmic patterns, and expression markings.</li> <li>compare and contrast musical elements heard on a recording with markings on the score.</li> </ul>	6.BPS.FORM.EXP.LP1 6.BPS.FORM.EXP.LP6
<b><u>Enduring UNDERSTANDING # 2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</u></b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Performance techniques <ul style="list-style-type: none"> <li>blend</li> <li>balance</li> <li>accurate intonation</li> <li>phrasing</li> </ul> <a href="#">Rhythm</a>	<b>MU.68.C.2.1<sup>NTK</sup> Critique personal performance, experiment with a variety of solutions, and make appropriate adjustments with guidance from teachers and peers.</b> <ul style="list-style-type: none"> <li>identify characteristics that create a quality performance.</li> <li>evaluate a personal performance based on teacher- or student-created criteria.</li> <li>use purposeful practice based on evaluation to improve one’s performance.</li> </ul>	6.BPS.FORM.EXP.LP1 6.BPS.FORM.EXP.LP3 6.BPS.FORM.EXP.LP4 6.BPS.FORM.EXP.LP5 6.BPS.FORM.EXP.LP6
<a href="#">Expression markings</a> Performance technique <ul style="list-style-type: none"> <li>sonority</li> <li>ensemble playing</li> </ul> Rehearsal techniques <ul style="list-style-type: none"> <li>repeat</li> <li>break down rhythms and notes, sequence back together</li> </ul> Constructive critique	<b>MU.68.C.2.2<sup>IR</sup> Critique, using correct music vocabulary, changes in one’s own or others’ musical performance resulting from practice or rehearsal.</b> <ul style="list-style-type: none"> <li>evaluate one’s performance and the performances of others using previously developed criteria.</li> <li>apply feedback to improve further development of one’s own performance.</li> <li>analyze and discuss specific improvements made through rehearsal and practice.</li> </ul>	6.BPS.FORM.EXP.LP2 6.BPS.FORM.EXP.LP4 6.BPS.FORM.EXP.LP5 6.BPS.FORM.EXP.LP6

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b><u>Enduring UNDERSTANDING # 1</u>: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<p><u>Form</u></p> <ul style="list-style-type: none"> <li>• repeat sign</li> <li>• D.C. al fine</li> <li>• Introduction</li> <li>• Coda</li> <li>• rondo</li> <li>• theme and variation</li> </ul> <p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• major/minor tonality</li> <li>• solfeggio (do-ti)</li> <li>• ascending/descending</li> <li>• steps, skips, repeated notes</li> </ul> <p><u>Harmony</u></p> <ul style="list-style-type: none"> <li>• melody alone</li> <li>• melody with harmony</li> <li>• ostinato</li> </ul> <p><u>Rhythm</u></p> <ul style="list-style-type: none"> <li>• duple meter 2/4, 4/4</li> <li>• triple meter <math>\frac{3}{4}</math></li> <li>• time signature</li> <li>• dotted half note</li> <li>• sixteenth notes</li> </ul> <p>Timbre</p>	<p><b>MU.68.S.1.3<sup>BAC</sup> Arrange a short musical piece by manipulating melody, form, rhythm, and/or voicing.</b></p> <ul style="list-style-type: none"> <li>• analyze the structure, e.g., form, chord progression, of a familiar song.</li> <li>• identify musical elements one can manipulate.</li> <li>• manipulate melody by changing mode and/or direction.</li> <li>• manipulate form by adding variations or rearranging sections.</li> <li>• change meter and/or note value.</li> <li>• add harmony to a given melody.</li> </ul>	<p>6.BPS.FORM.EXP.LP4 6.BPS.FORM.EXP.LP5</p>

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Rhythm</a> <a href="#">Melody</a> <a href="#">Harmony</a> <a href="#">Form</a> Timbre <ul style="list-style-type: none"> <li>• instrument families</li> <li>• ensembles: chorus, band, orchestra</li> </ul> Performer Articulation	<b>MU.68.O.1.1<sup>IR</sup> Compare performances of a musical work to identify artistic choices made by performers.</b> <ul style="list-style-type: none"> <li>• use age-appropriate vocabulary to identify elements artists use to express a piece of music.</li> <li>• compare and contrast interpretations of similar works, e.g., type of performer/ensemble, articulation.</li> <li>• justify a particular preference for a piece of music.</li> <li>• make artistic choices for a selected piece and perform for selected audience.</li> <li>• compare one’s own performance to another performance.</li> </ul>	6.BPS.FORM.EXP.LP2 6.BPS.FORM.EXP.LP3 6.BPS.FORM.EXP.LP4 6.BPS.FORM.EXP.LP5 6.BPS.FORM.EXP.LP6
<b><u>Enduring UNDERSTANDING # 3</u>: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expression markings</a> <ul style="list-style-type: none"> <li>• phrasing</li> <li>• articulation</li> </ul> <a href="#">Harmony</a> Timbre Orchestration Scales	<b>MU.68.O.3.1<sup>ER</sup> Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.</b> <ul style="list-style-type: none"> <li>• identify musical characteristics of a selection that enhance lyrics and communicate ideas, meanings, and/or emotion, e.g. tempo, expression, harmonic structure.</li> <li>• explain how various instruments convey a specific thought, mood, or emotion through timbre and tone quality.</li> <li>• describe how composers use expression and instruments to create a picture or convey specific ideas, e.g., Saint-Saëns – “Carnival of the Animals”.</li> </ul>	6.BPS.FORM.EXP.LP1 6.BPS.FORM.EXP.LP6



## Additional Benchmarks

KNOW:	DO:	Reference
<p>Beat groupings and metric stress</p> <p>Patterns</p> <ul style="list-style-type: none"> <li>• form, time signatures, phrasing, sequencing, key centers, harmonic structure, voicing, and instrumentation</li> </ul>	<p><b>MAFS.K12.MP.7.1<sup>BAC</sup> Look for and make use of structure. Proficient students look closely to discern a pattern or structure. They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects.</b></p> <ul style="list-style-type: none"> <li>• utilize pattern recognition to memorize music.</li> <li>• reorganize performance practices according to given rhythmic hierarchies.</li> <li>• recognize patterns through music theory and utilize the information in rehearsal, individual practice, and performance.</li> <li>• recognize the function of lines and spaces of the staff (including the addition of ledger lines) as the means of visually representing pitch.</li> <li>• understand rhythmic relationships regarding time signature classification.</li> </ul>	<p>6.BPS.FORM.EXP.LP1 6.BPS.FORM.EXP.LP2 6.BPS.FORM.EXP.LP3 6.BPS.FORM.EXP.LP4 6.BPS.FORM.EXP.LP5 6.BPS.FORM.EXP.LP6</p>

🎵 **KINDERGARTEN** – 4<sup>th</sup> Nine Weeks ([1<sup>st</sup>](#) [2<sup>nd</sup>](#) [3<sup>rd</sup>](#))

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><u>Enduring UNDERSTANDING # 3:</u> The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expressive characteristics</a> <ul style="list-style-type: none"> <li>mood</li> <li>feelings</li> </ul> Share personal impressions <ul style="list-style-type: none"> <li>like/dislike</li> <li>happy/sad</li> </ul>	<b>MU.K.C.3.1<sup>BAC</sup> Share opinions about selected pieces of music.</b> <ul style="list-style-type: none"> <li>describe feelings communicated through music.</li> <li>use simple criteria for evaluating performances.</li> <li>evaluate one’s own and others’ performances and describe what was successful.</li> </ul>	0.BPS.CREATE.LP1 0.BPS.CREATE.LP2 0.BPS.CREATE.LP7 0.BPS.CREATE.LP8

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Melody</a> <ul style="list-style-type: none"> <li>high/low</li> </ul> <a href="#">Rhythm</a> <a href="#">Form</a> <ul style="list-style-type: none"> <li>question/answer</li> </ul> Lyrics	<b>MU.K.S.1.1<sup>BAC C</sup> Improvise a response to a musical question sung or played by someone else.</b> <ul style="list-style-type: none"> <li>echo simple rhythmic patterns through speech, body percussion, singing, and/or playing.</li> <li>improvise a short rhythmic pattern in answer to a musical prompt.</li> <li>improvise a short melodic pattern in answer to a musical prompt.</li> </ul>	0.BPS.CREATE.LP1 0.BPS.CREATE.LP2 0.BPS.CREATE.LP3 0.BPS.CREATE.LP4 0.BPS.CREATE.LP6 0.BPS.CREATE.LP7 0.BPS.CREATE.LP8

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 1:</b> Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.		
<b>KNOW:</b>	<b>DO:</b>	Resources
Timbre <ul style="list-style-type: none"> <li>• found sounds</li> </ul> Movement <ul style="list-style-type: none"> <li>• manipulatives</li> <li>• props</li> <li>• creative play</li> </ul>	<b>MU.K.F.1.1<sup>BAC</sup> Respond to and explore music through creative play and found sounds in the music classroom.</b> <ul style="list-style-type: none"> <li>• act out stories and add sound effects or sound carpets.</li> <li>• explore vocal sounds, e.g., sirens, humming.</li> <li>• respond to music using manipulatives, such as scarves or props.</li> </ul>	0.BPS.CREATE.LP3 0.BPS.CREATE.LP4 0.BPS.CREATE.LP5 0.BPS.CREATE.LP7 0.BPS.CREATE.LP8

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	Reference
Movement <ul style="list-style-type: none"> <li>• games</li> <li>• play parties</li> <li>• finger plays</li> </ul> Keywords Rhyming	<b>LAFS.K.RL.4.10<sup>BAC</sup> Actively engage in group reading activities with purpose and understanding.</b> <ul style="list-style-type: none"> <li>• actively participate in group reading activities through stories, poems and charted song lyrics.</li> <li>• explore the similarities between music and language through simple songs finger plays and rhymes.</li> </ul>	0.BPS.CREATE.LP2
Movement <ul style="list-style-type: none"> <li>• games</li> <li>• play parties</li> <li>• finger plays</li> </ul> Keywords Rhyming	<b>LAFS.K.RL.1.2<sup>BAC</sup> Retell stories, including key details, and demonstrate understanding of their central message or lesson.</b> <ul style="list-style-type: none"> <li>• listen to a variety of stories, songs, nursery rhymes, and poems.</li> <li>• identify key details or words that demonstrate understanding.</li> <li>• Re-tell in one’s own words or using kinesthetic awareness the main idea of a selected work.</li> </ul>	0.BPS.CREATE.LP2
Expressive characteristics Share personal impressions <ul style="list-style-type: none"> <li>• like/dislike</li> <li>• happy/sad</li> </ul>	<b>TH.K.S.1.3<sup>BAC</sup> Describe personal preferences related to a performance.</b> <ul style="list-style-type: none"> <li>• describe feelings communicated through music.</li> <li>• share thoughts and personal impressions of a piece of music.</li> <li>• use simple criteria to evaluate performances.</li> </ul>	0.BPS.CREATE.LP5 0.BPS.CREATE.LP7 0.BPS.CREATE.LP8

Vibration Vocal sounds Instrumental sounds	<b>SC.K.P.10.1<sup>BAC</sup> Observe that things that make sound vibrate.</b> <ul style="list-style-type: none"> <li>• explore vibration through vocal sounds, e.g., humming, whispering, speaking, singing.</li> <li>• explore vibration through instruments, e.g., striking, strumming, shaking</li> </ul>	0.BPS.CREATE.LP3 0.BPS.CREATE.LP4 0.BPS.CREATE.LP5
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🎵 **FIRST GRADE** – 4<sup>th</sup> Nine Weeks (1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b>Enduring UNDERSTANDING # 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><a href="#">Expressive characteristics</a> Movement</p> <ul style="list-style-type: none"> <li>body levels</li> <li>Largo, Moderato, Presto</li> <li><i>f, p</i></li> <li>lyrical/percussive</li> <li>steady beat</li> </ul>	<p><b>MU.1.C.1.2<sup>BAC</sup> Respond to music from various sound sources to show awareness of differences in musical ideas.</b></p> <ul style="list-style-type: none"> <li>respond to selected expressive characteristics of music through purposeful movement.</li> <li>describe feelings and images communicated through music from various sound sources.</li> </ul>	<p>1.BPS.CREATE.LP1 1.BPS.CREATE.LP4 1.BPS.CREATE.LP5</p>

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b>Enduring UNDERSTANDING # 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><a href="#">Rhythm</a> <a href="#">Melody</a> <a href="#">Form</a></p> <ul style="list-style-type: none"> <li>ABA, AABA, ABCA, ABAC</li> </ul> <p>Echo</p>	<p><b>MU.1.S.1.2<sup>BAC C</sup> Create short melodic and rhythmic patterns based on teacher-established guidelines.</b></p> <ul style="list-style-type: none"> <li>echo short melodic and rhythmic patterns within a specified number of beats.</li> <li>respond to a four-beat musical question with a four-beat answer using la, sol, and mi, with quarter notes, quarter rests, and beamed eighth notes.</li> <li>create a short musical pattern within teacher-specified guidelines.</li> </ul>	<p>1.BPS.CREATE.LP1 1.BPS.CREATE.LP2 1.BPS.CREATE.LP3 1.BPS.CREATE.LP4 1.BPS.CREATE.LP5</p>

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b>Enduring UNDERSTANDING # 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expressive characteristics</a> Timbre Composer	<b>MU.1.H.1.2<sup>NTK R</sup> Explain the work of a composer.</b> <ul style="list-style-type: none"> <li>• actively listen to selected works of a composer.</li> <li>• identify and discuss instruments a composer uses in a selected work.</li> </ul>	pp. 85, 86 ( <i>Surprise Symphony</i> ), 108-109, 231, 233 ( <i>Carnival of the Animals – Fossils</i> ) NAXOS
<b>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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expressive characteristics</a> Timbre <ul style="list-style-type: none"> <li>• pitched instruments</li> <li>• unpitched instruments</li> <li>• found sounds</li> </ul> Repetition Mood Poetry Setting Vowel sounds Rhyming words	<b>MU.1.H.3.1<sup>NTK R</sup> 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.</b> <ul style="list-style-type: none"> <li>• actively listen to a poem, song, story, or chant.</li> <li>• explore various traditional and nontraditional sounds to accompany or replace selected words, phrases, or characters.</li> <li>• perform a piece with a student-created sound carpet.</li> </ul>	1.BPS.CREATE.LP1 1.BPS.CREATE.LP2 1.BPS.CREATE.LP3 1.BPS.CREATE.LP5

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Timbre <ul style="list-style-type: none"> <li>• pitched instruments</li> <li>• unpitched instruments</li> <li>• found sounds</li> </ul> Props	<b>MU.1.F.1.1<sup>BAC</sup> Create sounds or movement freely with props, instruments, and/or found sounds in response to various music styles and/or elements.</b> <ul style="list-style-type: none"> <li>• actively listen to a piece of music.</li> <li>• identify sounds or movements that help express the mood or enhance the lyrics of the piece, e.g. short/long, melodic direction.</li> <li>• select appropriate instruments or props to interpret the music.</li> <li>• perform a piece with student-created sound carpet.</li> </ul>	1.BPS.CREATE.LP2 1.BPS.CREATE.LP4 1.BPS.CREATE.LP5
<b>Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Sing Play instruments Dance Share feelings	<b>MU.1.F.2.1<sup>BAC</sup> Describe how he/she likes to participate in music.</b> <ul style="list-style-type: none"> <li>• describe musical experiences using age-appropriate vocabulary.</li> <li>• use verbal and non-verbal means of communication to express feelings, e.g., drawing a picture, dramatizing.</li> </ul>	1.BPS.CREATE.LP3 1.BPS.CREATE.LP4

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	<b>Reference</b>
Non-traditional notation Cumulative songs	<b>MAFS.1.OA.1.1<sup>BAC</sup> Use addition and subtraction within 20 to solve word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using objects, drawings, and equations with a symbol for the unknown number to represent the problem.</b> <ul style="list-style-type: none"> <li>• sing cumulative songs using manipulatives to show addition and subtraction.</li> <li>• use problem solving skills to match aural rhythms with written notation.</li> </ul>	1.BPS.CREATE.LP3 1.BPS.CREATE.LP4 1.BPS.CREATE.LP6

 **SECOND GRADE** – 4<sup>th</sup> *Nine Weeks* (1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><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.</b>		
<b>KNOW:</b>	<b>KNOW:</b>	<b>KNOW:</b>
Performance techniques	<b>MU.2.C.2.1<sup>BAC</sup> Identify strengths and needs in classroom performances of familiar songs.</b> <ul style="list-style-type: none"> <li>select one or two specific characteristics to evaluate within a composition or performance.</li> <li>actively listen to a performance and describe what was successful and what should be changed, and adjust performance accordingly.</li> </ul>	2.BPS.CREATE.LP4 2.BPS.CREATE.LP6

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Body percussion Classroom instruments Ostinato Accompaniment	<b>MU.2.S.1.2<sup>BAC</sup> Create simple ostinato to accompany songs or poems.</b> <ul style="list-style-type: none"> <li>explore various ostinato patterns using speech, body percussion, and/or instruments.</li> <li>improvise rhythmic and melodic pentatonic patterns to accompany songs, poems, or stories.</li> <li>create simple accompaniments using classroom instruments for songs, poems, and stories.</li> </ul>	2.BPS.CREATE.LP2 2.BPS.CREATE.LP3 2.BPS.CREATE.LP4 2.BPS.CREATE.LP6



## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b><u>Enduring UNDERSTANDING # 1:</u> Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Timbre <ul style="list-style-type: none"> <li>• found sounds</li> </ul> Movement Literature	<b>MU.2.F.1.1<sup>BAC</sup> Create a musical performance that brings a story or poem to life.</b> <ul style="list-style-type: none"> <li>• listen to or read a story or poem.</li> <li>• identify sounds or movement that can help illustrate the story or poem.</li> <li>• select appropriate instruments or props to interpret the story or poem.</li> <li>• perform a piece with student-created sound carpet.</li> </ul>	2.BPS.CREATE.LP1 2.BPS.CREATE.LP4 2.BPS.CREATE.LP5 2.BPS.CREATE.LP6
<b><u>Enduring UNDERSTANDING # 2:</u> Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Improvise	<b>MU.2.F.2.1<sup>NTK</sup> Describe how people participate in music.</b> <ul style="list-style-type: none"> <li>• discuss the role of music in daily life, e.g., dancing, listening, singing, playing instruments, improvising, parades, video games, movies, TV, commercials, live concerts.</li> </ul>	2.BPS.CREATE.LP2 2.BPS.CREATE.LP3
<b><u>Enduring UNDERSTANDING # 3:</u> The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts. .</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<a href="#"><u>Rhythm</u></a> Playing together Sharing ideas/opinions Evaluate	<b>MU.2.F.3.1<sup>BAC</sup> Collaborate with others in a music presentation and discuss what was successful and what could be improved.</b> <ul style="list-style-type: none"> <li>• rehearse selected literature for classroom or public performance.</li> <li>• discuss the musical elements that make a performance successful.</li> <li>• perform selected literature for others.</li> <li>• evaluate one’s own performance, describe what was successful and what should be changed, and adjust performance accordingly.</li> </ul>	2.BPS.CREATE.LP3 2.BPS.CREATE.LP4 2.BPS.CREATE.LP6

## Additional Benchmarks

KNOW:	DO:	Reference
Movement Timbre <ul style="list-style-type: none"> <li>• found sounds</li> </ul> Literature <ul style="list-style-type: none"> <li>• story</li> <li>• poem</li> </ul>	<b>LAFS.2.RI.1.1<sup>BAC</sup> Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</b> <ul style="list-style-type: none"> <li>• listen to or read a story, poem or lyrics to a song.</li> <li>• discuss who, what, where, when, why, and how to demonstrate understanding of the selected story or poem.</li> <li>• select instruments or props to interpret the story or poem.</li> </ul>	2.BPS.CREATE.LP5
Movement Timbre <ul style="list-style-type: none"> <li>• found sounds</li> </ul> Literature <ul style="list-style-type: none"> <li>• character</li> </ul>	<b>TH.2.C.1.1<sup>BAC</sup> Describe a character in a story and tell why the character is important to the story.</b> <ul style="list-style-type: none"> <li>• listen to or read a story, poem or programmatic piece of music.</li> <li>• identify characters in a selected work.</li> <li>• discuss the characters impact on the work.</li> <li>• describe why the character is important to the outcome of the story.</li> </ul>	2.BPS.CREATE.LP5

🎵 **THIRD GRADE** – 4<sup>th</sup> *Nine Weeks* (1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup>)

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Performance techniques <ul style="list-style-type: none"> <li>• start together</li> <li>• accurate intonation</li> </ul> <a href="#">Expressive qualities</a>	<b>MU.3.C.2.1<sup>BAC</sup> Evaluate performances of familiar music using teacher-established criteria.</b> <ul style="list-style-type: none"> <li>• discuss qualities that comprise a quality performance.</li> <li>• assess a performance using teacher-established criteria.</li> </ul>	3.BPS.CREATE.LP1 3.BPS.CREATE.LP3

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expressive characteristics</a> <a href="#">Form</a> Lyrics Alter	<b>MU.3.S.1.2<sup>BAC</sup> Create an alternate ending to a familiar song.</b> <ul style="list-style-type: none"> <li>• explore ways to alter endings.</li> <li>• describe how altering an ending can change the mood or emotion of a piece.</li> <li>• perform a familiar piece with a student-created alternate ending.</li> <li>• compare and contrast the original and altered endings.</li> </ul>	3.BPS.CREATE.LP3 3.BPS.CREATE.LP6

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><u>Enduring UNDERSTANDING # 2:</u> The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<u>Form</u> Traditional notation Rearrange Repetition	<b>MU.3.O.2.1<sup>BAC</sup> Rearrange melodic or rhythmic patterns to generate new phrases.</b> <ul style="list-style-type: none"> <li>• sing or play simple rhythmic and/or melodic patterns.</li> <li>• notate patterns using traditional notation.</li> <li>• create new phrases by rearranging melodic and/or rhythmic patterns.</li> </ul>	3.BPS.CREATE.LP1 3.BPS.CREATE.LP4

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b><u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Historical context Composer	<b>MU.3.H.1.2<sup>NTK</sup> Identify significant information about specified composers and one or more of their musical works.</b> <ul style="list-style-type: none"> <li>• identify significant composers from various genres of music, i.e. Prokofiev, Saint Saëns, Bach.</li> <li>• discuss historical information that influenced the composer.</li> <li>• 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>.</li> </ul>	3.BPS.CREATE.LP3 3.BPS.CREATE.LP4 3.BPS.CREATE.LP5

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b><u>Enduring UNDERSTANDING # 1:</u> Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Timbre <ul style="list-style-type: none"> <li>• found sounds</li> </ul> Movement <ul style="list-style-type: none"> <li>• body levels</li> <li>• lyrical/percussive</li> </ul> Literature	<b>MU.3.F.1.1<sup>BAC</sup> Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.</b> <ul style="list-style-type: none"> <li>• listen to or read a story or poem.</li> <li>• identify sounds that can help illustrate the story.</li> <li>• create sounds, melodic or rhythmic patterns, movements, and found sounds to integrate into the story.</li> <li>• perform a piece with student created sound carpets.</li> </ul>	3.BPS.CREATE.LP1 3.BPS.CREATE.LP2 3.BPS.CREATE.LP3 3.BPS.CREATE.LP5
<b><u>Enduring UNDERSTANDING # 2:</u> Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Teacher Conductor Composer Church musician Sound engineer	<b>MU.3.F.2.1<sup>NTK</sup> Identify musicians in the school, community, and media.</b> <ul style="list-style-type: none"> <li>• identify the roles and importance of musicians in various settings and cultures.</li> <li>• describe various uses of music in daily experiences, e.g., cartoons, TV shows.</li> </ul>	3.BPS.CREATE.LP1 3.BPS.CREATE.LP4
Celebrations Singing at church <i>The Star-Spangled Banner</i> at sporting events Playground games Software programs	<b>MU.3.F.2.2<sup>NTK</sup> Describe opportunities for personal music-making.</b> <ul style="list-style-type: none"> <li>• identify events and celebrations that traditionally involve “live” music.</li> <li>• discuss everyday opportunities for music-making.</li> <li>• 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.</li> </ul>	3.BPS.CREATE.LP4

<b>Enduring UNDERSTANDING # 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Share Opinion Idea Rehearse Cooperative learning	<b>MU.3.F.3.1<sup>BAC</sup> Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.</b> <ul style="list-style-type: none"> <li>• demonstrate interpersonal skills to facilitate a musical presentation.</li> <li>• value others’ thoughts, opinions, and ideas.</li> <li>• share tasks and responsibilities.</li> <li>• create, rehearse, and perform a musical selection.</li> </ul>	3.BPS.CREATE.LP2 3.BPS.CREATE.LP3 3.BPS.CREATE.LP5 3.BPS.CREATE.LP6

### Additional Benchmarks

<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Found sounds Sound effects Movement Literature	<b>LAFS.3.RI.1.1<sup>BAC</sup> Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</b> <ul style="list-style-type: none"> <li>• listen to or read a story, poem or lyrics of a song.</li> <li>• answer questions about the story or poem that can be answered by retelling or comprehension of the story.</li> <li>• discuss sounds that can help illustrate the story.</li> <li>• describe musical characteristics of the story or poem that enhance lyrics and/or communicate an idea or emotion.</li> </ul>	3.BPS.CREATE.LP1 3.BPS.CREATE.LP3 3.BPS.CREATE.LP4
Indigenous instruments Cultural background Cultural traditions	<b>VA.3.H.1.3<sup>BAC</sup> Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.</b> <ul style="list-style-type: none"> <li>• explore instruments and singing styles from a variety of cultures.</li> <li>• identify songs or a piece of music that are distinctly representative of a culture.</li> <li>• perform a song or piece of music from that culture.</li> <li>• discuss how a culture’s ideas are reflected in their music, art, and dance.</li> <li>• identify commonalities in music, art, and dance from different cultures.</li> </ul>	3.BPS.CREATE.LP4

🎵 **FOURTH GRADE – 4<sup>th</sup> Nine Weeks** (1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup>)

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Rubric Performance techniques	<b>MU.4.C.2.2<sup>BAC</sup> Critique specific techniques in one’s own and others’ performances using teacher-established criteria.</b> <ul style="list-style-type: none"> <li>• create a rubric for evaluation based on teacher-established criteria.</li> <li>• evaluate one’s own or others’ performances using teacher-established criteria.</li> <li>• describe what was successful and what should be changed, and adjust performance accordingly.</li> </ul>	4.BPS.CREATE.LP1 4.BPS.CREATE.LP3 4.BPS.CREATE.LP4 4.BPS.CREATE.LP5 4.BPS.CREATE.LP6

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<u>Melody</u> <ul style="list-style-type: none"> <li>• do, re, mi, sol, la</li> <li>• ascending/descending</li> </ul> Timbre <ul style="list-style-type: none"> <li>• pitched instruments</li> <li>• unpitched instruments</li> <li>• found sounds</li> <li>• electronic sources</li> </ul>	<b>MU.4.S.1.2<sup>BAC</sup> Create melodic patterns using a variety of sound sources.</b> <ul style="list-style-type: none"> <li>• echo simple melodic patterns.</li> <li>• explore melodic patterns, such as sequence and repetition, with voice or instruments using proper technique.</li> <li>• create short vocal and instrumental works containing contrasting musical ideas using traditional and nontraditional sound sources, e.g., boomwhackers.</li> </ul>	4.BPS.CREATE.LP1 4.BPS.CREATE.LP2 4.BPS.CREATE.LP3 4.BPS.CREATE.LP4

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><u>Enduring UNDERSTANDING # 2:</u> The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<p><a href="#">Melody</a></p> <ul style="list-style-type: none"> <li>• major/minor tonalities</li> </ul> <p><a href="#">Rhythm</a></p> <p><a href="#">Harmony</a></p> <ul style="list-style-type: none"> <li>• unison (melody alone)</li> <li>• melody with accompaniment</li> <li>• ostinato</li> <li>• two-part singing</li> <li>• simple counter-melody</li> </ul>	<p><b>MU.4.O.2.1<sup>BAC</sup> Create variations for selected melodies.</b></p> <ul style="list-style-type: none"> <li>• actively listen to an example of theme and variations.</li> <li>• discuss elements of the theme that changed.</li> <li>• learn selected melody by rote.</li> <li>• explore given melody and experiment with variable elements, including altered rhythm and/or melody.</li> <li>• perform a variation.</li> </ul>	<p>4.BPS.CREATE.LP1 4.BPS.CREATE.LP2 4.BPS.CREATE.LP4</p>



## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#">Expressive characteristics</a> Timbre Movement Lyrics	<b>MU.4.F.1.1<sup>BAC</sup> Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.</b> <ul style="list-style-type: none"> <li>• echo short melodic and/or rhythmic patterns and phrases.</li> <li>• add or alter lyrics of a selected piece.</li> <li>• perform a piece with varying expression, e.g., dynamics, timbre, tempo, movement.</li> <li>• create a new arrangement of a piece by selecting one or more elements to alter, e.g. mallet use, digital sounds.</li> </ul>	4.BPS.CREATE.LP1 4.BPS.CREATE.LP2 4.BPS.CREATE.LP4 4.BPS.CREATE.LP5 4.BPS.CREATE.LP6 4.BPS.CREATE.LP7
<b>Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Composer Sound engineer Theatre musician Church musician Studio musician	<b>MU.4.F.2.1<sup>NTK</sup> Describe roles and careers of selected musicians.</b> <ul style="list-style-type: none"> <li>• discuss career paths relevant to musicians, e.g., sound engineer, composer, entertainment lawyer, theatre musician, teacher, conductor, performer.</li> <li>• describe the impact selected musicians have on their community and/or around the world, e.g., benefit concerts, foundations, scholarship.</li> </ul>	4.BPS.CREATE.LP4 4.BPS.CREATE.LP5 4.BPS.CREATE.LP6
<b>Enduring UNDERSTANDING # 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
iTunes, Amazon File sharing Musician’s website Copying and sharing music Sharing personal and financial information	<b>MU.4.F.3.2<sup>NTK</sup> Discuss the safe, legal way to download songs and other media.</b> <ul style="list-style-type: none"> <li>• discuss importance of attaining music legally.</li> <li>• discuss ways to purchase songs or media safely and legally.</li> </ul>	4.BPS.CREATE.LP4 4.BPS.CREATE.LP5

## Additional Benchmarks

KNOW:	DO:	Reference
Character Setting Plot Expressive characteristics	<p><b>LAFS.4.RL.1.3<sup>BAC</sup> 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).</b></p> <ul style="list-style-type: none"> <li>• actively listen to a selected work and identify characters, setting, and main idea e.g, programmatic work.</li> <li>• discuss characters, setting or events in a poem, story, or song.</li> <li>• identify how expressive elements and lyrics affect the overall meaning of the work.</li> </ul>	4.BPS.CREATE.LP5 4.BPS.CREATE.LP6 4.BPS.CREATE.LP7
Movement Form Repetition Historical connections Cultural connections	<p><b>DA.4.H.3.3<sup>BAC</sup> Describe how dance and music can each be used to interpret and support the other.</b></p> <ul style="list-style-type: none"> <li>• explore and perform folk dances found in a variety of cultures.</li> <li>• identify skills used in music that apply to dance.</li> <li>• describe how music and dance are inter-related, e.g., dance represents musical line, phrasing, theme.</li> </ul>	4.BPS.CREATE.LP4 4.BPS.CREATE.LP5 4.BPS.CREATE.LP6 4.BPS.CREATE.LP7

🎵 **FIFTH GRADE** – 4<sup>th</sup> *Nine Weeks* (1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup>)

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b><u>Enduring UNDERSTANDING # 1:</u></b> The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.		
<b>KNOW:</b>	<b>DO:</b>	Resources
<a href="#">Rhythm</a> <a href="#">Melody</a> <a href="#">Expressive characteristics</a>	<b>MU.5.S.1.1<sup>BAC</sup> Improvise rhythmic and melodic phrases to create simple variations on familiar melodies.</b> <ul style="list-style-type: none"> <li>• echo extended melodic and rhythmic patterns and phrases.</li> <li>• sing or play age-appropriate pieces with proper technique, e.g., posture, matching pitch, breath support.</li> <li>• discuss musical elements that can be manipulated.</li> <li>• improvise short rhythmic and melodic phrases.</li> <li>• create simple variations on familiar melodies.</li> </ul>	5.BPS.CREATE.LP1 5.BPS.CREATE.LP2
<a href="#">Melody</a> <a href="#">Harmony</a> Timbre	<b>MU.5.S.1.2<sup>BAC</sup> Compose short vocal or instrumental pieces using a variety of sound sources.</b> <ul style="list-style-type: none"> <li>• identify proper compositional techniques, e.g., lyricstrip, stepwise motion, home tone.</li> <li>• explore musical and rhythmic phrases on traditional and nontraditional instruments.</li> <li>• create short vocal or instrumental pieces using various sound sources.</li> </ul>	5.BPS.CREATE.LP2 5.BPS.CREATE.LP4

## Big Idea: ORGANIZATIONAL STRUCTURE

<b><u>Enduring UNDERSTANDING # 2:</u> The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Motif <a href="#">Melody</a>	<b>MU.5.O.2.1<sup>BAC</sup> Create a new melody from two or more melodic motifs.</b> <ul style="list-style-type: none"> <li>• define motif.</li> <li>• analyze the melodic direction of a motif.</li> <li>• incorporate rhythm and melody from one or more motifs into a new melody.</li> </ul>	5.BPS.CREATE.LP1 5.BPS.CREATE.LP2 5.BPS.CREATE.LP4

## Big Idea: HISTORICAL AND GLOBAL CONNECTIONS

<b><u>Enduring UNDERSTANDING # 1:</u> Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
<a href="#">Harmony</a> <a href="#">Form</a> Timbre Historical context Cultural background Graphic organizers <ul style="list-style-type: none"> <li>• thinking maps</li> </ul>	<b>MU.5.H.1.2<sup>NTK</sup> Compare and describe the compositional characteristics used by two or more composers whose works are studied in class.</b> <ul style="list-style-type: none"> <li>• identify compositional characteristics.</li> <li>• compare and contrast two or more familiar composers of a similar style using a graphic organizer.</li> </ul>	5.BPS.CREATE.LP3 5.BPS.CREATE.LP4 5.BPS.CREATE.LP5

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Film scores Instructional media Commercials Radio Internet Live concerts Streaming CDs mp3s	<b>MU.5.H.2.2<sup>NTK</sup> Describe how technology has changed the way audiences experience music.</b> <ul style="list-style-type: none"> <li>analyze multiple uses of music in the media.</li> <li>explore various media in which to experience music.</li> <li>compare and contrast how access to media has changed the way listeners experience music.</li> </ul>	5.BPS.CREATE.LP3 5.BPS.CREATE.LP5
<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Actively listen Compare/contrast Predict Infer Evaluate Revise Read Compose Embellish	<b>MU.5.H.3.1<sup>BAC</sup> Examine critical-thinking processes in music and describe how they can be transferred to other disciplines.</b> <ul style="list-style-type: none"> <li>identify critical thinking processes in music.</li> <li>identify skills used in music that apply to other academic areas.</li> </ul>	5.BPS.CREATE.LP2 5.BPS.CREATE.LP3 5.BPS.CREATE.LP4 5.BPS.CREATE.LP5 5.BPS.CREATE.LP6

## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
<a href="#"><u>Expressive characteristics</u></a> Movement Software: <ul style="list-style-type: none"> <li>• GarageBand, MuseScore, Audacity</li> </ul>	<b>MU.5.F.1.1<sup>BAC</sup> Create a performance, using visual, kinesthetic, digital, and/or acoustic means to manipulate musical elements.</b> <ul style="list-style-type: none"> <li>• explore musical elements through reading, moving, singing, playing, and active listening.</li> <li>• discuss how musical elements impact a piece of music.</li> <li>• create a performance of a piece previously learned by altering one or more musical elements.</li> </ul>	5.BPS.CREATE.LP1 5.BPS.CREATE.LP2 5.BPS.CREATE.LP3 5.BPS.CREATE.LP4 5.BPS.CREATE.LP5 5.BPS.CREATE.LP6
<b>Enduring UNDERSTANDING # 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	<b>Resources</b>
Copyright Laws Legal ways to purchase File sharing	<b>MU.5.F.3.2<sup>BAC</sup> Practice safe, legal, and responsible acquisition and use of music media, and describe why it is important to do so.</b> <ul style="list-style-type: none"> <li>• discuss importance of attaining music legally.</li> <li>• discuss ways to purchase songs or media safely and legally, e.g., iTunes, Amazon, musician’s website, sharing personal and financial information.</li> <li>• relate intellectual property to physical property, e.g., illegally downloading music is the same as stealing a bicycle.</li> </ul>	5.BPS.CREATE.LP1 5.BPS.CREATE.LP6

## Additional Benchmarks

KNOW:	DO:	Reference
Rhythm Melody Form Style Traditional notation	<p><b>LAFS.5.L.2.3<sup>BAC</sup> Use knowledge of language and its conventions when writing, speaking, reading, or listening.</b></p> <ul style="list-style-type: none"> <li>• describe diverse styles of popular, folk, classical and world music using appropriate vocabulary.</li> <li>• actively listen to and analyze a composition to identify meter, rhythmic and melodic elements, form, and tonality.</li> <li>• use traditional notation to compose a short vocal or instrumental piece.</li> </ul>	5.BPS.MEL.HAR.LP1
Compare Contrast	<p><b>LAFS.5.SL.1.1<sup>BAC</sup> Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• compare and contrast a performance with one's own interpretation of the music.</li> <li>• analyze and discuss specific improvements made through rehearsal and practice.</li> <li>• express one's own ideas on a music selection clearly.</li> </ul>	5.BPS.CREATE.LP3 5.BPS.CREATE.LP6

 **SIXTH GRADE** – 4<sup>th</sup> Nine Weeks ([1<sup>st</sup>](#) [2<sup>nd</sup>](#) [3<sup>rd</sup>](#))

**Big Idea: HISTORICAL AND GLOBAL CONNECTIONS**

<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Electronic music Radio Record CD mp3 manuscript Garageband Sibelius	<b>MU.68.H.2.2<sup>BAC</sup> Analyze how technology has changed the way music is created, performed, acquired, and experienced.</b> <ul style="list-style-type: none"> <li>• describe how the use of wind and percussion instruments have changed due to advancements in technology, acoustic to electric drums, violins, guitars, etc.</li> <li>• discuss the ways different media have changed how people acquire music legally.</li> <li>• describe how the compositional process has changed throughout history, e.g., pen-and-paper to Garageband or Sibelius.</li> </ul>	6.BPS.CREATE.LP1 6.BPS.CREATE.LP4 6.BPS.CREATE.LP5
<b><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.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Movie soundtracks Commercials Sporting events Social gatherings Video games Celebrations	<b>MU.68.H.3.2<sup>BAC</sup> Discuss how the absence of music would affect other content areas and contexts.</b> <ul style="list-style-type: none"> <li>• describe how music is present in our world.</li> <li>• identify situations, events, or special occasions where music is utilized.</li> <li>• describe the impact of music on a specific event in one’s life.</li> <li>• describe how the impact of these events would have changed without music.</li> </ul>	6.BPS.CREATE.LP1 6.BPS.CREATE.LP2 6.BPS.CREATE.LP3 6.BPS.CREATE.LP4 6.BPS.CREATE.LP5 6.BPS.CREATE.LP6 6.BPS.CREATE.LP7 6.BPS.CREATE.LP8



## Big Idea: INNOVATION, TECHNOLOGY, AND THE FUTURE

<b>Enduring UNDERSTANDING # 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Local economy Financial impact	<b>MU.68.F.2.2<sup>N<sup>T</sup>K</sup> Describe how concert attendance can financially impact a community.</b> <ul style="list-style-type: none"> <li>• participate in concert experiences as a listener and a performer.</li> <li>• discuss the economic impact of concerts on the local economy, e.g., increased revenue at hotels, restaurants, and travel agencies, income for parking attendants, ticket sales, souvenirs, venue maintenance, etc.</li> </ul>	6.BPS.CREATE.LP8
<b>Enduring UNDERSTANDING # 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<b>KNOW:</b>	<b>DO:</b>	Resources
Copyright Music license Infringement Revenue Pirating File sharing Sharing personal and financial information	<b>MU.68.F.3.2<sup>IR</sup> Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media.</b> <ul style="list-style-type: none"> <li>• explain copyright laws and what they protect.</li> <li>• discuss the implications of copyright infringement, such as loss of revenue, lack of financial and/or motivation for musicians to compose, etc.</li> <li>• recognize and discuss the legal and illegal methods of acquiring music on the internet, e.g., public domain, fair use.</li> </ul>	6.BPS.CREATE.LP3 6.BPS.CREATE.LP7

## Additional Benchmarks

KNOW:	DO:	Reference
Expressive characteristics Compare and contrast Interpretation	<p><b>LAFS.6.SL.1.1<sup>BAC</sup> 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.</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• compare and contrast a performance with one's own interpretation of the music.</li> <li>• analyze and discuss specific improvements made through rehearsal and practice.</li> <li>• express one's own ideas on a music selection clearly.</li> </ul>	6.BPS.CREATE.LP1 6.BPS.CREATE.LP2 6.BPS.CREATE.LP5
Composer's intent	<p><b>LAFS.6.SL.1.3<sup>BAC</sup> Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.</b></p> <ul style="list-style-type: none"> <li>• analyze text.</li> <li>• understand composer's intent.</li> </ul>	6.BPS.CREATE.LP6
Time periods Style Historical context Cultural background	<p><b>LAFS.68.WHST.3.7<sup>BAC</sup> 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.</b></p> <ul style="list-style-type: none"> <li>• identify characteristics of a specific style or time period.</li> <li>• actively listen to exemplars of representative composers.</li> <li>• match definitive composers' work to their historical time periods.</li> <li>• create questions about composers and time periods of their choice.</li> <li>• write, draw, present or create a short research project based on questions generated by students.</li> </ul>	6.BPS.CREATE.LP6

**♪ KINDERGARTEN ACCESS POINTS (1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup>)**  
**Big Idea: CRITICAL THINKING AND REFLECTION**

<b>Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<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.	
<b>Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</b>		
<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.
<b>Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<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**

<b>Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<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.

<b>Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<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**

<b>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.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<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

<b>Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<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.
<b>Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<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.
<b>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.</b>		
<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

<b>Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<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 21<sup>st</sup>-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** ([K](#) [2<sup>nd</sup>](#) [3<sup>rd</sup>](#) [4<sup>th</sup>](#) [5<sup>th</sup>](#) [6<sup>th</sup>](#))  
**Big Idea: CRITICAL THINKING AND REFLECTION**

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

**Big Idea: SKILLS, TECHNIQUES, AND PROCESSES**

<b>Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<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.In.b Imitate simple vocal or instrumental patterns and/or accompaniments on classroom instruments.  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.a Sing or play songs from a model.  MU.1.S.3.Su.b Respond to simple vocal or instrumental patterns and/or accompaniments.  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.a Respond to familiar songs.  MU.1.S.3.Pa.b Explore simple vocal or instrumental patterns and/or accompaniments.  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

<b>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.</b>		
<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.	
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<b>Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<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**

<b>Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<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.
<b>Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<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.
<b>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.</b>		
<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

<b>Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<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.
<b>Enduring UNDERSTANDING 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<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** ([K](#) [1<sup>st</sup>](#) [3<sup>rd</sup>](#) [4<sup>th</sup>](#) [5<sup>th</sup>](#) [6<sup>th</sup>](#))  
**Big Idea: CRITICAL THINKING AND REFLECTION**

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

## Big Idea: SKILLS, TECHNIQUES, AND PROCESSES

<b>Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<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

<b>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.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<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

<b>Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<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.
<b>Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<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.

<b>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.</b>		
<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**

<b>Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<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.
<b>Enduring UNDERSTANDING 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<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 (K [1<sup>st</sup>](#) [2<sup>nd</sup>](#) [4<sup>th</sup>](#) [5<sup>th</sup>](#) [6<sup>th</sup>](#))**  
**Big Idea: CRITICAL THINKING AND REFLECTION**

<b>Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<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.	
<b>Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</b>		
<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.
<b>Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<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

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

## Big Idea: ORGANIZATIONAL STRUCTURE

<b>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.</b>		
<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.
<b>Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<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

<b>Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<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.

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

<b>Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<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 21<sup>st</sup>-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 (K 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 5<sup>th</sup> 6<sup>th</sup>)**  
**Big Idea: CRITICAL THINKING AND REFLECTION**

<b>Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</b>		
<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.	
<b>Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<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

<b>Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.</b>		
<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

<b>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.</b>		
<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.
<b>Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<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

<b>Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<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.
<b>Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<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.
<b>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.</b>		
<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

<b>Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<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.
<b>Enduring UNDERSTANDING 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<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.4.3.Su.b Recognize and respect the property of others.	MU.4.F.3.Pa.a Recognize a personal quality that supports success in life.  MU.4.F.3.Pa.b Recognize the property of others.


**FIFTH GRADE ACCESS POINTS** ([K](#) [1<sup>st</sup>](#) [2<sup>nd</sup>](#) [3<sup>rd</sup>](#) [4<sup>th</sup>](#) [6<sup>th</sup>](#))  
**Big Idea: CRITICAL THINKING AND REFLECTION**

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

<b>Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<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**

<b>Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</b>		
<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

<b>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.</b>		
<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.
<b>Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<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

<b>Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<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.
<b>Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<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.
<b>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.</b>		
<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

<b>Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<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.
<b>Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<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.
<b>Enduring UNDERSTANDING 3: The 21<sup>st</sup>-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.</b>		
<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** ([K](#) [1<sup>st</sup>](#) [2<sup>nd</sup>](#) [3<sup>rd</sup>](#) [4<sup>th</sup>](#) [5<sup>th</sup>](#))

**Big Idea: CRITICAL THINKING AND REFLECTION**

<b>Enduring UNDERSTANDING 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.</b>		
<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>
<b>Enduring UNDERSTANDING 2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.</b>		
<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>

<b>Enduring UNDERSTANDING 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.</b>		
<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**

<b>Enduring UNDERSTANDING 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.</b>		
<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.		
<b>Enduring UNDERSTANDING 2: Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.</b>		
<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

<b>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.</b>		
<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.	
<b>Enduring UNDERSTANDING 2: The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.</b>		
<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.
<b>Enduring UNDERSTANDING 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.</b>		
<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

<b>Enduring UNDERSTANDING 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).</b>		
<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>
<b>Enduring UNDERSTANDING 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.</b>		
<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>

<b>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.</b>		
<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**

<b>Enduring UNDERSTANDING 1: Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.</b>		
<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.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.1.Pa.a Participate in the production of changes in sounds and movements of melodic or rhythmic pieces.
MU.68.F.1.In.b Create, interpret, and respond to music that integrates traditional and contemporary technologies.	MU.68.F.a.Su.b Create, interpret, or respond to music that integrates traditional and contemporary technologies.	MU.68.F.1.Pa.b Explore music that integrates traditional and contemporary technologies.
<b>Enduring UNDERSTANDING 2: Careers in and related to the arts significantly and positively impact local and global economies.</b>		
<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 21<sup>st</sup>-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.c 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>

## 🎵 REFERENCE TABLE

GRADE	MELODY	RHYTHM	FORM	EXPRESSIVE CHARACTERISTICS	HARMONY
<b>Kindergarten</b>	sol-mi-la high low	steady beat quarter notes/rests beamed eighth notes	same and different question and answer AB	mood feelings fast slow loud soft	
<b>1<sup>st</sup></b>	sol-mi-la same different	*	ABA AABA ABCA ABAC Repeat sign	Largo Moderato Presto forte ( <i>f</i> ) piano ( <i>p</i> )	
<b>2<sup>nd</sup></b>	do-mi-sol-la repeated notes	half note/rest	ABB ABC call and response	fortissimo ( <i>ff</i> ) pianissimo ( <i>pp</i> ) crescendo decrecendo getting softer getting louder getting faster getting slower	ostinato
<b>3<sup>rd</sup></b>	do-re-mi-sol-la	whole note/rest 2/4, 3/4, 4/4	ABABA ABACA/rondo verse and refrain round intro coda sequence	ritardando accelerando mezzo-forte ( <i>mf</i> ) mezzo-piano ( <i>mp</i> ) sforzando ( <i>sfz</i> )	unison round

4 <sup>th</sup>	*	dotted half note	interlude bridge	Andante Allegro Adagio emotion	quodlibet
5 <sup>th</sup>	Major Scale	sixteenth notes syncopation	theme and variations D.C. al Fine	staccato legato accent fermata	two part singing counter-melody
6 <sup>th</sup>	ascending descending minor scale solfeggio	tied notes time signature		balance blend vivace largo lento accents	I-IV-V progression

\* Once introduced, a concept is continued in subsequent grade levels. An asterisk indicates no new concepts.

## ♪ ESSENTIAL QUESTIONS

### **First Quarter – Rhythm**

Where do we find rhythm in everyday life?  
How are math and rhythm related?  
How does representing sound graphically help us organize music?

### **Second Quarter – Melody/Harmony**

What makes a good melody?  
What about a melody affects our mood or emotions?  
How do we create harmony?  
Why does each voice and instrument have its own timbre?  
How is melody created?

### **Third Quarter – Form & Expression**

How is music organized?  
How do form and structure affect our ability to learn and/or memorize music?  
How can I make a tune my own?  
How can music express feelings?

### **Fourth Quarter – Putting it all together/Creating**

What inspires someone to create music?  
Is the ability to read music important for making music?  
When is sound considered music?  
Is learning music an important part of one's education?  
How does a culture influence the music of its people?  
How are music and the other disciplines related?  
What skills are necessary for a musician to be successful?



## 🎵 VOCABULARY LISTS

### Kindergarten

Beat  
Compare  
Contrast  
Element  
Form (patterns & structure)  
Head voice  
Instrument  
Manners  
Media  
Movement  
Perform  
Piece  
Recording  
Reflection  
Rehearsal  
Rhythm  
Sing  
Steady beat  
Tone  
Treble clef  
Unpitched  
Voice

### First Grade

Audience  
Bordun  
Characteristics  
Chorus  
Composer  
Conductor

### First Grade (cont.)

Expression  
Family: woodwind, brass, percussion, string  
Lyrics  
Melody  
Notate  
Ostinato  
Repeat  
Staff  
Tempo

### Second Grade

Aural  
Call & response  
Dynamics  
Folk  
Membrane  
Meter  
Notate  
Patriotic  
Pitch  
Timbre

### Third Grade

Accompany  
Adagio  
Allegro  
Andante  
Band  
Bar line

### Third Grade (cont.)

Blues  
Canon  
Coda  
Harmony  
Improvisation  
Indigenous  
Interpret  
Introduction  
Jazz  
Major  
Measure  
Orchestra  
Pentatonic  
Presto  
Refrain  
Repeat sign  
Rondo  
Rubric  
Sequence  
Solfeggio  
Spiritual  
Technique  
Unison  
Verse  
Vibration

**Fourth Grade**

A cappella  
Acoustic  
Alto  
Articulation  
Balance  
Bass  
Blend  
Classical  
Concert  
Copyright  
Crescendo  
Decrescendo  
Expressive  
*f, p*  
Intonation  
Mallet  
Opera  
Part song  
Phrasing  
Posture  
Quodlibet  
Soprano  
Style  
Tenor  
Theatre  
Tradition  
Venue

**Fifth Grade**

20<sup>th</sup> Century  
21<sup>st</sup> Century  
Baroque  
Diction  
Embellish  
Ensemble  
Exemplar  
*ff, pp*  
Legato  
Mastery of style  
*mf, mp*  
Minor  
Nationalistic  
Pizzicato  
Romantic  
Solo  
Staccato  
Syncopation  
Theme  
Time signature  
Tonalties  
Variation

**Sixth Grade**

12 bar blues  
Accents  
Accurate  
Infringement  
Layered  
Orchestration  
Revenue  
Ritardando

# ♪ 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 21<sup>st</sup> 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

TOC

# 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  
Guiro  
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

# 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 Musicraft
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		

TOC

# 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

TOC

# 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  
[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  
[NAfME](#) – Resources and lessons  
[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](http://www.atlanticstrings.com/contact.asp)

### **American Music Supply**

P.O. Box 152  
Spicer, MN 56288  
(800) 458-4076  
[www.americanmusical.com](http://www.americanmusical.com)

### **Brass and Reed**

23 S. Tropical Trail  
Merritt Island, FL 32952  
(321) 453-2700  
[www.brassandreed.com](http://www.brassandreed.com)

### **Clarus Music, LTD**

150 Clearbrook Rd.  
Elmsford, NY 10523  
(914) 347-8475  
[www.clarusmusic.com](http://www.clarusmusic.com)

### **Florida Discount Music**

454 N. Harbor City Blvd.  
Melbourne, FL 32935  
(321) 242-8417  
[www.floridadiscountmusic.com](http://www.floridadiscountmusic.com)

### **Friendship House**

P. O. Box 450978  
Cleveland, OH 44145  
(800) 791-9876  
[www.friendshiphouse.com](http://www.friendshiphouse.com)

### **Head's House of Music**

5507 N. Florida Ave.  
Tampa, FL 33604  
(800) 783-8030  
[www.headshouseofmusic.com](http://www.headshouseofmusic.com)

### **The Horn Section**

1408 Highland Ave.  
Melbourne, FL 32935  
(321) 255-4676  
[www.thehornsection.com](http://www.thehornsection.com)

### **John's Music Center**

4501 Interlake Ave. N. #9  
Seattle, WA 98103  
(800) 473-5194  
[www.johnsmusiccenter.com](http://www.johnsmusiccenter.com)

### **Kimbo Educational**

P. O. Box 477  
Long Branch, NJ 07740  
(800) 631-2187  
[www.kimboed.com](http://www.kimboed.com)

### **Laut's Family Music Center**

2275 N. Courtenay Parkway  
Merritt Island, FL 32953  
(321) 453-6424  
[www.lautsmusic.com](http://www.lautsmusic.com)

### **Lyons Music**

P. O. Box 1003  
Elkhart, IN 46515  
(800) 292-4955  
[www.lyonsmusic.com](http://www.lyonsmusic.com)

## SUPPLEMENTAL MATERIALS LIST

### VENDORS

#### **Lyons Music**

P. O. Box 1003  
Elkhart, IN 46515  
(800) 292-4955  
[www.lyonsmusic.com](http://www.lyonsmusic.com)

#### **Music Is Elementary**

P.O. Box 24263  
Cleveland, OH 44124  
(800) 888-7502  
[www.musiciselementary.com](http://www.musiciselementary.com)

#### **Music In Motion**

P.O. Box 833814  
Richardson, TX 75083  
(800) 445-0649  
[www.musicmotion.com](http://www.musicmotion.com)

#### **Music Treasures Co.**

P.O. Box 9138  
Richmond, VA 23227  
(804) 730-8800  
[www.musictreasures.com](http://www.musictreasures.com)

#### **Peripole-Bergerault Inc.**

P.O. Box 12909  
Salem, OR 97309  
(800) 443-3592  
[www.peripolebergerault.com](http://www.peripolebergerault.com)

#### **Plank Road Publishing**

P.O. Box 26627  
Wauwatosa, WI 53226  
(800) 437-0832  
[www.music8.com](http://www.music8.com)

#### **Popplers Music Inc.**

P.O. Box 14238  
Grand Forks, ND 58208  
(800) 437-1755  
[www.popplersmusic.com](http://www.popplersmusic.com)

#### **Rhythm Band Inc.**

P.O. Box 126  
Fort Worth, TX 76101  
(800) 424-4724  
[www.rhythmband.com](http://www.rhythmband.com)

#### **Sam Ash**

4644 E. Colonial Drive  
Orlando, FL 32803  
(407) 896-5508  
[www.samashmusic.com](http://www.samashmusic.com)

#### **Shar Music**

P.O. Box 1411  
Ann Arbor, MI 48104  
(800) 248-7427  
[www.sharmusic.com](http://www.sharmusic.com)

#### **Southwest Strings**

1721 S. Cherrybell Strav  
Tucson, AZ 85713  
(800) 528-3430  
[www.swstrings.com](http://www.swstrings.com)

#### **Sweetwater Sound Inc.**

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

TOC

## SUPPLEMENTAL MATERIALS LIST VENDORS

### **Sweet Pipes**

6722 Brentwood Stair Rd.

Fort Worth, TX 76112

(800) 446-1067

[www.sweetpipes.com](http://www.sweetpipes.com)

### **West Music**

P.O. Box 5521

Coralville, IA 52241

(800) 397-9378

[www.westmusic.com](http://www.westmusic.com)

### **Woodwind/Brasswind**

4004 Technology Drive

South Bend, IN 46628

(800) 348-5003

[www.wwbw.com](http://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](http://www.aosa.org)

### **Central Florida Orff Chapter**

[www.centralfloridaorff.org](http://www.centralfloridaorff.org)

### **Dalcroze Society of America**

Marilyn Michalka Ega, Ph.D.

272 Alleyne Dr.

Cranberry Township, PA 16066-7402

[www.cdalcrozeusa.org](http://www.cdalcrozeusa.org)

### **Florida Elementary Music Educators Association**

April Laymon, Executive Director

[www.flmusiced.org/FEMEA](http://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](http://www.flmusiced.org)

### **National Association for Music Education**

1806 Robert Fulton Drive

Reston, VA 20191

(800) 336-3768

[www.nafme.org](http://www.nafme.org)

### **Organization of American Kodaly Educators**

1612 29th Avenue South

Moorhead, MN 56560

(218) 227-6253

[www.oake.org](http://www.oake.org)