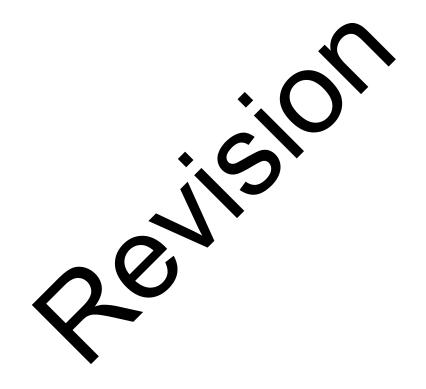
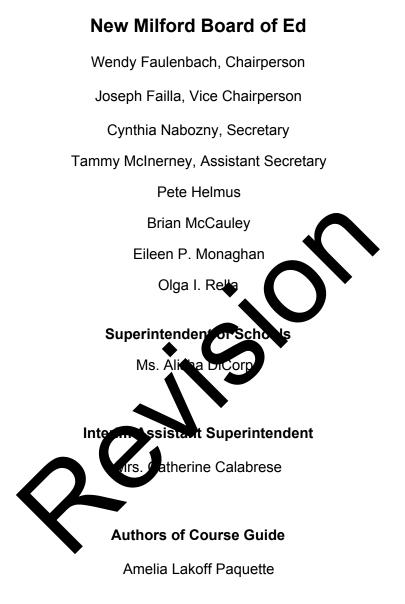
## NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



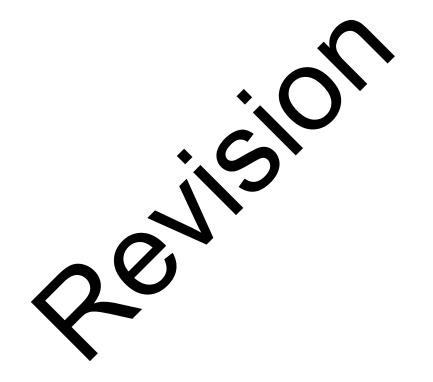
December 2020





### New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.



### Grade 1 General Music

The general music curriculum for Grade 1, provides a sequence of music fundamentals that utilize the National Core Arts Standards as a framework, enabling students to create, perform, respond and connect. The goal of this course is to create a meaningful artistic space where students gain fluency in artistic and musical literacy, within the context of collaboration, independence, expression, problem solving, critical and creative thinking.

This curriculum outlines what students should know, understand, and the able to do in the music classroom. This document can be adapted by teachers for various instructional settings, which may be imported by factors, e.g.: frequency of meeting, length of class, ability of student, grade level, and resources (dedicated space, available) of instruments, audio, texts, sheet music, technology, etc.). Teachers should make accommodations for students with variour leading needs and styles. Concepts listed identify the developmental level in which they should be introduced to students, threachout the path of a living spiraling curriculum. Levels are developmental in nature, and meant to be flexible, allowing educator to compare these concepts and experiences within the changing sands of school culture.

### Pacing Guide for Grade 1 General Music

This Pacing Guide for Grade 1 General Music is a model of the areas that should be covered during the school year. Having said that, in music, it is not practical to divide the year into specific units as if all elements are not in a constant state of development. This is particularly important given the limited time general music teachers have in which to deliver to students the depth of subject matter which music entails. The units listed below are indicators of areas that should be emphasized throughout the year, in a loosely chronological order. The overlapping of areas is an indication that many of these subjects will be taught simultaneously during the year. For example; students may be learning patriotic songs at the same time they are learning about Dynamics.

### Unit 1: Perform: Singing Songs: September- June



- Folk Songs
- Lullabies & Nursery Rhythms
- Chants
- Traditional songs
- Utility Songs (Songs of purpose, genetic songs, clean-up songs, goodbye songs, school songs, etc.)
- Patriotic songs
- Game songs (Ring around the Roy, London Bridge, etc.)

### Unit 2: Perform Instrument Playing: September- June

• Percussive Instruments; pitched and unpitched (maracas, guiro, hand drums, etc.)

- Xylophones, Glockenspiels, Tone Bars
  - Instrument procedures: Ex Rest, Ready, Play, mallet grip, sound production techniques, cleaning and taking instruments out

#### Unit 3: Create: Music Literacy: September-June

Reading and notating music.

- Identifying, creating, and reading iconic, symbolic and traditional notation for Dynamics, Rhythm, Pitch and Tempo
- Elements of music (Dynamics, Rhythm, Pitch, Tempo, Form)
  - Melody: songs and patterns utilizing a variety of modes and tonalities use of props or symbols to reinforce pitch changes, Echo tonal patterns on words and reutral syllables (matching pitch)
  - Rhythm: Quarter and Eighth Notes (experienced and read with TA and TI/traditional notation) (experienced, not read) steady beat use of propsing symbols.
  - Tempo: Allegro, Presto, Moderato, Lergo,
  - Form: ABA
  - Dynamics: piano, pianissimo, forte, furtis

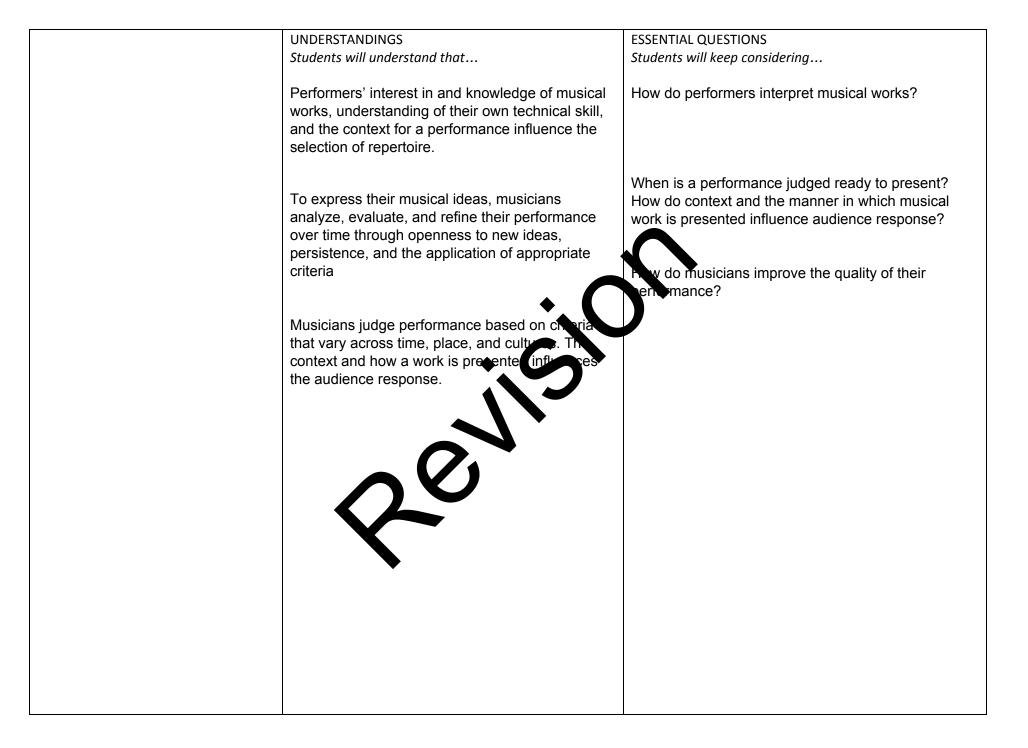
### Unit 4: Respond & Connect, Myself & Music jour World October-May

Listening to, analyzing, and describing mucc.

Understanding relationships between music, the other arts, and disciplines outside the arts, history and culture.

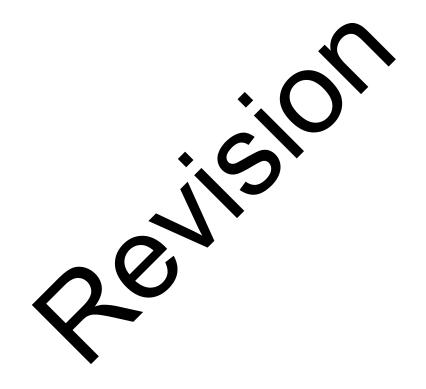
# Unit 1: Perform: Singing

Stage 1 Desired Results	
ESTABLISHED GOALS	Transfer
From Anchor Standard 4: Select, analyze and interpret artistic work for presentation From Anchor Standard 5: Develop and refine artistic techniques and work for	With limited guidance; students will be able to independently use their learning to         MU:Pr4.2.1         b.When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation         MU:Pr5.1.1         a.Apply personal, teacher, and peer feedback to pfine performances.
techniques and work for presentation.	MU:Pr4.3.1 Demonstrate and describe music's expressive qualities (such as dynamics and tempo). Meaning
Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.	



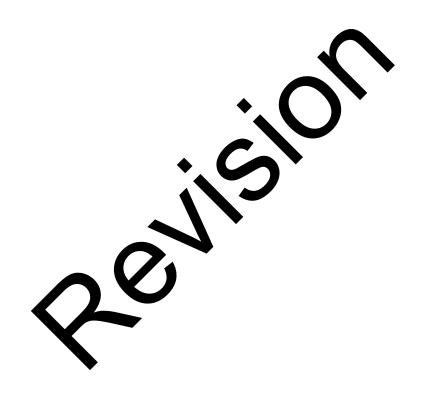
Acquisition	
Students will know	Students will be skilled at
Quarter notes, eighth notes, half notes.	Analyzing reading and performing rhythmic patterns.
Methods of giving and receiving feedback .	Applying togeher and near feedback to refine
Vocal technique, such as belly breathing and diction to demonstrate and music's	Applying teacher and peer feedback to refine work.
expressive qualities.	Demonstrating and describing music's
Various rehearsal strategies to improve expressive qualities such as; posture and vocal range. Musical terms such as pianissimo, crescendo, fortissimo to describe pusics expressive qualities	expressive qualities (such as dynamics and empo

		Stage 2 – Evidence
Code	Evaluative Criteria	Assessment Evidence
		PERFORMANCE TASK(S):
		Students will show that they really understand evidence of
Acquire	Can students accurately analyze and perform simple 4-8 beat rhythmic patterns?	Analysis by accurately reading and performing simple rhythmic notation.
	Can students use feedback to refine and improve their performances?	Applying feedback in a way that improves their performance. Ex: student asks pear to hay a pianissimo, and the student appropriately adjust
	Can students demonstrate and describe music's expressive qualities?	Music's expressive qualities by identifying them or creating them in the songsive ling.
Meaning	Students use simple analogies to describe music's expressive qualities. Ex: That fortissimo was like thunder.	GOHER EVIDE CE: Stud ants will show they have achieved Stage 1 goals by
		A plying knowledge to creating a personalized musical score (Ex. writing out the dynamics you would like to you in a song).
Transfer	Students apply and transfer learning in the context of performing. For example, a siden will choose a quiet dynamic when sole playing being a mom or dad singing a baaby to a	Creating or inventing their own symbolic notation with illustration, which can be translated to a performance.
	baby doll.	Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as a tempo change.
		Students use learned knowledge to produce a successful school performance.(ex: Spring concert, school assembly singing, Veterans day performances etc.)



	Stage 3 – Learning Plan	
	Pre-Assessme Students are pre-assessed through 'think pair share' and through 'turn & t knowledge, skill level as well as potential misconceptions.(Ex: Get ready to sing a piano/forte dynamic)	alk' questioning, which helps determine students' prior
	Summary of Key Learning Events and Instruction Student success at transfer meaning and acquisition depends on	Progress Monitoring
Acquire	Teacher uses an opening activity to engage students' curiosity about musical contrasts. For example, a teacher plays "Twinkle Twinkle Little Star" slowly and then quickly.	Observation, questioning and listening. Us of fee back cycles.
	Students will review and/or learn elements of music that enable students to perform with expressive qualities, such as presto and largo.	Selvassessment/reflection. Fargeted instruction in small groups or individually.
Meaning	Teacher models a movement learning activity that enclosizes a key musical element, expressive quality or contrast. Ex- Teacher plays the Flight of the Bumble Bee and instructs students to move around the room like bees, flap, ing their	Checklists Discussions
	wings fast for the presto tempo and then the music slows down.	Quick Checks
	Students move their arms curckly to demonstrate a presto tempo.	Simple Rubrics One-on-one instruction
Transfer	Teacher demonstrates proper posure, mouth/lip positions and breathing so the voice can freely sing.	Peer coaching
	Students experiment and practice with the newly learned techniques and receive feedback.	
	Students will understand that without expressive quality or	

contrast in music, music would be very bland.	
Students reflect upon their personal interpretations and experiment with degrees of expressive intent	



# Unit 2: Perform Instrument Playing

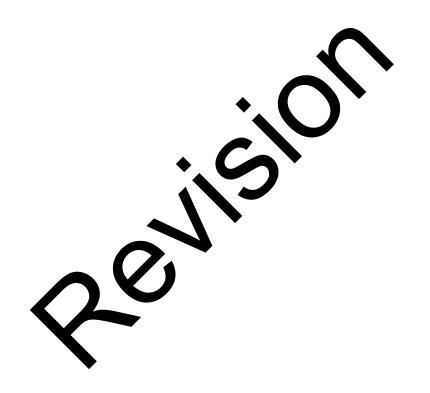
	Stage 1 Desired Results	
ESTABLISHED GOALS	Transfer	
<ul> <li>From Anchor Standard 4: Select, analyze and interpret artistic work for presentation</li> <li>From Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</li> </ul>	With limited guidance; students will be able to independently use their learning to         MU:Pr4.2.1         b.When analyzing selected music, read and perform rhythmic patterns using iconic or star notation.         MU:Pr4.3.1         Demonstrate and describe music's expression qualities (such as dynamics and tempo).	
	M	leaning
CCSS.ELA-LITERACY.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.	UNDERSTANDINGS Students will understand that Performers' interest in and knowledge of musical works, understanding of their contechnical skill, and the context for apertumance influence the selection of montoin To express the empirical ideas, musicians analyze, equate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate	ESSENTIAL QUESTIONS Students will keep considering How do performers interpret musical works? When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
	criteria Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.	How do musicians improve the quality of their performance?

Acquisition	
Students will know	Students will be skilled at
Quarter notes, eighth notes, half notes.	Analyzing, reading and performing rhythmic patterns on instruments.
Methods of giving and receiving feedback in the context of improving one's performance.	
Instrumental technique (e.g. mallet grip, tambourine hold) to demonstrate and music' expressive qualities.	Demonstrating and describing the expressive ualities of music (such as dynamics and tempo).
Various rehearsal strategies to improve expressive qualities such as; Music count for count off's and for group playing Leading with simple conducting pattern	<b>J</b>
Musical terms such as pianitsing, crescendo, fortissimo to describe quic's expressive qualities.	

		Stage 2 – Evidence
Code	Evaluative Criteria	Assessment Evidence
		PERFORMANCE TASK(S):
		Students will show that they really understand evidence of
Acquire	Can students accurately analyze and perform simple 4-8 beat rhythmic patterns?	Analysis by accurately reading and performing simple rhythmic notation.
	Can students use feedback to refine and improve their performances?	Applying feedback in a way that improves their performance. Ex: student asks peer to play a pianissimo, and the student appropriately adjusts
	Can students demonstrate and describe music's expressive qualities?	Music's expressive qualities by identifying them or creating them in the songs we bing.
Meaning	Students use simple analogies to describe music's expressive qualities. Ex: That fortissimo was like Thunder.	OTHER EVIDENCE Studence will show they have achieved Stage 1 goals by Abolying knowledge to creating a personalized musical score (Ex. writing out the dynamics you would like to you in a song).
Transfer	Students apply and transfer learning in the context of performing. For example, a rade it will choose a quiet dynamic when role obrying	Seating or inventing their own symbolic notation with illustration, which can be translated to a performance.
Transfer	being a mom or dad singing fullary to baby doll.	Students use learned knowledge to produce a successful school performance.
		(ex: Spring concert, school assembly singing, Veterans day performances etc.)
		Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as a tempo contrast.

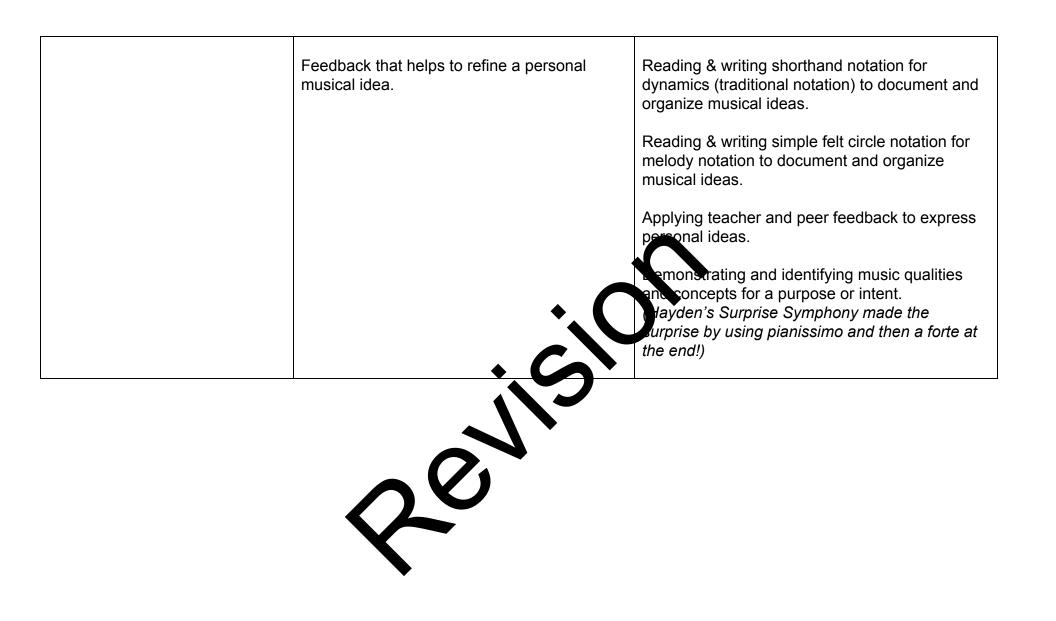
	Stage 3 – Learning Plan	
	<b>Pre-Assessme</b> Teachers will check for prior knowledge of musical contrasts and expressive <b>share'</b> and through <b>'turn &amp; talk'</b> questioning, which helps determine stude misconceptions.	e qualities through baseline assessments such as: <b>'think pair</b>
	Summary of Key Learning Events and Instruction Student success at transfer meaning and acquisition depends on	Progress Monitoring
Acquire	Teacher uses an opening activity to engage students' curiosity about musical notation. For example, a teacher starts writing notation for music as it plays or plays a cymbal loudly and then quietly.	Observation, questioning and listening. Use of feedback cycles.
	Students will review and/or learn elements of music that enable students to perform with expressive qualities or perform music from notation.	Set as essment/reflection.
Meaning	Teacher models a movement learning activity that emphasizes a key musical element, or expressive quality. EX Teacher plays Grieg's Hall of the Mountain King and models how to	Checklists Discussions.
	move with the quiet and loud parts of the music	Quick Checks
	Students move gently at first another provenients get larger and bigger, demonstrating the crest ends in the music.	Simple Rubrics
	Students will review and/or lease elements of music that	One-on-one instruction
Transfer	enable students to perform with poressive qualities.	Peer coaching
	Teacher demonstrates proper posture, hand position, and technique for the instrument to be played.	
	Students experiment and practice with the newly learned techniques and receive feedback.	

Students will understand that without expressive quality or contrast in music, music would be very bland.
Students reflect upon their personal interpretations and experiment with degrees of expressive intent



# Unit 3: Create: Music Literacy

	Stage 1 Desired Results	
ESTABLISHED GOALS	Transfer	
Anchor Standard 2: Organize and develop artistic ideas and work.	With limited guidance; students will be able to independently use their learning to	
Anchor Standard 3: Refine and complete artistic work.	<ul> <li>MU:Cr2.1.1</li> <li>b.Use iconic or standard notation and/or recording technology to document and organize personal musical ideas.</li> <li>MU:Cr3.1.1</li> <li>a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas</li> </ul>	
	Meaning	
	UNDERSTANDINGS Students will understand that	ESSENTIAL QUESTIONS Students will keep considering
CCSS.ELA-LITERACY.W.1.2 Write informative/explanatory texts	Musicians' creative chaises are influenced by their expertise context, and expressive intent	How do musicians make creative decisions?
in which they name a topic, supply some facts about the topic, and provide some sense of closure.	Musicians evaluate, and refine their work through chenness to new ideas, persistence, and the application of appropriate criteria.	How do musicians improve the quality of their creative work?
	Acquisition	
	Students will know	Students will be skilled at
	Symbolic, iconic and/or traditional musical notation to organize musical ideas.	Reading & writing stick notation without noteheads (iconic notation for quarter and eighth notes) to document and organize musical ideas.



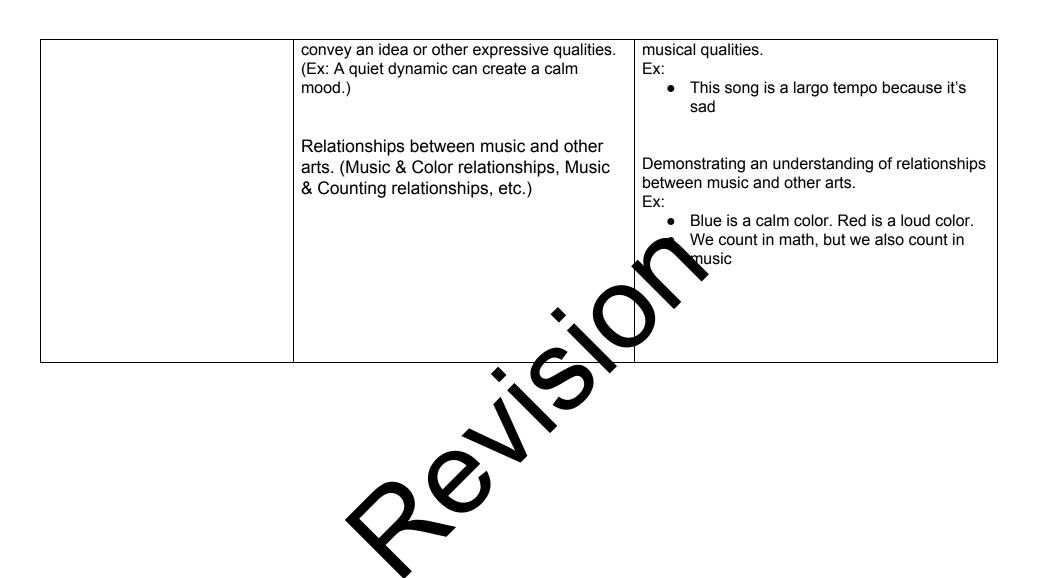
		Stage 2 – Evidence
Code	Evaluative Criteria	Assessment Evidence
		PERFORMANCE TASK(S):
		Students will show that they really understand evidence of
Acquire	Can students perform/organize quarter and eighth note rhythms by reading or writing iconic notation?	Organizing and expressing musical ideas through use of iconic/ symbolic notation or through using recording technologies (such as Flipgrid).
	Can students perform/organize pp, p, f, ff dynamics by reading or writing standard	Presenting a final version of musical ideas to peers.
	notation?	Criteria for success freed, and strategies through rehearsal and performances.
	Can students perform/organize melodic contour by reading or writing iconic notation?	
	Can students follow a listening map?	Studen will show they have achieved Stage 1 goals by
		Evidence overning can be also be shown through;
Meaning	Students use a listening map to organize personal musical ideas.	ersonal drawings, responding to the treatment of musical elements through movement or dance,peer feedback.
		Composing: Teacher guided class compositions, based on the musical elements. Manipulate icons and create own compositions
Transfer	Students use feedback to raine performance. (I notice you san, <i>Ti-ti</i> , but this is a long linehow can you fix it	Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Slow movements versus fast movements to indicate an awareness of tempo contrasts.Move to the beat Move to the rhythm Move to show melodic contour Move to show change
		Improvising: Use pentatonic scale on pitched percussion instruments. Improvise a vocal or instrumental response to a given call Improvise on a pitched instrument over ostinati

	Stage 3	– Learning Plan	
		Pre-Assessment	
	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: <b>'think pair</b> <b>share'</b> and through <b>'turn &amp; talk'</b> questioning, which helps determine students' prior knowledge, skill level as well as potential misconceptions.		
Acquire	Summary of Key Learning Events and Instruction Student success at transfer meaning and acquisition depends on Teacher uses an opening activity to engage students' curiosity about musical contrasts. For	Progress Monitoring Observation, questioning and listening.	
	students' curiosity about musical contrasts. For example, a teacher plays a short and long sound on a large drum.	Use of feedback cycles. Self assessment flection.	
Meaning	Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast. Ex; Teacher plays Mozarts' 12 Variations and asks students to move on the short rhythms and freeze on the long rhythms.	Targeted ustruction in small groups or individually. Checklist Discussions.	
Transfer	Students move around the room on eight notes and freeze on quarter notes to demonstrate a contrast between long as short rhythms in music.	Simple Rubrics One-on-one instruction	
	Students will review and/or lean elements of music that enable students to perform with expressive qualities. Teacher demonstrates criteria for music notation so it can clearly be read and interpreted.	Peer coaching *Movement/Locomotor (students move their bodies up and down for high and low or fast and slow for tempo changes.) *Extremely important in early childhood.	
	Students experiment and practice with the		

newly learned techniques and receive feedback.	
Students will understand that without expressive quality or contrast in music, music would be very bland.	
Students reflect upon their personal interpretations and experiment with degrees of expressive intent.	

# Unit 4: Respond & Connect: Why Music?

	Stage 1 Desired Results		
ESTABLISHED GOALS	Transfer		
<ul> <li>From Anchor Standard 9: Apply criteria to evaluate artistic work</li> <li>From Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding</li> </ul>	With limited guidance; students will be able to independently use their learning to         MU:Re8.1.1         Demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.         MU:Cn11.0.1         Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily music		
	Meaning		
	UNDERSTANDINGS Students will understand that	ESSENTIAL QUESTIONS Students will keep considering	
CCSS.ELA-LITERACY.W.1.3 Write narratives in which they recount two or more	The personal evaluation of musical work(s) and performance(s) is informed by analysis interpretation, and established cateria.	How do we judge the quality of musical work(s) and performance(s)?	
appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense	Understation g connections to varied contexts an idaily life enhances musicians' creating, performing, and responding.	How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	
of closure.	Acquisition		
	Students will know	Students will be skilled at	
	Elements of music can create mood or	Demonstrating and identifying expressive	



		Stage 2 – Evidence
	Evaluative Criteria	Assessment Evidence
		PERFORMANCE TASK(S):
		Students will show that they really understand evidence of
Acquire	Can students demonstrate an awareness between a musical element and expressive qualities?	An awareness of expressive qualities by identifying them in the songs we sing or play.
	Can students demonstrate an understanding of relationships between music and other arts? (Ex: Can art be used in music?)	An understanding outelation ships between music and other arts by correlating spream musical examples to a matching color, shape or picture Example, a student draws a blue ocean to represent a calming sing. Student matches a cheetah drawing to a fast tempo.
Meaning		OTHER EVIDENCE:
	Students use visual analogies to create personal meaning. (Ex: Student uses happy emoji to indicate a major key.)	Sudence will show they have achieved Stage 1 goals by Evidence of learning can be also be shown through;
Transfer	Students create their own unque rovenues that reflect the expressive qualities in usic they hear.	<ul> <li>Personal drawings or writing that creates a narrative or images that interpret meaning, or shows a unique perspective regarding expressive qualities or art relationships.</li> <li>Transferring knowledge of expressive qualities to movement</li> </ul>
	Students apply feedback and/or self reflection to refine a performance.	<ul> <li>or dance. Ex: Slow movements versus fast movements to indicate an awareness of tempo changes.</li> <li>Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Varied movement and dance to demonstrate expressive qualities in music, such as tempo changes</li> <li>Student decides to tap their mallet more gently in response</li> </ul>

	to a peer covering their ears at a sound that is too loud.	
	- Learning Plan Pre-Assessment	
Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: <b>'think pair share'</b> and through <b>'turn &amp; talk'</b> questioning, which helps determine students' prior knowledge, skill level as well as potential misconceptions.		
Summary of Key Learning Events and Instruction Student success at transfer meaning and acquisition depends on	Progress Monitoring	
Teacher uses an opening activity to engage students' curiosity about musical contrasts. For example, a teacher starts moving to the melodic contour of Carnival of the Animals while the music plays.	Observation, questioning and listening. Use of tedblock cycles. Self accessment/reflection.	
Teacher invites students to move around the room and imagine painting the melody in the air. Students move and 'paint' in the air, demonstrating an awareness of melodic context	Torgeted instruction in small groups or individually. theckists Discussions.	
Students will review and/or learn semans of music that enable students to perform with expressive qualities.	Quick Checks Simple Rubrics Movement/Locomotor	
between music and other art forms. <i>Quiet sounds are like the color blue.</i> Students experiment and practice with the newly learned techniques and receive		
	<ul> <li>Teachers will check for prior knowledge of musical contrishare' and through 'turn &amp; talk' questioning, which help misconceptions.</li> <li>Summary of Key Learning Events and Instruction Student success at transfer meaning and acquisition depends on</li> <li>Teacher uses an opening activity to engage students' curiosity about musical contrasts. For example, a teacher starts moving to the melodic contour of Carnival of the Animals while the music plays.</li> <li>Teacher invites students to move around the room and imagine painting the melody in the air.</li> <li>Students move and 'paint' in the air, demonstrating an awareness of melodic contrast. Students will review and/or learn remuses of music that enable students to perform with expressive qualities.</li> <li>Teacher demonstrates proper remionships between music and other art forms. Quiet sounds are like the color blue.</li> </ul>	

Students will understand that without expressive quality or contrast in music, m would be very bland.	usic
Students reflect upon their personal interpretations and experiment with degree of expressive intent	es

	Appendix of Possible Musical Resources
Books	Abrahams, Frank & John, Ryan," Planning Instruction in Music: Wring Objectives, Assessments and Lesson PLans to engage Artistic Processes GIA Publications 2015
	Berger, Ron. "Leaders in their own Learning. Transforming Schools grough Students Engaged Assessment." John Wiley & Sons 2014
	Campbell, Patricia Shehan, "Songs in their Heads: Music and Its Meaning in Children's Lives." 2nd Ed. Oxford University Press 2010
	Kerchner, Jody & Abril, Carlos, "Musical Experience in OUr Lives: Things We Learn and Meanings We Make." MENC: The national Association for Music Education, 199
	Littleton, Danette, "When Mus. Good Composition bool: Perspectives on Learning and Teaching." NAFME, Rowman and Littlefield, 2015
	Marsh, Kathryn, "The Musical Plays pund: Global TRadition and Change in Children's Songs and Games." Oxford University Press 2008
	New York State Sequential Guide for Music Instruction 2012
	Wiggins, Grant. "Educative Assessment: Designing Assessments to Inform and Improve Student Performance." Jossey Bass 1998

Repertoire	Choksy, Lois & Brummitt, David 120 Singing Games and Dances for Songs	
	Erdei, Peter. "150 American Folk Songs to sing, read and play." Boosey & Hawkes 1974	
	Feierabend, John M "First Steps in Music: The Curriculum."Gia Publications 2000	
	Kodaly NYU Summer Institute Anthology of Songs	
	Locke, Eleanor G. "155 American Folk Songs to sing, read and play." Boosey & Hawkes 1988	
	Silverman, Jerry, "Folk Songs for Schools and Camps." Mel Bay 1991	

Listening Examples for	Classical Examples:	Jazz Examples:	Rock y' Roll, R & B, Rap and other Popular Music	World Music Examples:
Movement &	Beethoven, 5th Symphony	Armstrong, Louis; What a Wonderful World	iples:	Africanda Dataca
Response Activities	Bizet, Carmen Overture		Beatles, Octopus' Garden	Africando, Betece
	Brahms; Guten Abend, Guten Nacht	Armstrong; Louis; La Vie Gr Ros	Berry, Chuck, Johnny B.	Gilberto; Girl from Ipanema
		Coltrane, John; By Bye Lackbird	Goode	Hernandez, Perico; La
	Brahms; Hungarian Dance No. 5	Dave Brubeck Quarty Take Five	B.oB. Magic	Quimbumba Live at el Jefe
	Grieg, Hall of the Mountain King			Puente, Tito; Ran Kan Kan
	Handel; Water Music	Pavis, Wil <i>ks</i> , St What E <u>knoto</u> n, Duke; The A Train	Hill, Lauren; Everything is Everything	Santana; Oye Come Va
	Hayden; Surprise Symphony	Gershwin; Rhapsody in Blue	Jackson, Michael, Man in the Mirror	Valens, Ricky; La Bamba
	Copland, Aaron; Hoe Down from the Cowboy Ballet	Goodman, Benny; Sing Sing Sing	Pharell, Happy	
	Rimsky-Korsokov; Flight of the Bumblebee	Fitzgerald, Ella; It Don't Mean a Thing	Prestley, Elvis; Ain't Nothing but a Hound Dog	
	Mozart; 12 Variations	Fitzgerald, Ella; A Tisket, A Tasket	Timberlake, Justin; Can't Stop this Feeling	
	Mozart; Eine Kleine Nachtmusik	Fitzgerald, Ella; Hokey Pokey	The Supremes; Stop in the	

Prokofiev, Peter and the Wolf Rossini, Barber of Seville Overture Rossini, William Tell Overture Saint-Saëns, Carnival of the Animals Strauss J. The Blue Danube Tchaikovsky, The Nutcracker	Name of Love Queen, We will rock you Withers, Bill; Lean on Me Van Halen, Dancing in the Streets		
Vivaldi, The Four Seasons			