NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



December 2020

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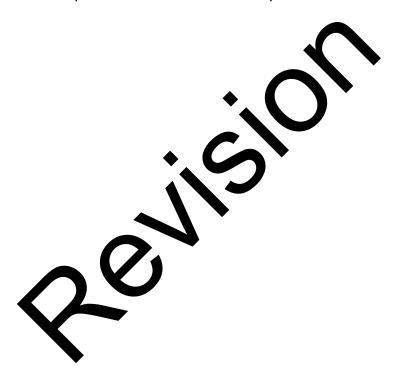
Carlerine Calabrese

Authors of Course Guide

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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.



Kindergarten General Music

The general music curriculum for Kindergarten provides a sequence of music fundamentals that utilize the National Core Arts

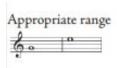
Standards as a framework, enabling students to create, perform, respond and connect. The goal of this course is to create a meaningful artistic space where students gain fluency in artistic and musical literacy, within the context of collaboration, independence, expression, problem solving, critical and creative thinking.

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

Pacing Guide for Kindergarten General Music

This Pacing Guide for Kindergarten 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; Kindergarteners 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 purpore: giveting sore)s, 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 hordes and tonalities use of props or symbols to reinforce pitch changes, Echo tonal patterns on words. The neutral syllables (matching pitch)
 - Steady Beat. Students should be able to play a steady beat and know the difference between steady beat and rhythm.
 - Rhythm: Quarter and Eighth Note (experienced and read with TA and TI notation) (experienced, not read) steady, but use of props or symbols.
 - Tempo: fast vs. slow
 - ❖ Timbre: explore the sounds distinct with classroom instruments
 - ❖ Form: same vs. iffer the tition contrast
 - Dynamics: loud vs. viet (soft)

Unit 4: Respond & Connect, Myself & Music in our World: October-May

Listening to, analyzing, and describing music.

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

Unit 1: **Perform**: **Singing Songs**

	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 presentation.	With guidance; students will be able to independently use their learning to MU:Pr4.2.K a.Explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance MU:Pr4.3.K a.Demonstrate awareness of expressive valities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.	
CCSS.ELA-LITERACY.W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.	UNDERSTANDINGS Students will understand that Performers make integretive decisions based on their understanding of context and expressive interes. To express their musical ideas, musicians analyze, caluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	ESSENTIAL QUESTIONS Students will keep considering How do performers interpret musical works? How do musicians improve the quality of their performance?

Acauisition Students will know... Students will be skilled at... The difference between high/low, loud/soft, Exploring and demonstrating awareness of music same and different sounds and how to contrasts while singing. perform these contrasts on while singing. Demonstrating awareness of expressive qualities in music while singing. Teacher-provided criteria, such as; dynamics, tempo, steady beat and rhythm. Applying teacher and peer feedback to refine work. Various rehearsal strategies to improve sing sagested strategies when rehearsing to expressive qualities such as; Resting tone, rove expressive qualities in music. counting, conducting, call & response. Vocal technique, such as belly breathing a diction to demonstrate and explore mus contrasts and an awareness of m qualities.

		Stage 2 – Evidence
Code	Evaluative Criteria	Assessment Evidence
		PERFORMANCE TASK(S): Students will show that they really understand evidence of
Acquire	Can students perform vocal contrasts such as: fast/slow high/low and loud/quiet?	Musical contrasts by performing and with guidance, identifying them in the songs we sing.
	Can students use various pitches appropriately to express an idea or mood?	Expressive qualities in music, by matching the best choice with a specific song or rhyrie. For example, they can choose a speaking voice for a nursery toyme, wersus a singing voice for a lullaby.
	Can students match pitch?	Accurate pito by performing high and low sounds that students mimic from a preor or instrument.
	Can students document high and low sounds?	Pitc' (by chasumenting, composing and/or reading musical ideas with grawings or other manipulatives. THER VIDENCE:
Meaning		St. dents will show they have achieved Stage 1 goals by
	Students use simple analogies and perfeedback to interpret meaning and mulicular intent. Ex: A cheetah is fast and a rtle	Evidence of learning can be also be shown through;
Transfer	slow.	 Personal drawings or writing that creates a narrative or images that interpret meaning, or shows a unique perspective regarding musical contrast or expressive qualities.
Tanoro	Students apply and transfer learning in the context of performing. For example, a student will choose to pretend to be a cheetah that moves or makes fast sounds when engaging in purposeful musical play.	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. (A fast and slow movement)

	Stage 3	B – Learning Plan
		Pre-Assessment ntrasts and expressive qualities through baseline assessments such as: 'think pair elps determine students' prior knowledge, skill level as well as potential
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 example, a teacher plays "Twinkle Twinkle Little Star" slowly and then quickly.	Observation, questiculing and listening. Use of feedback cycles. Self assessivents fection.
	Students will review and/or learn elements of music that enable students to perform with expressive qualities, such as fast and slow. Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast Teacher plays the Flight of the Burnble	◆arge ectars uction in small groups or individually. Unecraists Discussions. Quick Checks
Meaning	and instructs students to make are the room like bees, flapping their lags fast for the fast music and slowly for what the music slows down.	Simple Rubrics One-on-one instruction
	Students move their arms quickly to demonstrate a fast tempo.	Peer coaching Movement/locomotor
Transfer	Teacher demonstrates proper posture, mouth/lip positions and breathing so the voice can freely sing.	

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	Tr	ransfer
From Anchor Standard 4: Select, analyze and interpret artistic work for presentation. From Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	With guidance; students will be able to independently use their learning to MU:Pr4.2.K a.Explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance MU:Pr4.3.K a.Demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent	
Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.	UNDERSTANDINGS Students will understand that Performers make interpretive decisions based on their understanding of context and expressive intent. To express their musical leas, musicians analyze, evaluate, and efinitheir performance over time arrough operators to new ideas, persistance, are the application of appropriate criteria.	ESSENTIAL QUESTIONS Students will keep considering How do musicians improve the quality of their performance? How do performers interpret musical works?
	Acquisition	
	The difference between fast/slow, high/low, loud/soft, same and different sounds etc. and how to perform these contrasts on instruments.	Exploring and demonstrating awareness of music contrasts on instruments. Demonstrating awareness of expressive qualities in

Teacher-provided criteria (feedback cycle), such as; dynamics, tempo, steady beat and rhythm.

Various rehearsal strategies to improve expressive qualities such as; Resting tone, counting, conducting, call & response.

Instrumental technique, such as mallet grip and stance to demonstrate and explore musical contrasts and an awareness of musical qualities. music while playing instruments.

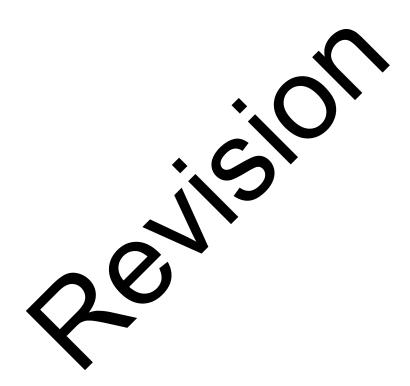
Applying teacher, peer and self-reflection feedback to refine work.

Using suggested strategies when rehearsing to improve expressive qualities in music.

	Stage 2 – Evidence
Evaluative Criteria	Assessment Evidence
	PERFORMANCE TASK(S): Students will show that they really understand evidence of
Can students perform instrumental contrasts such as: fast/slow, high/low, and loud/quiet? Can students demonstrate appropriate timbres for instrument playing? Can students find matching pitches on instruments? (Let's play Ccan you find the letter C on your glockenspiel?)	Musical contrasts, and expressive qualities, through performances. Criteria for success (feedback cycle) and strategies through rehearsal and performances. OTHER EVIDENCY Students vill show they have achieved Stage 1 goals by Evidence on saming can be also be shown through;
Students use simple analogies and peer feedback to interpret meaning and musical intent. Ex: A lion is very loud and a cat is very quiet.	rers nal drawings or writing that creates a narrative or images that interpret meaning, or shows a unique perspective regarding musical contrast or expressive qualities.
Teacher will guide students is usin feedback, self-assessment and repetion in the context of authentic applies on. Ex. You are playing loudly, how can you take a quieter sound with your mallet?	Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Slow movements versus fast movements to indicate an awareness of tempo contrasts.
Students apply and transfer learning in the context of performing. For example, a student will choose a quiet dynamic when role playing being a mom or dad singing a lullaby to a baby doll.	
	Can students perform instrumental contrasts such as: fast/slow, high/low, and loud/quiet? Can students demonstrate appropriate timbres for instrument playing? Can students find matching pitches on instruments? (Let's play Ccan you find the letter C on your glockenspiel?) Students use simple analogies and peer feedback to interpret meaning and musical intent. Ex: A lion is very loud and a cat is very quiet. Teacher will guide students it usin feedback, self-assessment and relation in the context of authentic application. Ex. You are playing loudly, how can your take a quieter sound with your mallet? Students apply and transfer learning in the context of performing. For example, a student will choose a quiet dynamic when role playing being a mom or dad singing a lullaby to a

	Stage 3 – Learning Plan	
Code	Pre-Assessment Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: 'think pair share' and through 'turn & talk' 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
Acquire	Teacher uses an opening activity to engage students' curiosity about musical contrasts. For example, a teacher plays cymbals loudly and quietly.	Observation, questioning and listening. Use a feedback cycles.
	Teacher models a movement learning activity that emphasize a key musical element, expressive quality or contrast. Ex: Teacher plays Grieg's Hall of the Mountain King and Jodels	Self assessment/reflection.
Meaning	how to move with the quiet and loud parts of the must Students move gently at first and then movements gently at first and the first and the first and the first at first and the first and the first at first and the first and the first at first at first and the first at first at first and the first at firs	Targeted instruction in small groups or individually. Checklists
	and bigger, demonstrating the crescendo in a music.	Discussions.
	Students will review and/or learn elements of music that enable students to perform with express to gradities.	Quick Checks
	Teacher demonstrates proper prature, Land position, and	Simple Rubrics
Transfer	technique for the instrument to be played.	One-on-one instruction
Transier	Students experiment and practice with the newly learned techniques and receive feedback.	Peer coaching
	Students will understand that without expressive quality or contrast in music, music would be very bland.	*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 reflect upon their personal interpretations and	

experiment with degrees of expressive intent.	



Unit 3: Create: Music Literacy

	Stage 1 Desired Results	
ESTABLISHED GOALS	Transfer	
From Anchor Standard 2: Organize and develop artistic ideas and work From Anchor Standard 3: Refine and complete artistic work	With guidance; students will be able to independently use their learning to MU:Cr2.1.K b.Organize personal musical ideas using iconic notation and/or recording technology. MU:Cr3.1.K a.Apply personal, peer, and teacher fee back in refining personal musical ideas.	
CCSS.ELA-LITERACY.W.K.2 Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.	UNDERSTANDINGS Students will understand that Musicians improve the quarty of their creative work by a accating and refining their work through or enless to new ideas, possist noe, and the application of appropriate orderia Musicians' presentation of creative work is the culmination of a process of creation and communication	ESSENTIAL QUESTIONS Students will keep considering How do musicians improve the quality of their creative work? When is creative work ready to share?

	Acquisition
Students will know	Students will be skilled at
Symbolic, iconic and/or traditional musical notation to organize musical ideas.	Reading and writing music symbols that express music elements such as tempo, dynamics and rhythm.
Criteria for successful documentation of a musical idea, such as a long line for a long sound/rhythm.	Composing and documenting musical ideas with symbolic, iconic or traditional notation, ready to present to peers.
Strategies to organize musical ideas, apply feedback and demonstrate a final version work to peers.	
	sing suggested strategies when documenting 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 document, organize and express musical ideas with notation or recording technology?	Organizing and expressing musical ideas through use of lconic/ symbolic notation or through using recording technologies (such as Flipgrid) to document musical ideas.
	Can students perform musical ideas using notation or recording technology?	Presenting a final version ownusical ideas to peers.
Meaning	Students use visual analogies to create personal meaning. (Student illustrates a tall	CSHEN-LVIDE CE: Studients show they have achieved Stage 1 goals by Enidence of learning can be also be shown through;
	person for a tall rhythm). Students create their own dance in respect to musical elements they har.	Personal drawings, responding to the treatment of musical elements through movement or dance, peer feedback.
	Students compose their own solvs with musical elements.	Movement/Locomotor: Students use their bodies to demonstrate elements of music. Ex: Slow movements versus fast movements to indicate an awareness of tempo contrasts.
Transfer	Students use feedback/self-reflection to refine a performance. (Student didn't like the loud sound they played and decided to tap more gently to produce a softer sound.)	Composing: Teacher guided class compositions, based on the musical elements. Manipulate icons and create own compositions.

	Stage 3 -	- Learning Plan
		Pre-Assessment
	Teachers will check for prior knowledge of musical contrasts and expressive qualities through baseline assessments such as: 'think pair share' and through 'turn & talk' 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 Observation, questioning, and listening.
Acquire	Teacher uses an opening activity to engage students' curiosity about musical contrasts. For example, a teacher plays a short and long sound	Use of feedback cycles. Self assessment/ref ection
	on a large drum.	
	Teacher models a movement learning activity that emphasizes a key musical element, expressive quality or contrast. Ex; Teacher	Targeted instruction in mall groups or individually. Checklists
Meaning	plays Mozarts' 12 Variations and asks students to move on the short rhythms and freeze on the long rhythms.	Discussion. Quick Checks
	Students move around the room on eighth notes and freeze on quarter notes to	Suple Rubrics
	demonstrate a contrast between long short rhythms in music.	One-on-one instruction
Transfer	Students will review and/or lear elements of	Peer coaching
	music that enable students to perform with expressive qualities.	*Movement/Locomotor (students move their bodies up and down for high and low or fast and slow for tempo changes.) *Extremely
	Teacher demonstrates criteria for music notation so it can clearly be read and interpreted.	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, Myself & Music Lour World

Stage 1 Desired Results		
ESTABLISHED GOALS	Transfer	
From Anchor Standard 9: Apply criteria to evaluate artistic work		

From Anchor Standard 11:

Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

CCSS.ELA-LITERACY.W.K.3

Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

With quidance; students will be able to independently use their learning to...

MU:Re8.1.K

With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

MU:Cn11.0.K

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life..

UNDERSTANDINGS

Students will understand that...

The personal evaluation of musical work(s) and performance(s) is information and by analysis, interpretation and established criteria.

Understanding connections to varied contexts and daily life enhances musicians' creating, reforming, and responding.

SSENTIA QUESTIONS

St. lents will keep considering...

low do we personally judge the quality of musical work(s) and performance(s)?

How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Acquisition

Students will kno...

Elements of music can create mood or convey an idea or other expressive qualities. (Ex: A quiet dynamic can create a calm mood.)

Students will be skilled at...

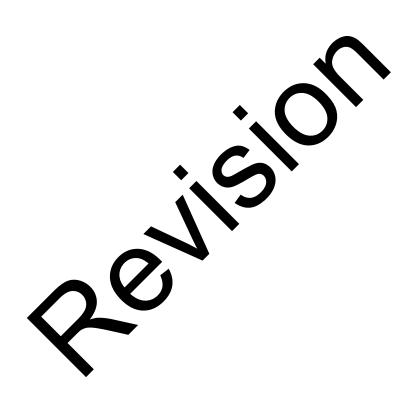
Demonstrating an awareness of expressive qualities in music. Ex:

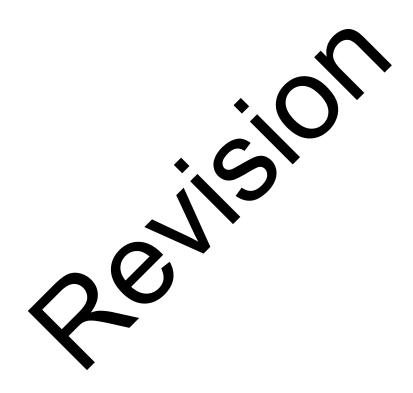
 Fast/Slow - a slower song might be more calming and a fast song might be more exciting)

Relationships between music and other
arts. (Music & Color relationships, Music
& Counting relationships etc)

Demonstrating an understanding of relationships between music and other arts. Connecting our world through music. Ex:

- Blue is a calm color. Red is a loud color.
- We count in math, but we also count in music.





Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence

Acquire	Can students demonstrate an awareness between a musical element and expressive	PERFORMANCE TASK(S): Students will show that they really understand evidence of An awareness of expressive qualities by identifying them in the songs we sing or play. Such as; that was a quiet sound, that was a
	qualities? Can students demonstrate an understanding of relationships between music and other arts? (Ex: Can art be used in music?)	An understanding of relationships between music and other arts by correlating specific musical examples to a matching color, shape or picture. Example, a student draws a blue ocean to represent a calming song. Student matches a cheetah drawing to a fast tempo.
Meaning	Students use visual analogies to create personal meaning. (Ex: Student uses happy emoji to indicate a major key.) Students create their own unique movements that reflect the expressive qualities in music they hear. Students apply feedback at Vor a far flection to refine a performance.	OTHER EVILENCE Student will saw they have achieved Stage 1 goals by Findence of learning can be also be shown through; Personal drawings or writing that creates a narrative or images that interpret meaning, or shows a unique perspective regarding expressive qualities or art relationships. Transferring knowledge of expressive qualities to movement or dance. Ex: Slow movements versus fast movements to indicate an awareness of tempo changes. Movement/Locomotor: Students use their bodies to
		 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 Student decides to tap their mallet more gently in response to a peer covering their ears at a sound that is too loud. Learning Plan

	,	rasts and expressive qualities through baseline assessments such as: 'think pair ps determine students' prior knowledge, skill level as well as potential
	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	Observation, questioning and listening.
	example, a teacher starts moving to the melodic contour of Carnival of the Animals while the music	Use of feedback cycles
	plays.	Self assessment/relaction.
Meaning	Teacher invites students to move around the room and imagine painting the melody in the air.	Targeted instruction in small groups or individually.
	Students move and 'paint' in the air, demonstrating an awareness of melodic contour.	Checklists Piscuesions
	Students will review and/or learn elements of music that enable students to perform with expressive qualities.	Nuick Checks
	Teacher demonstrates proper rections is	Simple Rubrics
	between music and other arthorms Quies sounds are like the color black	*Movement/Locomotor (students move their bodies up and down for high and low or fast and slow for tempo changes.)
Transfer	Students experiment and practic 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	

Appendix of Possible Musical Resources			
Books	Abrahams, Frank & John, Ryan," Planning Instruction in Music: Writing Objectives, Assessments and Lesson PLans to engage Artistic Processes GIA Publications 2015		
	Berger, Ron. "Leaders in their own Learning. Transforming Schools through Statents Engaged Assessment." John Wiley & Sons 2014		
	Campbell, Patricia Shehan, "Songs in their Heads: Music and Its Maning" CMidren's Lives." 2nd Ed. Oxford University Press 2010		
	Kerchner, Jody & Abril, Carlos, "Musical Experience in OU Lives: Lings We Learn and Meanings We Make." MENC: The national Association for Music Education, 2009		
	Littleton, Danette, "When Music Goes to School: Pel pec les on Learning and Teaching." NAFME, Rowman and Littlefield, 2015		
	Marsh, Kathryn, "The Musical Playground: Global Assetion and Change in Children's Songs and Games." Oxford University Press 2008		
	New York State Sequential Guide for Jusic Struction 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 1999

Listening Examples for Movement & Response	Classical Examples:	Jazz Examples:	Rock n' Roll, R & B, Rap and other Popular Music Examples:	World Music Examples:
Activities	Beethoven, 5th Symphony	Armstrong, Louis: Lat a Yonderful	Beatles, Octopus' Garden	Africando, Betece
	Bizet, Carmen Overture	Armstrong Loss; Love en Rose	Berry, Chuck, Johnny B. Goode	Gilberto; Girl from Ipanema
	Brahms; Guten Abend, Guten Nacht	Coltaine, John; Bye Bye Blackbird	B.o.B. Magic	Hernandez, Perico; La
	Brahms; Hungarian Dance No. 5	Jav Brubeck Quartet; Take Five	Hill, Lauren; Everything is	Quimbumba Live at el Jefe
	Grieg, Hall of the Mountain King	avis Miles; So What	Everything	Puente, Tito; Ran Kan
	Handel; Water Music	Hington, Duke; The A Train	Jackson, Michael, Man in the Mirror	Kan
	Hayden; Surprise Symphony	Gershwin; Rhapsody in Blue	Pharell, Happy	Santana; Oye Come Va
	Copland, Aaron; Hoe Down from the Cowooy Ballet	Goodman, Benny; Sing Sing Sing	Prestley, Elvis; Ain't	Valens, Ricky; La Bamba
		, , ,	Nothing but a Hound Dog	
	Rimsky-Korsokov; Flight of the Bumblebee	Fitzgerald, Ella; It Don't Mean a Thing	Timberlake, Justin; Can't	
	Mozart; 12 Variations	Fitzgerald, Ella; A Tisket, A Tasket	Stop this Feeling	
	Mozart; Eine Kleine Nachtmusik	Fitzgerald, Ella; Hokey Pokey	The Supremes; Stop in the Name of Love	

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