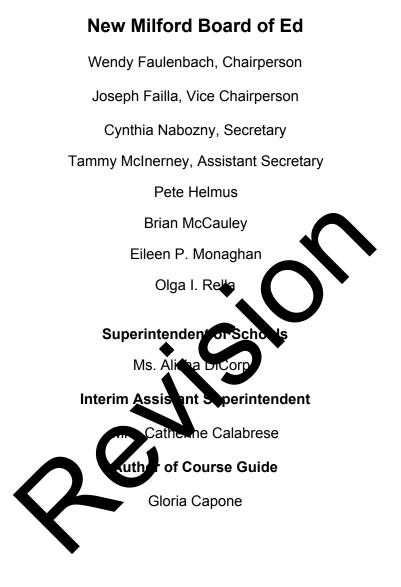
# NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



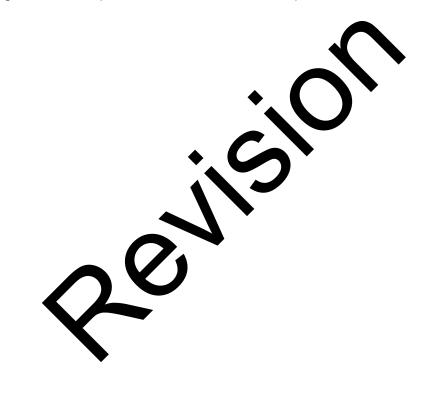
December 2020



BOE Approved March 2021

### 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 3 Intermediate Music Overview

"Where words fail, music speaks" These words by Hans Christian Anderson lay the foundation for any curriculum in music. A music education based on unifying the human experience by offering to each child the opportunity to explore their talents and heighten their aesthetic awareness should be an essential part of each child's education.

The New Milford Public School Third Grade Music Curriculum is based on a program that seeks to provide each student the opportunity to acquire the skills in music necessary for creative expression. Within the parameters of the *NAFME Standards of Music Education*, the curriculum seeks to provide the joy and satisfaction that comes from learning, performing and appreciating music without regar for individual talent. Through the implementation of the music curriculum, Grade 3 students will develop and expand their musical knowledge through reading, performing, and analyzing a variety of music. Music literacy skills are developed with attention to accurate rhythm and consistent pulse. Earn student will further develop their ability to identify, define, and apply music symbols. The study of music with regard to its connection to other arts, through cleative movement and cultural and historical context, will foster each student's development in an appreciation for other world cultures, histor and upper day life.

This curriculum is an integrated approach to teaching music, incorporating within the best practices of the following methods:

**Orff:** Teaching musical concepts through singing, chanting, movement is well as the playing of pitched and unpitched percussion instruments and recorder.

**Dalcroze:** The use of physical movement and musical rhythms to develop the students retention of musical basics, and develop a rhythmic unity of eye, ear, mind and body.

Kodaly: The teaching skills that are strongly focused on ear training and singing.

The Third Grade music curriculum strives to encance a d encourage an individual student's abilities while at the same time building a sense of belonging and self-esteem for all students. Students with the error needs will be supported to successfully reach established goals which lie within the parameters of their IEP's or 504 plans. Alternative assessments and lifferentiated instruction will be provided for special learners.

Students in the grade 3 meet for 40 minutes during a 6 day cycle for a full year. By sequentially studying the essential elements of music, working cooperatively in groups, acquiring skills, and gaining knowledge of how music relates to other subject areas, both culturally and historically, students will build toward the "doing" of music through performance in the classroom and in specialized performing groups.

#### Pacing Guide for General Music in Grades 3-5

This Pacing Guide for General Music in Grade 3, 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 simultant usly during the year. For example, third graders may be learning about folk music at the same time they are reviewing music literacy. It ternatively, they may be working on recorders while studying one of the great composers and incorporating the composer's music into the recorder study, etc.

#### Unit 1\* September - December: Singing a varied repertoire of music both all ne and with others.

- Folk Songs
- Traditional songs
- Canons
- Partner Songs
- Patriotic songs

Unit 2\* October - December: Performing a varied registro e of music on instruments alone and with others.

- Recorders
- Xylophones
- Rhythm Instruments

#### <u>Unit 3\* September-December:</u> Music Literacy: Rading and notating .

[These Elements of music will be introduced and reinforced over the course of the year.]

- Melody
- Major & Minor tonalities
- Reading notes by their letter names in the Treble Clef
- Dynamics
- Rhythm:
- Time Signatures: 2/4 3/4 4/4
- Eighth note and its corresponding rest

- Groups of eighth notes
- Quarter note and its corresponding rest
- Half note and its corresponding rest
- Dotted Half note
- Whole note and its corresponding rest
- Strong and weak beats in both 3 and 4 m
- Tempo
- Identify instruments from all 4 families by sound and sight
- Form:
- Introduction
- Coda
- ABA and variations thereof
- Simple composition

#### Unit 4 September-June: Understanding music in relation to history and culture: Incuding the reat Composers

This is an ongoing unit and will include, but not be limited to:

- Native American culture and music
- Hispanic culture and music
- Afro and Afro-American culture and music
- Folk Dances

As a department, we will decide what **composers** we will study in the 3rd and year.

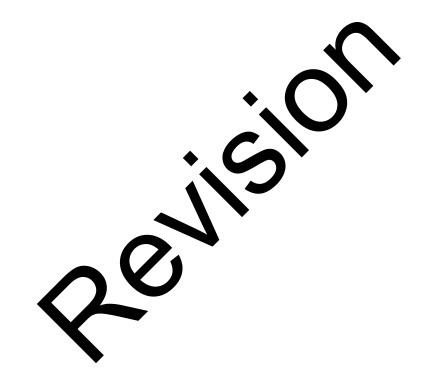
(This will be done in conjunction with the composers that will

l in the 4th and 5th grades.)

# Unit 1: Perform: Singing Songs

Stage 1 Desired Results		
ESTABLISHED GOALS	Transfer	
ESTABLISHED GOALS	Students will be able to independently use their learning	g to
Anchor Standards6 Standards: Perform expressively with approp. interpretation and technical accuracy, and in a manner approp. to the audience and context.		
	N.	leaning
CCSS.ELA-Literacy.W.3.10: Write routinely over extended time frames and for shorter time frames for a range of specific tasks, purposes and audiences.	<ul> <li>UNDERSTANDINGS Students will understand that</li> <li>The context of a storg informs the elements of singing used on perform it.</li> <li>Musing jugge performance based on cateria that vary across time, place and culture.</li> <li>Responses to songs are informed by analyzing social, cultural and historical context</li> <li>Performing songs is influenced by the singers interpretive decisions</li> <li>Singing is a matter of expressing the</li> </ul>	<ul> <li>ESSENTIAL QUESTIONS Students will keep considering</li> <li>The context of a song informs the elements of singing used to perform it.</li> <li>Responses to songs are informed by analyzing social, cultural and historical context.</li> <li>Performing songs is influenced by the singers interpretive decisions.</li> <li>Singing is a matter of expressing the feelings evoked by the content of the song.</li> </ul>

feelings evoked by the content of the song.	
Acquisition	



Students will know	Students will be skilled at
<ul> <li>Expression and technical accuracy</li> <li>Varied repertoire of age appropriate songs</li> <li>to connect songs to history and culture</li> <li>to sing with others and cooperate in a group</li> <li>how to sing canons in order to establish the rudiments of harmony singing</li> <li>how to respond to phrasing as it relays to the text of the song</li> <li>how to follow a single the tawnuch</li> </ul>	<ul> <li>Students will be skilled at</li> <li>Matching pitch</li> <li>Producing vocalization properly</li> <li>Having a steady beat in order to sing with a group</li> <li>Matching tempo to style of song</li> <li>Using dynamics to enhance interpretation</li> <li>Distinguishing various genres of song repertoire from one another.</li> <li>Connecting certain songs and dances to history and culture</li> </ul>
notation while singing <ul> <li>traditional &amp; cultural dances</li> </ul>	

		Stage 2 – Evidence
Code	Evaluative Criteria	Assessment Evidence
		PERFORMANCE TASK(S): Students will show that they really understand evidence of
Acquire	Student self-assessment and reflection discussion with peers	Performing specific songs throughout the year with expression and technical accuracy.
		Demonstrating uncerstanding of the cultural background of a song.
Meaning		
Transfer		

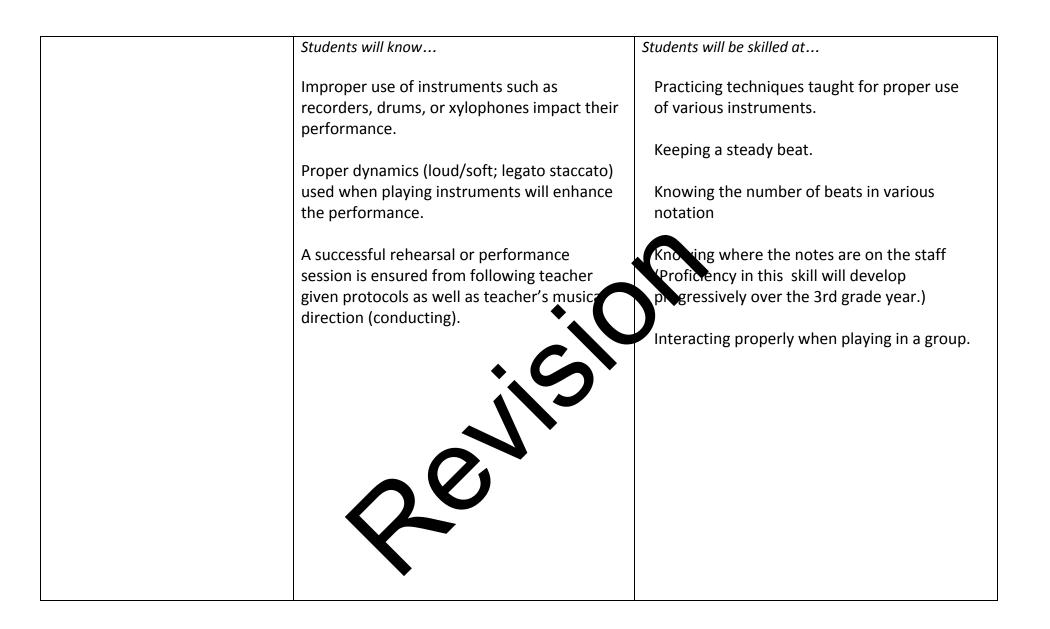
	Stage 3 – Learning Plan	
Acquire	grade is based on themes and seasons as a means of enhancing student engagement. (for Example:1. During Black History Month students will learn spirituals and the history behind them, giving more meaning to the songs. 2 During Hispanic Heritage month students will	singing in a group in class they will use a
Meaning	Teacher teaches songs by rote. Students learn songs after multiple repetitions Ohse vation, Utudent self- Peer coachin Discussions Simple Rubri	0

Transfer		
	Song structure may include canons in 2 or	
	parts, partner songs, songs with counter	
	melody or obbligatos, singing games, song	
	for solo singing, and songs for ensemble singing	
	singing.	
	Teacher and students discuss song	
	repertoire in class as it relates to	
	culture, history, emotion, mood and	
	popular context.	
	Students will, from time to time, write or	
	illustrate aspects of the origin of songs	
	they have learned.	

# Unit 2: Perform Instrument Playing

Stage 1 Desired Results			
ESTABLISHED GOALS Transfer		ransfer	
Anchor Standard 6			
Perform expressively with approp. interpretation and technical accuracy, and in a manner approp. to the audience and context. Anchor Standard 4: Analyze the structure and context of varied musical	Students will be able to independently use the indepning to         MU: Pr6.1.3a         Perform music with expression and technical acturacy.         MU:Pr.4.2.3a         Demonstrate understanding of the effective of music to be performed.         MU:Pr.5.1.3a         Apply teacher provided on the to evaluate accuracy of ensemble performances.         MU:Pr5.12         Rehease to effine technical accuracy of ensemble performances		
works and their implications to performance. Anchor Standard 5: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.			
	Meaning		
<b>CCSS.ELA-Literacy.W.3.10:</b> Write routinely over extended time	UNDERSTANDINGS Students will understand that	ESSENTIAL QUESTIONS Students will keep considering	
frames and for shorter time frames	Application of proper techniques for	How does understanding of the proper	

for a range of specific tasks,	playing instruments will inform	technique of an instrument improve the
purposes and audiences	instrumental performances.	quality of the performance of that
	<ul> <li>Analyzing and rehearsing classroom</li> </ul>	instrument?
	performances on instruments, will	
	improve performances.	How does the context of repertoire to be
	Student performers make artistic	performed inform your interpretation of the
	decisions based on their	music?
	understanding of the context or	How doos understanding of routhm and
	<ul><li>culture of the repertoire chosen.</li><li>Use of prior knowledge of notation</li></ul>	How does understanding of rhythm and metation improve the quality of a
	and rhythm will influence the	performance?
	accuracy of performances.	periodice:
	<ul> <li>Self and group assessment of</li> </ul>	How do you assess your performance
	performances on instruments will	individually and as a group in order to make
	inform	improvement?
	the improvement of the performance	
		How does knowledge of the four families of instruments in the Orchestra inform our
		understanding of classroom instruments and the
		repertoire of music to be played.
		cquisition



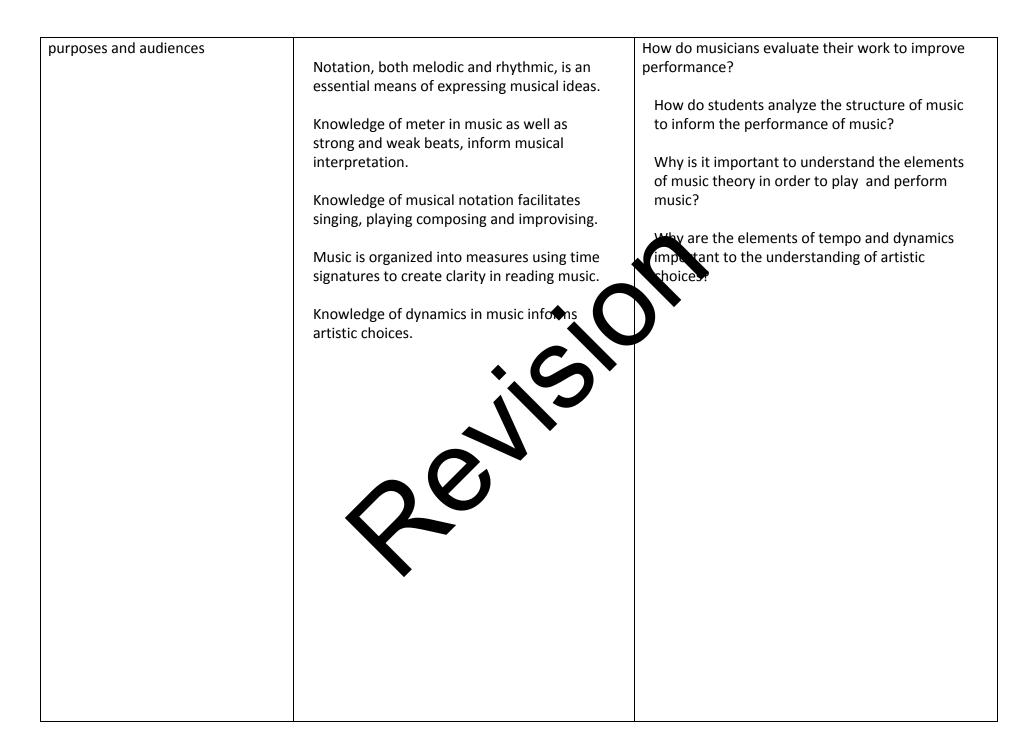
Code	Evaluative Criteria	Stage 2 – Evidence Assessment Evidence
		PERFORMANCE TASK(S):
		Students will show that they really understand evidence of
Transfer	Students will use self-assessment and teacher feedback to reflect upon and improve their performance on instruments.	Improving techniques and abilities on classroom instruments through rehearsal, individually and in ensemble, and thereby obtaining the reward of being successful.
Meaning	Do students know the correct notes to be played?	OTHER EVIDENCE: Students winchow eney have achieved Stage 1 goals by
	Do students understand the rhythm to be played?	Unving totaudience of students or teachers to a performance of our laying
Acquisition	Do students understand the techniques of the various instruments to be played?	
	Do students know the cultural and Listorical context of their music as appropriate?	

	Stage 3 – Learning Plan	
Code	Students are pre-assessed during a warm-up on the instrument to be pla the dynamics, form and techniques of playing. Teacher observation will inform student's prior knowledge of instrument progress as the year goes on. Students will self-assess by turning and talking about their performance.	s at the beginning of the school year, and their
	Summary of Key Learning Events and Instruction Student success at transfer meaning and acquisition depends on	Progress Monitoring
Transfer	<ul> <li>Choosing an interesting and varied repertoire for recorder and other instruments allow students to become more engaged in learning .</li> <li>(For example: Students will do an Orff arrangement of and rise song in the month of March; Students will do simple improvisation on recorder during April/Jazz month.)</li> <li>using whole body movement (invited by the teacher) to help students find and develop a steady beat before and during playing.</li> <li>applying teacher provided criteria to evaluate individual performance.</li> <li>listening to other performance on routube or recording, to provide a point of comparison and a goal to strive towards in order to refine their individual and group performances.</li> <li>listening to examples of music in Major and Minor tonalities in order to hear and understand the difference.</li> <li>(Example: Beethoven's "Ode to Joy" and Bach's "Toccata and Fugue in D minor")</li> </ul>	<ul> <li>Observation both visually and aurally.</li> <li>Self assessment/reflection</li> <li>Targeted instruction in small groups or individually</li> <li>Quick Checks</li> <li>Checklists</li> <li>Simple Rubrics</li> <li>One on one instruction</li> </ul>

|--|--|--|--|

## Unit 3: Music Literacy

	Stage 1 Desired Results	
ESTABLISHED GOALS	Transfer	
	<u>Students will be able to independently use their learning</u>	ng to
Anchor Standard 2: Select and develop musical ideas for defined purposes and contexts.	MU:Cr.2.1.3b Use standard notation to document rhythmic and melodic ideas MU:Cr1.1.3a:	
	Improvise rhythmic and melodic ideas	
Anchor Standard 4: Analyze the structure and context of varied musical works	MU:Cr.1.3b: Generate musical ideas such as rhythms and menodies within a given tonality or meter.	
and their implications for performance	MU:Pr4.2.3b: Read and perform rhythmic dations commelodic phrases using standard notation	
<b>Anchor Standard 5</b> Evaluate and refine personal and	MU:Pr.4.3.3a: Demonstrate and describe expressive qualities such as dynamics and tempo	
ensemble performances, individually or in collaboration with others.	MU:Pr54.3a: Apply eacher provided feedback to evaluate the accuracy of ensemble performances	
		Meaning
	UNDERSTANDINGS	ESSENTIAL QUESTIONS
CCSS.ELA-Literacy.W.3.10:	Students will understand that	Students will keep considering
Write routinely over extended time frames and for shorter time frames for a range of specific tasks,	Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?



	Sta	ge 2 – Evidence
Code	Evaluative Criteria	Assessment Evidence
Transfer Meaning	Can students read the staff notes in a treble clef? Does the student know the value of all required notes and their rests? Can the student create measures using the correct standard notation in 2,3 and 4 time meters? Does the student hear and understand strong and weak beats in music? Does the student understand musical vocabulary including dynamics?	<ul> <li>PERFORMANCE TASK(S):</li> <li>Students will show that they really understand evidence of their knowledge of music literacy by</li> <li>Writing their own composition using meter, tonality, given rhythms, tempe, and expressive qualities with their personal title and plant on ecorder by the end of the unit.</li> <li>Other evidence</li> <li>Intation games</li> <li>Singing games.</li> <li>In orthythm manipulatives</li> </ul>
Acquisition	<ul> <li>Pitch differentiation</li> <li>The difference between various meters</li> <li>contrasts in dynamics</li> <li>contrasts in form</li> <li>differences in major and minur sourch</li> <li>the values of various notes and their correct nota</li> <li>How to read a measure music in the treble clef</li> <li>Musical vocabulary as it nextes to a piece of music</li> </ul>	

	Pre-	Assessment
		rning through teacher led discussion of prior knowledge. Students
	may also be given a pre-assessment activity to do early in the year to ascertain the level of knowledge in various areas.	
	Summary of Key Learning Events and Instruction	Progress Monitoring
		Progress of student's ability in the area of music literacy wi
Transfer	The students will self-assess their knowledge of music	be monitored both orally, through rhythmic and tonal
	theory and other key elements of music through oral and written work and peer and teacher feedback.	dictation and and aurally through teacher assessment.
		In addition, written assessment will be done periodically to
	Through repetition of concepts, through performance	morator achitudent's progress.
	on instruments, movement and singing in the	The second
	classroom and written work, students will improve their skills and knowledge in the area of music literacy	Students - III show their understanding of content primaril through performance.
Meaning	throughout the school year.	the ugn performance.
		Sudents will engage in self-evaluation, "re-think and revise
	Instruction is differentiated to include all learners and	type activities in the classroom order to improve their
	is tailored to the needs of each student's varying ability	understanding of concepts and content.
	to process and perform the content.	
Acquisition	Students will use teacher provident feed ack, as well as	
Acquisition	written exercises, and interactive games as thativities	<ul> <li>Observation, questioning and listening.</li> </ul>
	to assess their and improve their knowledge of music	One-on-one instruction
	literacy.	Self assessment/reflection
		Simple Rubrics     Chapter lists
	Students will access note reading through staff work	Checklists
	and singing.	
	Students will access <b>rhythm</b> through the use of body	
	percussion exercises, interactive smartboard lessons,	
	and pitched and unpitched percussion exercises, in	
	order to develop a stronger sense of rhythm.	

Students will gain a knowledge of **form** in music as it relates to style and historical context. (Example:

1. Most young children's folk songs are in AB or ABA form.

2. Canons are in rondo form and develop a sense of harmony

Building on prior learning, students will demonstrate their understanding of standard notation and **melody notes in the treble clef.** 

Students will demonstrate an understanding of meter and tempo

Students will create short **written** compositions using standard notation accurately

Students will demonstrate understanding of expressive qualities of music as indicated by **dynamics**.

Û

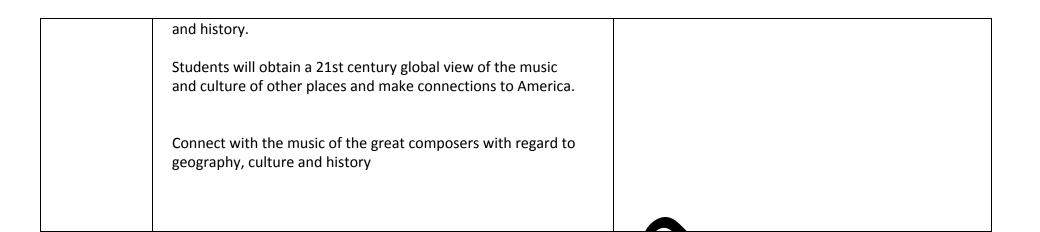
## Unit 4: Understanding Music in history and culture, including the Great Composers

	Stage 1 Desired Results	
ESTABLISHED GOALS		Transfer
	<u>Students will be able to independently use the</u>	eir learning to
Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	MU:Cn11.0.3a: Demonstrate understanding of relationships between hosic and other arts, other disciplines such as history,varied contexts, and daily life.	
		Meaning
	UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Students will understand that	Students will keep considering
<b>CCSS.ELA-Literacy.W.3.10:</b> Write routinely over extended time frames and for shorter time frames	All cultures have run hydory and traditions Music run be idefinite element in	How does a student's own heritage relate to the music they are studying or performing?
for a range of specific tasks, purposes and audiences	understanding another culture	How can we more fully understand the lives of great composers through a knowledge of the
	America is a melting pot and has its origins in many other cultures and styles of music.	times and places they lived in?
	Musical periods are defined by the great composers of each era of music history	How do the cultures of other lands inform our understanding of their songs, rhythms, dances and traditions?

А	cquisition
Students will know	Students will be skilled at
The musical cultures, traditions and histories from around the world.	Making comparisons between their own music and culture and that of another land
The stories and music of some of history's great composers	Obtaining a 21st century global view of the music and culture of other places as it relates to America.
The elements of the music of other cultures Music of the great composers can be connected to in regard to geography, culture and history and style Examples: Music of Native Americans American Folk Music	Marking connections and comparisons between America ulture and the music, traditions and cultures of other proces. Daking connections through song and dance with the music of other lands.
Hispanic Music Ballet Music Spirituals	Recognizing the music of some of the world's great composers
etc.	Identifying the elements of music with which they are familiar as they are used in other musical traditions fror around the world.

Stage 2 – Evidence		idence
Code	Evaluative Criteria	Assessment Evidence
Transfer	- Students will gain an understanding of world music and culture.	PERFORMANCE TASK(S): Students will show that they really understand evidence of
Meaning	Students will listen to stories of children their age from other lands as well as watching videos and you-tube clips.	Demonstrating their knowledge of other cultures through "turn and talk" techniques and classroom discontion.
	Making cross-curricular connections, students will learn about other cultures and their musical traditions, both from other parts of America and abroad, as well as composers from both America and other places.	Plating simplified versions of music from other a duals as well as famous classical music on reforder can deepen understanding of the music.
Acquisition	Students will role-play as students from somewhen else Students will sing songs and play musical games in other languages with translation. Students will read books, watch videos and usen to the music of the great composers.	

	Stage 3 – Learning Plan	
	Pre-Assessment	
	Through teacher and student led group discussion, pre-assessment and assessment of prior knowledge on the subjects	
	of differing musical cultures and on composers, will be conducted.	
		Progress Monitoring
Acquisition	Throughout the year students will learn about the music of other	<ul> <li>self-evaluation in small group discussion.</li> </ul>
	countries and cultures of the world as well as the music from other pares of the USA.	rect teacher-student questioning
	Students will do projects written and pistorial related to their	<ul> <li>Observation, questioning and listening.</li> </ul>
	<ul> <li>Students will do projects, written and pictorial, related to their cultural and historical knowledge.</li> <li>(Example: An acrostic poem on the life of Beethoven)</li> </ul>	Self assessment/reflection
Meaning	(Example: A mosaic of Mexican holidays and instruments	Simple Rubrics
		Checklists
	Using various modalities, including singing dancing, the	<ul> <li>Student will do small independent projects on culture and composers to monitor their</li> </ul>
Transfer	playing, instrument playing, reading and the use of the internet,	knowledge
Transier	students will directly experience the cultures of other lands and	
	places. By performing and experienting the carture directly,	
	students will gaina closer uncerstanding of our diverse country and world.	
	Similarly, students will experience the lives and music of some of	
	history's greatest composers through playing their music and watching their performances.	
	Students will acquire a broader view of the unique elements of	
	music from around the world, by understanding their culture	



201

**Appendix of Possible Musical Resources** 



Books	
	Unit 1: Singing
	"Gonna Sing My Head Off": American Folk Songs for children
	"Library of Children's Song Classics" : Appleby and Pickow
	"Songs of Latin America": Patricia Shehan Campbell
	"The Book of Call and Response": John Feierabend
	"The Book of Echo Songs": John Feierbend
	"Get America Singing Again"/ Volumes 1&2: Hal Leonard
	"Folk Songs and Play Alongs": Hal Leonard
	"150 Rounds": Kovac& Johnson: Boosey and Hawkes
	"The Book of Canons"; John Feierabend: Gia Publications
	"Roots and Branches": Campbell, Brabson & Tucker: World Music Pr.
	"Let You voice Be Heard": Kobena & Tucker: World Music Pr.
	"Down in the Valley": New England Master Production
	"The Chimes of Dunkirk": New England Master Production
	*Music Express Magazine: John Jacobsen: Hal Leonard
	*Music K-8 Magazine: Plank Road Publishing: Waywato a, W
	*(also available for digital smartboard use)
	Unit 2: Performing on Instruments:
	"Those Amazing Musical Instrument: Fusby: Naxos Pub
	"Have fun with Hand Drums" and James: Varner Bros Pub.
	"Discovering Orff": Jane Fazee: chott masic Pub.
	"Introducing BAG": Don Narrow, D. 101 Pub.
	"Give Me Five": Don Muro: J. Wall Pub.
	"Easy Eight": Don Muro: J.D.WayPub.
	"Rockin' Recorders in the USA": John Riggio: Plank Road Pub.
	*Music K-8 magazine: Plank Road Publishing
	*Music Express Magazine: John Jacobsen: Hal Leonard
	* (also available for digital smartboard use)
	BOE Approved March 2021

Unit 3: Music Literacy
Music Express Magazine: John Jacobsen: Hal Leonard Publishing
"Ready to Read Music": Jay Althouse: Alfred Publishing
"Discovering Orff": Jane Frazee: Schott Music Publishing
"The Kodaly Context": Lois Choksy: Prentice Hall Publishing
Music Express Magazine: John Jacobsen: Hal Leonard Publishing
"Ready to Read Music": Jay Althouse: Alfred Publishing
"Discovering Orff": Jane Frazee: Schott Music Publishing
"The Kodaly Context": Lois Choksy: Prentice Hall Publishing
Unit 4: Music Through History and Culture
"Stories of the Great Composers": Montgomery: Alfred Pub.
"Accent on Composers" : Jay Althouse: Alfred:Publishers
"Roots and Branches": Campbell: World Music Put
"Let Your Voice be Heard" Kobena: World Music Pub.
"Songs of Latin America: Campbell: Alfred Pub