

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Grade 3 General Music

December 2020

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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.

Revision

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 regard 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. Each 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 creative movement and cultural and historical context, will foster each student's development in an appreciation for other world cultures, history, and everyday life.

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

Orff: Teaching musical concepts through singing, chanting, movement as well as the playing of pitched and un pitched 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 enhance and encourage an individual student’s abilities while at the same time building a sense of belonging and self-esteem for all students. Students with special needs will be supported to successfully reach established goals which lie within the parameters of their IEP’s or 504 plans. Alternative assessments and differentiated 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 simultaneously during the year. For example, third graders may be learning about folk music at the same time they are reviewing music literacy. Alternatively, 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 alone and with others.

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

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

- Recorders
- Xylophones
- Rhythm Instruments

Unit 3* September-December: Music Literacy: reading 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: Including the Great 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 grade year.*

(This will be done in conjunction with the composers that will be studied in the 4th and 5th grades.)

Unit 1: Perform: *Singing Songs*

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>ESTABLISHED GOALS</p> <p>Anchor Standards...6</p> <p>Standards:</p> <p>Perform expressively with approp. interpretation and technical accuracy, and in a manner approp. to the audience and context.</p> <p>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.</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>Pr.3MU: Pr6.1.3a Perform music with expression and technical accuracy.</p> <p>MU: Pr4.2.3c Describe how the context of a song can inform its performance</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • The context of a song informs the elements of singing used to perform it. • Musicians judge performance based on criteria that vary across time, place and culture. • Responses to songs are informed by analyzing social, cultural and historical context • Performing songs is influenced by the singers interpretive decisions • Singing is a matter of expressing the 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> • The context of a song informs the elements of singing used to perform it. • Responses to songs are informed by analyzing social, cultural and historical context. • Performing songs is influenced by the singers interpretive decisions. • Singing is a matter of expressing the feelings evoked by the content of the song.

	feelings evoked by the content of the song.	
	<i>Acquisition</i>	

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	<i>Students will know...</i>	<i>Students will be skilled at...</i>
	<ul style="list-style-type: none"> • Expression and technical accuracy • Varied repertoire of age appropriate songs • to connect songs to history and culture • to sing with others and cooperate in a group • how to sing canons in order to establish the rudiments of harmony singing • how to respond to phrasing as it relates to the text of the song • how to follow a single line of written notation while singing • traditional & cultural dances 	<ul style="list-style-type: none"> • Matching pitch • Producing vocalization properly • Having a steady beat in order to sing with a group • Matching tempo to style of song • Using dynamics to enhance interpretation • Distinguishing various genres of song repertoire from one another. • Connecting certain songs and dances to history and culture

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

Stage 3 – Learning Plan

	Pre-Assessment	
	<p>Students are pre-assessed through group singing performance early in the school year by the teacher. As the weeks progress and students feel more comfortable with singing in a group in class they will use a “thumbs up, sideways, down” method of group assessment. Students will also participate in “turn and talk” in small groups to improve their performance of singing.</p>	
Acquire	<p>Summary of Key Learning Events and Instruction</p> <p>The choice of song repertoire in the third grade is based on themes and seasons as a means of enhancing student engagement. <i>(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 learn a song in Spanish)</i></p> <p>Teacher teaches songs by rote.</p> <p>Students learn songs after multiple repetitions..</p>	<p>Progress Monitoring</p> <p>By establishing clear performance skills and expectations, teaching the elements of good singing as listed under “acquisition,” as well as providing learning and performing room for all learners, the teacher will lead students toward the goal of a satisfying singing experience for all students.</p> <p>Some monitoring strategies can include:</p> <ul style="list-style-type: none"> • Observation, questioning and listening. • Student self-assessment and reflection, discussion with peers • Peer coaching • Discussions • Simple Rubrics • Targeted instruction in small groups or individually. • Checklists
Meaning	<p>Teacher will model proper singing for the student, using foundational skills such as matching pitch, breathing,diction, timbre, style of song, tempo, and dynamics.</p> <p>Through teacher guided inquiry, students will form strategies to improve their individual and group singing performances.</p>	

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

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>Anchor Standard 6</p> <p>Perform expressively with approp. interpretation and technical accuracy, and in a manner approp. to the audience and context.</p> <p>Anchor Standard 4:</p> <p>Analyze the structure and context of varied musical works and their implications to performance.</p> <p>Anchor Standard 5:</p> <p>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p> <p>CCSS.ELA-Literacy.W.3.10:</p> <p>Write routinely over extended time frames and for shorter time frames</p>	<i>Transfer</i>	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>MU: Pr6.1.3a Perform music with expression and technical accuracy.</p> <p>MU:Pr.4.2.3a Demonstrate understanding of the structure of music to be performed.</p> <p>MU:Pr.5.1.3a Apply teacher provided criteria to evaluate accuracy of ensemble performances.</p> <p>MU:Pr5.1.3a Rehearse to refine technical accuracy of ensemble performances</p>	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> Application of proper techniques for 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How does understanding of the proper</p>

<p>for a range of specific tasks, purposes and audiences</p>	<p>playing instruments will inform instrumental performances.</p> <ul style="list-style-type: none"> • Analyzing and rehearsing classroom performances on instruments, will improve performances. • Student performers make artistic decisions based on their understanding of the context or culture of the repertoire chosen. • Use of prior knowledge of notation and rhythm will influence the accuracy of performances. • Self and group assessment of performances on instruments will inform the improvement of the performance. 	<p>technique of an instrument improve the quality of the performance of that instrument?</p> <p>How does the context of repertoire to be performed inform your interpretation of the music?</p> <p>How does understanding of rhythm and notation improve the quality of a performance?</p> <p>How do you assess your performance individually and as a group in order to make improvement?</p> <p>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.</p>
<p><i>Acquisition</i></p>		

	<p><i>Students will know...</i></p> <p>Improper use of instruments such as recorders, drums, or xylophones impact their performance.</p> <p>Proper dynamics (loud/soft; legato staccato) used when playing instruments will enhance the performance.</p> <p>A successful rehearsal or performance session is ensured from following teacher given protocols as well as teacher's musical direction (conducting).</p>	<p><i>Students will be skilled at...</i></p> <p>Practicing techniques taught for proper use of various instruments.</p> <p>Keeping a steady beat.</p> <p>Knowing the number of beats in various notation</p> <p>Knowing where the notes are on the staff (Proficiency in this skill will develop progressively over the 3rd grade year.)</p> <p>Interacting properly when playing in a group.</p>
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Transfer	Students will use self-assessment and teacher feedback to reflect upon and improve their performance on instruments.	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Improving techniques and abilities on classroom instruments through rehearsal, individually and in ensemble, and thereby obtaining the reward of being successful.</p>
Meaning	Do students know the correct notes to be played?	<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p>
Acquisition	Do students understand the rhythm to be played?	Inviting audience of students or teachers to a performance of our playing.
	Do students understand the techniques of the various instruments to be played?	
	Do students know the cultural and historical context of their music as appropriate?	

Stage 3 – Learning Plan

Code	<p>Students are pre-assessed during a warm-up on the instrument to be played in class as well as questions and answers on the dynamics, form and techniques of playing.</p> <p>Teacher observation will inform student's prior knowledge of instruments at the beginning of the school year, and their progress as the year goes on.</p> <p>Students will self-assess by turning and talking about their performance.</p>	
Transfer	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Choosing an interesting and varied repertoire for recorder and other instruments allow students to become more engaged in learning . <i>(For example: Students will do an Orff arrangement of an Irish song in the month of March; Students will do simple improvisation on recorder during April/Jazz month.)</i></p> <p>using whole body movement (invited by the teacher) to help students find and develop a steady beat before and during playing.</p>	Progress Monitoring
Meaning	<p>applying teacher provided criteria to evaluate individual performance.</p> <p>listening to other performances on youtube or recording, to provide a point of comparison and a goal to strive towards in order to refine their individual and group performances.</p> <p>listening to examples of music in Major and Minor tonalities in order to hear and understand the difference. (Example: Beethoven's "Ode to Joy" and Bach's "Toccatina and Fugue in D minor")</p>	<ul style="list-style-type: none"> • Observation both visually and aurally. • Self assessment/reflection • Targeted instruction in small groups or individually • Quick Checks • Checklists • Simple Rubrics • One on one instruction

Acquisition	<p>Through teacher inquiry, peer feedback and self assessment, students will show their understanding of the techniques of proper playing of a variety of instruments in various styles and genres, with correct understanding and use of the musical elements involved.</p> <p>Students may also play for each other in small groups giving increased meaning to their efforts to improve.</p> <p>Students will learn the proper techniques of the playing of a variety of classroom instruments, including but not limited to recorders, xylophones, world drums and various hand held rhythm instruments.</p> <p>Students will write out phrases of music to be played on recorder in order to show understanding of musical ideas and staff writing.</p>	
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Unit 3: **Music Literacy**

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>Anchor Standard 2: Select and develop musical ideas for defined purposes and contexts.</p> <p>Anchor Standard 4: Analyze the structure and context of varied musical works and their implications for performance</p> <p>Anchor Standard 5 Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p>	<i>Transfer</i>	
	<p><u>Students will be able to independently use their learning to...</u></p> <p>MU:Cr.2.1.3b Use standard notation to document rhythmic and melodic ideas</p> <p>MU:Cr1.1.3a: Improvise rhythmic and melodic ideas</p> <p>MU:Cr.1.3b: Generate musical ideas such as rhythms and melodies within a given tonality or meter.</p> <p>MU:Pr4.2.3b: Read and perform rhythmic patterns and melodic phrases using standard notation</p> <p>MU:Pr.4.3.3a: Demonstrate and describe expressive qualities such as dynamics and tempo</p> <p>MU:Pr5.4.3a: Apply teacher-provided feedback to evaluate the accuracy of ensemble performances</p>	
	<i>Meaning</i>	
<p>CCSS.ELA-Literacy.W.3.10: Write routinely over extended time frames and for shorter time frames for a range of specific tasks,</p>	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do musicians make creative decisions?</p>

<p>purposes and audiences</p>	<p>Notation, both melodic and rhythmic, is an essential means of expressing musical ideas.</p> <p>Knowledge of meter in music as well as strong and weak beats, inform musical interpretation.</p> <p>Knowledge of musical notation facilitates singing, playing composing and improvising.</p> <p>Music is organized into measures using time signatures to create clarity in reading music.</p> <p>Knowledge of dynamics in music informs artistic choices.</p>	<p>How do musicians evaluate their work to improve performance?</p> <p>How do students analyze the structure of music to inform the performance of music?</p> <p>Why is it important to understand the elements of music theory in order to play and perform music?</p> <p>Why are the elements of tempo and dynamics important to the understanding of artistic choices?</p>
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Acquisition		
	<i>Students will know...</i>	<i>Students will be skilled at...</i>
	<p>Standard notation, rhythmic patterns and ideas, melodic patterns and ideas, tonality, meter, scales, Major, minor, dynamics, tempo, and feedback</p>	<ul style="list-style-type: none"> • Reading notes in the Treble Clef • Using music theory vocabulary • Being able to differentiate between Major and Minor scales or musical examples • Identifying dynamic and tempo changes in music with proper dynamic and tempo names.

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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Transfer	Can students read the staff notes in a treble clef?	<p>PERFORMANCE TASK(S):</p> <p><i>Students will show that they really understand evidence of their knowledge of music literacy by...</i></p> <p>Writing their own composition using meter, tonality, given rhythms, tempo, and expressive qualities with their personal title and play it on recorder by the end of the unit.</p> <p><i>Other evidence:</i></p> <p>Notation games</p> <p>Singing games.</p> <p>Use of rhythm manipulatives</p>
	Does the student know the value of all required notes and their rests?	
Meaning	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?	
Acquisition	<ul style="list-style-type: none"> • Pitch differentiation • The difference between various meters • contrasts in dynamics • contrasts in form • differences in major and minor sounds • the values of various notes and their correct notation • How to read a measure of music in the treble clef • Musical vocabulary as it relates to a piece of music 	

Stage 3 – Learning Plan		
	<p align="center">Pre-Assessment</p> <p>Students will be pre-assessed in the fall regarding their prior learning 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.</p>	
	<p>Summary of Key Learning Events and Instruction</p>	<p>Progress Monitoring</p>
Transfer	<p>The students will self-assess their knowledge of music theory and other key elements of music through oral and written work and peer and teacher feedback.</p>	<p>Progress of student’s ability in the area of music literacy will be monitored both orally, through rhythmic and tonal dictation and and aurally through teacher assessment.</p>
Meaning	<p>Through repetition of concepts, through performance on instruments, movement and singing in the classroom and written work, students will improve their skills and knowledge in the area of music literacy throughout the school year.</p> <p>Instruction is differentiated to include all learners and is tailored to the needs of each student's varying ability to process and perform the content.</p>	<p>In addition, written assessment will be done periodically to monitor each student's progress.</p> <p>Students will show their understanding of content primarily through performance.</p> <p>Students will engage in self-evaluation, “re-think and revise” type activities in the classroom order to improve their understanding of concepts and content.</p>
Acquisition	<p>Students will use teacher provided feedback, as well as written exercises, and interactive games and activities to assess their and improve their knowledge of music literacy.</p> <p>Students will access note reading through staff work and singing.</p> <p>Students will access rhythm 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.</p>	<ul style="list-style-type: none"> • Observation, questioning and listening. • One-on-one instruction • Self assessment/reflection • Simple Rubrics • Checklists

	<p>Students will gain a knowledge of form in music as it relates to style and historical context. (Example:</p> <ol style="list-style-type: none"> 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 <p>Building on prior learning, students will demonstrate their understanding of standard notation and melody notes in the treble clef.</p> <p>Students will demonstrate an understanding of meter and tempo</p> <p>Students will create short written compositions using standard notation accurately</p> <p>Students will demonstrate understanding of expressive qualities of music as indicated by dynamics.</p>	
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Unit 4: Understanding Music in history and culture, including the Great Composers

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

<i>Acquisition</i>	
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	Making connections and comparisons between American culture and the music, traditions and cultures of other places.
Music of the great composers can be connected to in regard to geography, culture and history and style	Making connections through song and dance with the music of other lands.
Examples: Music of Native Americans American Folk Music Hispanic Music Ballet Music Spirituals etc.	Recognizing the music of some of the world's great composers
	Identifying the elements of music with which they are familiar as they are used in other musical traditions from around the world.

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
Transfer	Students will gain an understanding of world music and culture.	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i>
Meaning	Students will listen to stories of children their age from other lands as well as watching videos and you-tube clips. 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.	Demonstrating their knowledge of other cultures through “turn and talk” techniques and classroom discussion. Playing simplified versions of music from other cultures as well as famous classical music on recorder can deepen understanding of the music.
Acquisition	Students will role-play as students from somewhere else. Students will sing songs and play musical games in other languages with translation. Students will read books, watch videos and listen 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.	
Acquisition	Throughout the year students will learn about the music of other countries and cultures of the world as well as the music from other parts of the USA.	Progress Monitoring <ul style="list-style-type: none"> • self-evaluation in small group discussion. • Direct teacher-student questioning • Observation, questioning and listening. • Self assessment/reflection • Simple Rubrics • Checklists • Student will do small independent projects on culture and composers to monitor their knowledge
Meaning	Students will do projects, written and pictorial, related to their cultural and historical knowledge. (Example: An acrostic poem on the life of Beethoven) (Example: A mosaic of Mexican holidays and instruments)	
Transfer	Using various modalities, including singing, dancing, game playing, instrument playing, reading and the use of the internet, students will directly experience the cultures of other lands and places. By performing and experiencing the culture directly, students will gain a closer understanding 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	

	<p>and history.</p> <p>Students will obtain a 21st century global view of the music and culture of other places and make connections to America.</p> <p>Connect with the music of the great composers with regard to geography, culture and history</p>	
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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 Feierabend

"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 Your 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: Wauwatosa, WI

*(also available for digital smartboard use)

Unit 2: Performing on Instruments:

"Those Amazing Musical Instruments": Hensby: Naxos Pub

"Have fun with Hand Drums": Don James: Warner Bros Pub.

"Discovering Orff": Jane Frazee: Schott Music Pub.

"Introducing BAG": Don Muro: J.D. Wall Pub.

"Give Me Five": Don Muro: J.D. Wall Pub.

"Easy Eight": Don Muro: J.D. Wall Pub.

"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)

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 Pub.
"Let Your Voice be Heard" Kobena: World Music Pub.
"Songs of Latin America: Campbell: Alfred Pub.