

# **Evanston-Skokie School District 65**

## **Vocal/General Music Curriculum Grades K-8**



**2017 Revision**

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## **DISTRICT 65 MUSIC MISSION STATEMENT**

Music Education promotes self-expression, creativity, problem solving, communication, and both independent and collaborative musicianship. As a community of teachers and learners, we strive to make connections between:

**CREATING** music through imitation, exploration, notation, and improvisation

**PERFORMING** music in solo and ensemble settings that includes playing, singing, improvisation, and movement

**RESPONDING** to music through listening, movement, analysis, and evaluation

**CONNECTING** music to its cultural, societal, and historical contexts and the greater community

## **PROGRAM DELIVERY AND CURRENT REALITY**

The National Core Arts Standards were adopted in 2014. This curriculum is designed to deliver both the basic skill sets required to perform, understand and appreciate music and the Core Arts pillars of Creating, Performing, Responding and Connecting. Teachers can use this guide to create unit and lessons, and to administer district-wide assessments. Teachers and administrators may choose to use the curriculum or assessments in Student Learning Outcomes or in any required lesson plan.

The National Core Arts Standards were designed with twice as much student contact than District 65 provides our students, this curriculum advances more slowly than the National Core Arts Standards does. The District 65 curriculum utilizes the kindergarten through first grade standards for teaching kindergarten through second grade students. Second and third grade standards were utilized for the District 65 third through fifth grade students. The District 65 sixth through eighth grade curriculum is based on the fourth through sixth grade Core Arts Standards. The curriculum is intentionally written with some space in it so that teachers can add their own ideas and activities so that the classroom is personalized to the students.

## **ACKNOWLEDGEMENT**

This curricular guide was modeled after and quoted from the South Brunswick, NJ School District, "Music Parent's Guide." Thank you to all of the teachers and administrators who created this wonderful template and for granting us the permission to use it.

## CURRICULAR ASSESSMENTS

ASSESSMENT CALENDAR	
ASSESSMENT TYPE	FREQUENCY
Cornerstone Assessments	Once in 2nd, 5th and 7th grade.
Concept Assessments	At the teacher's discretion throughout the year
Formative Assessments	At the teacher's discretion throughout the year

## CORNERSTONE ASSESSMENTS

[2nd & 5th Grade Cornerstone Assessment](#)

[7th Grade Cornerstone Assessment](#)

## CORNERSTONE ASSESSMENT

### CORE ARTS STANDARDS BY GRADE SPAN

2nd Grade Cornerstone Assessment	Select and Analyze	Rehearse and Evaluate	Perform
Based on National Music Standards for Grades K-2	<p>Pr4.1.2a Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections</p> <p>Pr4.2.2a Demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.</p>	<p>Pr4.3.1a Demonstrate and describe music's expressive qualities</p> <p>Pr5.1.1a With limited guidance, apply personal, teacher, and peer feedback to refine performance</p> <p>Pr5.1.2b Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music</p>	Pr6.1.2a Perform music with expression and technical accuracy
Required materials	<p>Que Lluva Great Big House in New Orleans Sally Go Round the Sun Dal Taro Kacha (Pick the Moon)</p> <p style="text-align: right;">“Sail Away” E.Locke “Sail Away” E.Locke “Sail Away” E.Locke SOM Grade 2</p>		

5th Grade Cornerstone Assessment	Select and Analyze	Rehearse and Evaluate	Perform
Based on National Music Standards for Grades 2-3	<p>Pr4.1.3a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose and context.</p> <p>Pr4.2.4a Demonstrate understanding of structure of elements of music in music selected for performance.</p> <p>Pr4.2.4c Describe how context can inform a performance</p>	<p>Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities.</p> <p>Pr5.1.2a Apply established criteria to judge the accuracy, expressiveness and effectiveness of performances</p> <p>Pr5.1.2b Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music</p>	Pr6.1.3a Perform music with expression and technical accuracy
Required materials	<p>Somebody’s Knockin’ at Your Door</p> <p>Deta, Deta (The Moon)</p> <p>I’m Trampin’</p> <p>Lil’ Liza Jane</p> <p>SOM Orff Orchestrations (Green books) Grade 5</p> <p>SOM Orff Orchestrations (Green books) Grade 5</p> <p>Expressions of Freedom, arr. R. Boyer</p> <p>“As American As Apple Pie, Kriske and DeLelles</p>		



7th Grade Cornerstone Assessment	Select and Analyze	Rehearse and Refine	Perform
<p>Based on National Music Standards for Grades 4-6</p>	<p>MU:Pr4.1.5a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.</p> <p>MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.</p> <p>MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation.</p> <p>MU:Pr4.2.5c Explain how context (such as social, cultural, and historical) informs performances</p>	<p>MU:Pr5.1.5a Apply teacher provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.</p> <p>MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.</p>	<p>MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate Interpretation.</p> <p>MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).</p> <p>MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.</p> <p><i>MU:Pr5.1.5a Apply teacher provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.</i></p>

Required Materials Piano	<p>Lightly Row</p> <p>When the Saints Go Marching In</p> <p>Down in the Valley</p> <p>Clementine</p>	<p><i>The Older Beginner Piano Course, J. Bastien</i></p> <p><i>The Older Beginner Piano Course, J. Bastien</i></p> <p><i>The Older Beginner Piano Course, J. Bastien</i></p> <p><i>The Older Beginner Piano Course, J. Bastien</i></p>
Required Materials Ukulele	<p>A-Tisket A-Tasket</p> <p>Aloha ‘Oe</p> <p>When the Saints Go Marching In</p> <p>Yankee Doodle</p> <p>You Are My Sunshine</p> <p>Lava Song</p>	<p><i>Alfred Kid’s Ukulele Course Complete, Harnsberger and Manus</i></p> <p><i>Alfred Kid’s Ukulele Course Complete, Harnsberger and Manus</i></p> <p><i>Alfred Kid’s Ukulele Course Complete, Harnsberger and Manus</i></p> <p><i>Alfred Kid’s Ukulele Course Complete, Harnsberger and Manus</i></p> <p><i>Ukulele for Music Teachers, Giebelhausen</i></p> <p><a href="#">Lava Ukulele Lesson</a></p>
Required Materials Guitar	<p>Sweet Home Chicago</p> <p>Ode to Joy</p> <p>Oh, Susannah</p> <p>You Are My Sunshine</p> <p>Jambalaya (On the Bayou)</p> <p>Don’t Worry Be Happy</p>	<p><i>Essential Elements for Guitar, Schmid and Morris</i></p> <p><i>Essential Elements for Guitar, Schmid and Morris</i></p> <p><i>First Year Guitar H.O.T. Hands-On Training, Marsters</i></p> <p><i>Guitar for Kids Method &amp; Songbook, Morris and Schroedl</i></p> <p><i>Guitar for Kids Method &amp; Songbook, Morris and Schroedl</i></p> <p><i>Guitar for Kids Method &amp; Songbook, Morris and Schroedl</i></p>

## CONCEPTS AND FORMATIVE ASSESSMENTS

### CORE ARTS STANDARDS BY GRADE SPAN

(Primary) K-2 Grade Span	Creating	Performing	Responding	Connecting
Based on National Music Standards for Grades K-1	Standard MU:Cr2.1.Ka -Use standard notation (quarter note, quarter rest, paired eighth notes) for notating a personal idea	Standard MU:Pr4.2.Ka -Demonstrate an awareness of musical contrasts (high/low, loud/soft, fast/slow, ascending/descending)  MU:Pr4.2.1a - With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour ) in music from a variety of cultures selected for performance. (sol la mi)	MU:Re7.2.Ka-Perform a steady beat  MU:Re7.2.1a - With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose .	MU:Cn10.0.K.a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Suggested Assessments	Singing game (such as Doggie Doggie, Closet Key, Little Robin Redbreast, Here We Sit In A Ring, Lucy Lockett), Rhythm games (Post-Office, King of the Mountain, rhythm blocks), Instrumental performance (Orff, Kriske, Dellelles), Observation Written quiz Vocal performance (see Song Bank) Entrance/exit slip			

<b>(Elementary) 3-5 Grade Span</b>	<b>Creating</b>	<b>Performing</b>	<b>Responding</b>	<b>Connecting</b>
Based on National Music Standards for Grades 2-3	<p>MU:Cr2.1.3 b - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.</p>	<p>(MU:Pr4.2.3) a. Demonstrate understanding of the structure in music selected for performance. (form)</p> <p>(MU:Pr5.1.3)a - Apply teacher provided and collaboratively - developed criteria and feedback to evaluate accuracy of ensemble performances. (recorder)</p> <p>(MU:Pr6.1.3)a Perform music with expression and technical accuracy. (recorder)</p> <p>(MU:Pr6.1.3)b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.</p>	<p>(MU:Re7.2.3) a. Demonstrate and describe how a response to music can be informed by the structure , the use of the elements of music , and context (such as personal and social ). (form)</p> <p>MU:Re9.1.3 a. Evaluate musical works and performances, applying established criteria , and describe appropriateness to the context .</p>	<p>(MU:Cn10.0.3) a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>

Suggested assessments	Singing game (Categories, Frog in the Meadow, Concentration) Rhythm games (Post-Office, King of the Mountain, Telephone, rhythm blocks) Instrumental performance Observation Written quiz Vocal performance Entrance/exit slip Self-assessment Survey
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<b>(Middle) 6-8 Grade Span</b>	<b>Creating</b>	<b>Performing</b>	<b>Responding</b>	<b>Connecting</b>
<p>Based on National Music Standards for Grades 4-5+</p>	<p>(MU:Cr2.1.5) a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.</p> <p>(MU:Cr2.1.5) b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two chord harmonic musical ideas.</p>	<p>(MU:Pr6.1.5) a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.</p> <p>(MU:Pr6.1.5) b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style .</p>	<p>(MU:Re7.2.5) a. Demonstrate and explain, citing evidence , how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and</p> <p>(MU:Re9.1.5) a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.</p>	<p>(MU:Cn10.0.5) a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>(MU:Cn11.0.5) a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>
<p>Suggested Assessments</p>	<p>Rhythm / Pitch games: Rhythm Cups, Musictheory.net, MusicAce Maestro, Musictechteacher.com          Compositions: GarageBand, Found Sound, Drumming, Ukulele / Guitar          Instrumental performance: Keyboards, Ukuleles, Guitars, Drums, Handbells / Chimes          Observations: Teacher, peer, guests          Quizzes (Written / Aural / Oral)          Vocal performances: Formal and Informal</p>			

Suggested Assessments continued.	Entrance/exit slips: Question of the Day, Projects Self-assessments Surveys: Teacher generated, student generated, online
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<http://www.nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev%2012-1-16>.

## ENDURING UNDERSTANDINGS & ESSENTIAL QUESTIONS

ANCHOR STANDARD	ENDURING UNDERSTANDING	ESSENTIAL QUESTION(S)
<b>ANCHOR STANDARD 1:</b> Generate and conceptualize artistic ideas and work.	<b>CREATING: Imagine</b> The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources	How do musicians generate creative ideas?
<b>ANCHOR STANDARD 2:</b> Organize and develop artistic ideas and work.	<b>CREATING: Plan &amp; Make</b> Musicians' creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?
<b>ANCHOR STANDARD 3:</b> Refine and complete artistic work.	<b>CREATING: Evaluate &amp; Refine</b> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	How do musicians improve the quality of their creative work?
	<b>CREATING: Present</b> Musicians' presentation of creative work is the culmination of a process of creation and communication.	When is creative work ready to share?
<b>ANCHOR STANDARD 4:</b> Select, analyze, and interpret artistic work for presentation. □	<b>PERFORMING: Select</b> Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	How do performers select repertoire?
	<b>PERFORMING: Analyze</b> Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	How does understanding the structure and context of musical works inform performance?



	<b>PERFORMING: Interpret</b> Performers make interpretive decisions based on their understanding of context and expressive intent.	How do performers interpret musical works?
<b>ANCHOR STANDARD 5:</b> Develop and refine artistic techniques and work for presentation.	<b>PERFORMING: Rehearse, Evaluate &amp; Refine</b> To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	How do musicians improve the quality of their performance?
<b>ANCHOR STANDARD 6:</b> Convey meaning through the presentation of artistic work.	<b>PERFORMING: Present</b> Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.	When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
<b>ANCHOR STANDARD 7:</b> Perceive and analyze artistic work	<b>RESPONDING: Select</b> Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	How do individuals choose music to experience?
	<b>RESPONDING: Analyze</b> Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	How do individuals choose music to experience?
<b>ANCHOR STANDARD 8:</b> Interpret intent and meaning in artistic work. □	<b>RESPONDING: Interpret</b> Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	How do we discern the musical creators' and performers' expressive intent?

<p><b>ANCHOR STANDARD 9:</b> Apply criteria to evaluate artistic work.</p>	<p><b>RESPONDING: Evaluate</b> The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<p>How do we judge the quality of musical work(s) and performance(s)?</p>
<p><b>ANCHOR STANDARD 10:</b> Synthesize and relate knowledge and personal experiences to make art.</p>	<p><b>CONNECTING</b> Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>How do musicians make meaningful connections to creating, performing, and responding?</p>
<p><b>ANCHOR STANDARD 11:</b> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</p>	<p><b>CONNECTING</b> Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>	<p>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>

**LEARNING ACTIVITY EXAMPLES-** These items can be applied to all concepts at all grade levels.

Rhythm	<ul style="list-style-type: none"> <li>● Found sounds, machine sounds, nature sounds (sound walk)</li> <li>● Performing on a variety of world percussion instruments (djembe, ukulele, cabasa, xylophones, etc),</li> <li>● Error detection</li> <li>● Select accompaniment (ostinato)</li> <li>● Notation</li> <li>● Perform on classroom instruments</li> <li>● Speaking on text</li> <li>● Performing using rhythm syllables</li> <li>● Listening and analyze a recording of class performance</li> <li>● Echo teacher, echo student</li> <li>● Strong vs weak beat</li> <li>● Meter movement</li> <li>● Body percussion</li> <li>● Rhythm drills</li> <li>● Improvise in a drum circle</li> <li>● Steady beat recognition games</li> <li>● Practicing various rhythms at varied tempi,</li> <li>● Composition</li> <li>● Dictation</li> <li>● Rhythm flash cards</li> <li>● Boom Whackers</li> <li>● Dancing- Folk, Popular, Historical</li> </ul>
Melody	<ul style="list-style-type: none"> <li>● Hello/Good-bye songs</li> <li>● Name games</li> <li>● Street games/Singing games</li> <li>● Jump rope rhymes</li> <li>● Singing in a variety of world languages</li> </ul>

<p>Melody continued</p>	<ul style="list-style-type: none"> <li>● Chordal harmony</li> <li>● Cadence</li> <li>● Error detection</li> <li>● Select accompaniment (ostinato or bordun)</li> <li>● Singing with and without accompaniment</li> <li>● Singing alone and in groups</li> <li>● Solfege Notation</li> <li>● Absolute note name notation</li> <li>● Singing on text</li> <li>● Listening and analyze a recording of class performance</li> <li>● Echo teacher, echo student</li> <li>● Listening based on a rubric</li> <li>● Comparing and contrasting</li> <li>● Improvise on barred instruments</li> <li>● Sing on solfège syllables</li> <li>● Performing in a pentatonic scale</li> <li>● Performing in a diatonic scale</li> <li>● Solfège games</li> <li>● Sound Detection activities- Alfred Music Theory Book</li> <li>●</li> </ul>
<p>Aesthetics</p>	<ul style="list-style-type: none"> <li>● Using visual and dramatic arts as inspiration and/or enhancing a musical work</li> <li>● Attending live performances such as the Lyric Opera of Chicago's Opera in the Neighborhoods performances, live school performances, CSO student concerts, Local university (NU, NEIU, NPU) music concerts, etc.</li> <li>● Tonal center identification</li> <li>● Major/Minor games</li> <li>● Discussions around literature, feelings, and opinions</li> <li>● Self-reflection and small group feedback</li> </ul>

Aesthetics continued	<ul style="list-style-type: none"><li>● Listening to music of varied styles, genres, and cultures</li><li>● Utilizing multicultural videos when appropriate to increase understanding of cultures &amp; ideas</li><li>● Inviting guests into the classrooms to demonstrate music to the students</li><li>● Conducting activities using hands and/or batons</li></ul>
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## **K-5 GENERAL MUSIC**

### **PROGRAM SUMMARY:**

All students will communicate at a basic level in the music discipline by the end of 5th grade. Students will use developmentally appropriate vocabulary, materials, techniques, and intellectual methods of music to create, perform, and appreciate music.

### **PROGRAM RATIONALE:**

In order for children to appreciate and comprehend music to the fullest extent, they must achieve a basic level of music literacy.

### **TECHNOLOGY:**

- CD Player/iPod
- Computers
- Promethean Board
- Sound Equipment (Microphones, amplifiers, mixers)

## K-5 GENERAL MUSIC SCOPE AND SEQUENCE

P = Prepare	Experience a new concept physically and aurally without labeling it.
I = Introduce	To develop awareness of (make conscious) concepts, ideas, etc., at a developmentally appropriate level without regard to formal assessment.
D = Develop	To provide direct instruction with some assessment in certain forms for developmentally appropriate mastery.

<b>RHYTHM</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Steady Beat	P, I	D	D	D	D	D
Fast-Slow (Tempo)	P, I	D	D	D	D	D
Tempo - vocabulary		P	I, D	D	D	D
Duration: Short vs. Long	P, I	D				
Beat vs. Rhythm		P, I	D	D	D	D
Time signature		P	I, D	D	D	D
Ta (quarter note)	P	I, D	D	D	D	D
Ta (quarter rest)	P	I, D	D	D	D	D
Ti-ti (eighth note in pairs - beam and flags)	P	P, I	D	D	D	D

<b>RHYTHM</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Ta-a (half note)			P, I	D	D	D
Ta-a (half note rest)			P, I	D	D	D
Ta-a-a (dotted half note)			P	I	D	D
Ta-a-a-a (whole note)			P	I	D	D
Ta-a-a-a (whole note rest)			P	I	D	D
Ti-ka-ti-ka (sixteenth notes)				P	I	D
Syn-co-pa (syncopation)				P	I	D

<b>MELODY</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Singing vs. speaking voice	I, D	D	D			
Match pitch/sing tunefully	P, I	D	D	D	D	D
Discerning High-low	I, D	D	D			
Melodic notes mi and sol with hand signs	I, D	D	D	D	D	D
Melodic notes mi, sol & la with hand sign	P	I, D	D	D	D	D
Melodic notes do, re, mi, sol & la with hand signs			I	D	D	D
Pentatonic Scale (d r m s l d') with hand signs		P	P	I	D	D
Diatonic Scale (d r m f s l t d1) with hand signs			P	P	I	D
Discernment of major/minor tonality			P	I	D	D
Absolute pitch names			P	I	D	D
Treble or G clef				I	D	D
Treble Staff - lines spaces		P	I	D	D	D
Measure, barline, double barline, & repeat sign			P	I, D	D	D



<b>EXPRESSION</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Timbre/Tone Quality (same vs. different)	P, I	D	D	D	D	D
Classroom Instruments	P, I	D	D	D	D	D
Instrument families		P	I, D	D	D	D
Dynamics - Aural Recognition	P, I	D	D	D	D	D
Dynamics - Vocabulary		P	I	D	D	D
Dynamics - Symbols		P	I	D	D	D
Articulation-staccato, legato, accents, slurs		P	P	I	D	D
Phrasing	P	I	D	D	D	D
<b>MUSIC SELECTION</b>						
Relating to music	P, I	D	D	D	D	D
<b>MUSIC PERFORMANCE SKILLS</b>						
Applying feedback	P, I	D	D	D	D	D
Effective practice	P, I	D	D	D	D	D
<b>MULTI-CULTURAL/ INTERDISCIPLINARY</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Composers, culture & historical connections	I	I	I	I	I	I
Music is connected to disciplines outside of the arts	I	I	I	I	I	I

<b>FORM/STYLE</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Structure of composition	I, D	I, D	I, D	I, D	I, D	I, D
Varying styles of music	I, D	I, D	I, D	I, D	I, D	I, D
<b>AUDIENCE/ PERFORMANCE ETIQUETTE</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Behavior and presentation	I, D	D	D	D	D	D
<b>RECORDER</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Articulation – Tonguing				P,I,D		
Playing the notes B, A, G, & E				P, I, D		
Playing Technique				P,I,D		

## KINDERGARTEN CURRICULUM MAP

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

RHYTHM			
Performing	Pr4.2.1a	Steady Beat	Demonstrate through movement, singing, playing an instrument
Performing	Pr4.3.Ka	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
Performing	Pr4.2.Ka	Duration: Short vs. Long	Demonstrate through movement, singing, playing an instrument
MELODY			
Performing	Pr4.3.Ka	Singing vs. speaking voice	Demonstrate through talking & singing
Responding	Re8.1.Ka	Singing vs. speaking voice	Identify through listening
Performing	Pr4.3.Ka	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
Performing	Pr4.2.Ka	Discerning High-low	Demonstrate through singing
Responding	Re7.2.Ka	Discerning High-low	Identify through listening
AESTHETICS/EXPRESSION			
Responding	Re9.1.Kb	Same vs. Different (Timbre)	Recognize aurally and describe
Creating	Cr1.1.Kb	Classroom Instruments	Recognize aurally
Performing	Pr4.2.Ka	Dynamics - Loud vs. Soft	Demonstrate through movement, singing, playing an instrument
Responding	Re8.1.Ka	Dynamics - Loud vs. Soft	Recognize aurally

<b>MUSIC SELECTION</b>			
<b>Performing</b>	<i>Pr4.1.Ka</i>	<i>Relating to music</i>	<i>State personal interest in a musical selection</i>
<b>Performing</b>	<i>Pr4.2.Ka</i>	<i>Relating to music</i>	<i>Show awareness of contrasts in music</i>
<b>MUSIC PERFORMANCE SKILLS</b>			
<b>Performing</b>	<i>Pr5.1.Ka</i>	<i>Applying feedback</i>	<i>Refine performance based on teacher feedback</i>
<b>Performing</b>	<i>Pr5.1.Kb</i>	<i>Effective practice</i>	<i>With assistance, use strategies to address technical and expressive challenge.</i>
<b>MULTI-CULTURAL / INTERDISCIPLINARY</b>			
<b>Connecting</b>	Cn11.0.Ka	Connections to culture and history	Sing songs from a variety of cultures and historical periods
<b>Connecting</b>	Cn10.0.ka	Analyze and evaluate music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>FORM/STYLE</b>			
<b>Responding</b>	Re7.2.Ka	Same vs. Different (Structure)	Recognize changes in music through listening
<b>Creating</b>	Cr1.1.Kb	Same vs. Different (Structure)	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re7.1.Ka	Same vs. Different (Style)	Recognize changes in music through listening
<b>AUDIENCE/PERFORMANCE ETIQUETTE</b>			
<b>Performing</b>	Pr6.1.Kb	Behavior and presentation	Define, demonstrate, critique

# FIRST GRADE CURRICULUM MAP

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

RHYTHM			
<b>Responding</b>	Re7.2.Ka	Steady Beat	Identify through listening
<b>Performing</b>	Pr4.2.1a	Steady Beat	Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.3.Ka	Tempo (Fast vs. Slow)	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re8.1.Ka	Tempo (Fast vs. Slow)	Identify through listening
<b>Performing</b>	Pr4.2.Ka	Duration: Short vs. Long	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re7.2.Ka	Beat vs. Rhythm	Recognize the difference aurally & visually
<b>Performing</b>	Pr4.2.Ka	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument
<b>All of the following skills are applicable to each rhythm from quarter note to whole rest.</b>			
<b>Creating</b>	Cr2.1.Ka	Ta (quarter note)	Recognize & identify through reading and notating music
<b>Performing</b>	Pr4.2.1b		Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.2.1b	Ta (quarter rest)	Improvise through movement, singing & playing an instrument
<b>Creating</b>	Cr2.1.Ka	Ti-ti (eighth note in pairs - beam and flags)	Composing and arranging music

<b>MELODY</b>			
<b>Performing</b>	Pr4.3.Ka	Singing vs. speaking voice	Demonstrate through talking & singing
<b>Responding</b>	Re8.1.Ka	Singing vs. speaking voice	Identify through listening
<b>Performing</b>	Pr4.3.Ka	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
<b>Performing</b>	Pr4.3.Ka	Melodic notes mi & sol with hand sign	Demonstrate through singing alone and in groups
<b>Performing</b>	Pr4.2.Ka	Discerning High-low	Demonstrate through singing
<b>Responding</b>	Re7.2.Ka	Discerning High-low	Identify through listening
<b>AESTHETICS/ EXPRESSION</b>			
<b>Responding</b>	Re8.1.Ka	Same vs. Different (Timbre)	Recognize aurally and describe
<b>Creating</b>	Cr1.1.Kb	Classroom Instruments	Recognize aurally
<b>Responding</b>	Re8.1.Ka	Dynamics - Loud vs. Soft	Recognize aurally and demonstrate
<b>Creating</b>	Cr1.1.Kb	Phrasing	Recognize aurally & respond through movement
<b>MUSIC SELECTION</b>			
<b>Performing</b>	<i>Pr4.1.Ka</i>	<i>Relating to music</i>	<i>State interest in song</i>
<b>Performing</b>	<i>Pr4.2.1a</i>	<i>Relating to music</i>	<i>Describe music concepts (ej. beat and melodic contour)</i>
<b>MUSIC PERFORMANCE SKILLS</b>			
<b>Performing</b>	<i>Pr5.1.Ka</i>	<i>Refine a performance</i>	<i>Use teacher and class feedback to refine a performance</i>
<b>Performing</b>	<i>Pr5.1.Kb</i>	<i>Effective practice</i>	<i>With assistance, use strategies to address technical and expressive challenges.</i>

<b>MULTI-CULTURAL / INTERDISCIPLINARY</b>			
<b>Connecting</b>	Cn11.0.1a	Composers, culture & historical connections	Describe aurally through listening
<b>Connecting</b>	Cn11.0.1a	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
<b>Connecting</b>	Cn10.0.1a	Analyze and evaluate music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>FORM / STYLE</b>			
<b>Responding</b>	Re7.2.Ka	Same vs. Different (Structure)	Recognize changes in music through listening
<b>Performing</b>	Pr4.2.Ka	Same vs. Different (Structure)	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re7.1.Ka	Same vs. Different (Style)	Recognize changes in music through listening
<b>AUDIENCE/PERFORMANCE ETIQUETTE</b>			
<b>Performing</b>	Pr6.1.Kb	Behavior and presentation	Define, demonstrate, critique

## SECOND GRADE CURRICULUM MAP

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

<b>RHYTHM</b>			
<b>Responding</b>	Re7.2.1a	Steady Beat	Identify through listening
<b>Performing</b>	Pr4.2.1a	Steady Beat	Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.3.1a	Tempo (Presto, Moderato, Largo)	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re7.2.1a	Tempo (Presto, Moderato, Largo)	Identify through listening
<b>Performing</b>	Pr4.2.1b	Duration: Short vs. Long	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re7.2.1a	Beat vs. Rhythm	Recognize the difference aurally & visually
<b>Performing</b>	Pr4.2.1a	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument
<b>Creating</b>	Cr1.1.1b	Time signature (top number only)	Recognize & identify through reading and notating music
<b>All of the following skills are applicable to each rhythm from quarter note to whole rest.</b>			
<b>Creating</b>	Cr2.1.1b	Ta (quarter note) Ta (quarter rest) Ti-ti (eighth note in pairs - beam and flags)	Recognize & identify through reading and notating music
<b>Performing</b>	Pr4.2.1b		Listening to, analyzing and describing music
<b>Performing</b>	Pr4.2.1b		Evaluating music and music performances



<b>Performing</b>	Pr4.2.1b	Ta-a (half note  Ta-a (half note rest)	Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.2.1b		Improvise through movement, singing & playing an instrument
<b>Creating</b>	Cr2.1.1b		Composing and arranging music
<b>Creating</b>	Cr2.1.1b		Recognize & identify through reading and notating music
<b>MELODY</b>			
<b>Performing</b>	Pr4.2.1a	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
<b>Performing</b>	Pr4.2.1a	Melodic notes do, re, mi, sol, la with hand signs	Demonstrate through singing alone and in groups
<b>Creating</b>	Cr1.1.1b	Melodic notes do, re, mi, sol, la with hand signs	Recognize & identify through reading and notating music

<b>MELODIC SYMBOLS AND VOCABULARY</b>			
<b>Creating</b>	Cr1.1.1b	Treble Staff - lines & spaces	Identify the symbol visually
<b><u>AESTHETICS/EXPRESSION</u></b>			
<b>Responding</b>	Re8.1.1a	Timbre/Tone Quality (same vs. different)	Recognize aurally and describe
<b>Responding</b>	Re8.1.1a	Classroom Instruments	Recognize aurally
<b>Responding</b>	Re8.1.1a	Instrument families	Recognize aurally and describe
<b>Performing</b>	Pre4.3.1a	Dynamics (forte, mezzo, piano)	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re8.1.1a	Dynamics (forte, mezzo, piano)	Recognize aurally
<b>Creating</b>	Cr2.1.1a	Dynamics Symbols for Forte, Mezzo & Piano	Identify & define the symbol visually
<b>Performing</b>	Pr5.1.1b	Phrasing	Recognize aurally & respond through movement
<b>MUSIC SELECTION</b>			
<b>Performing</b>	<i>Pr4.1.1a</i>	<i>Relating to music</i>	<i>Discuss personal interest and purpose of music</i>
<b>Performing</b>	<i>Pr4.2.1a</i>	<i>Relating to music</i>	<i>Describe musical concepts (ej. beat and melodic contour)</i>
<b>MUSIC PERFORMANCE SKILLS</b>			
<b>Performing</b>	<i>Pr5.1.1a</i>	<i>Apply feedback</i>	<i>Apply teacher feedback to a performance</i>
<b>Performing</b>	<i>Pr5.1.1b</i>	<i>Effective practice</i>	<i>With little assistance, use strategies to address technical and expressive challenges.</i>
<b><u>MULTI-CULTURAL / INTERDISCIPLINARY</u></b>			
<b>Connecting</b>	Cn11.0.1a	Composers, culture & historical connections	Describe aurally through listening
<b>Connecting</b>	Cn11.0.1a	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
<b>Connecting</b>	Cn10.0.1a	Analyze and evaluate music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

<b>FORM/STYLE</b>			
<b>Responding</b>	Re8.1.1a	Structure of composition	Recognize changes in music through listening
<b>Responding</b>	Re8.1.1a	Varying styles of music	Compare & contrast through discussion
<b>AUDIENCE/PERFORMANCE ETIQUETTE</b>			
<b>Performing</b>	Pr6.1.1b	Behavior and presentation	Define, demonstrate, critique

## THIRD GRADE CURRICULUM MAP

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

<b>RHYTHM</b>			
<b>Responding</b>	Re7.2.1a	Steady Beat	Demonstrate through movement, singing, playing an instrument
<b>Creating</b>	Cr1.1.1a	Steady Beat	Identify through listening
<b>Performing</b>	Pr4.3.1a	Tempo (Presto, Moderato, Largo)	Demonstrate through movement, singing, playing an instrument
<b>Creating</b>	Cr2.1.1a	Tempo (Presto, Moderato, Largo)	Identify through listening
<b>Creating</b>	Cr1.1.1a	Beat vs. Rhythm	Recognize the difference aurally & visually
<b>Performing</b>	Pr4.2.1b	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument
<b>Rhythmic Symbols &amp; Vocabulary</b>			
<b>Creating</b>	Cr2.1.1b	Time signature	Recognize & identify through reading and notating music
<b>All of the following skills are applicable to each rhythm from quarter note to whole rest.</b>			
<b>Creating</b>	Cr2.1.1b	Ta (quarter note)	Recognize & identify through reading and notating music
<b>Performing</b>	Pr4.2.1b	Ta (quarter rest)	Listening to, analyzing and describing music
<b>Performing</b>	Pr4.2.1b	Ti-ti (eighth note in pairs - beam and flags)	Evaluating music and music performances
<b>Performing</b>	Pr4.2.1b		Demonstrate through movement, singing, playing an instrument

<b>Performing</b>	Pr4.2.1b	Ta-a (half note)	Improvise through movement, singing & playing an instrument
<b>Creating</b>	Cr2.1.1b	Ta-a (half note rest) Ta-a-a (dotted half note) Ta-a-a-a (whole note) Ta-a-a-a (whole note rest)	Composing and arranging music
<b>MELODY</b>			
<b>Performing</b>	Pr4.2.1a	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
<b>Performing</b>	Pr4.2.1a	Pentatonic Scale (d r m s l d') with hand signs	Demonstrate through singing alone and in groups
<b>Creating</b>	Cr1.1.1b	Pentatonic Scale (d r m s l d') with hand signs	Recognize & identify through reading and notating music

<b>MELODIC SYMBOL &amp; VOCABULARY</b>			
<b>Performing</b>	Pr4.2.2b	Absolute pitch names	Recognize & identify through reading and notating music
<b>Performing</b>	Pr4.2.2b	Treble clef	Identify the symbol visually
<b>Performing</b>	Pr4.2.2b	Treble Staff - lines & spaces	Identify the symbol visually
<b>Performing</b>	Pr4.2.2b	Measure, barline, double barline, repeat sign	Identify the symbol visually
<b>AESTHETICS/EXPRESSION</b>			
<b>Creating</b>	Cr2.1.1a	Timbre	Recognize aurally and describe
<b>Performing</b>	Pr4.3.2a	Instrument families	Recognize aurally and describe
<b>Performing</b>	Pr4.3.2a	Classroom Instruments	Recognize aurally and visually
<b>Performing</b>	Pr4.3.2a	Dynamics (pianissimo, piano, mezzo, forte, fortissimo)	Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.3.2a	Dynamics (pianissimo, piano, mezzo, forte, fortissimo)	Recognize aurally
<b>Performing</b>	Pr4.3.2a	Phrasing	Recognize aurally & respond through movement
<b>MUSIC SELECTION</b>			
<b>Performing</b>	Pr4.1.2a	<i>Identifying musical purpose</i>	<i>Explain the purpose of a song</i>
<b>Performing</b>	Pr4.2.2a	<i>Relating to and understanding music</i>	<i>Describe and demonstrate musical concepts</i>
<b>Performing</b>	Pr4.2.3c	<i>Relating to and understanding music</i>	<i>Describe the social and historical context of a piece of music.</i>
<b>MUSIC PERFORMANCE SKILLS</b>			
<b>Performing</b>	Pr5.1.1a	<i>Apply feedback</i>	<i>Apply teacher and peer feedback to refine a performance</i>
<b>Performing</b>	Pr5.1.1b	<i>Effective practice</i>	<i>With little assistance, use strategies to address technical and expressive challenges.</i>

<b>MULTI-CULTURAL / INTERDISCIPLINARY</b>			
<b>Connecting</b>	Cn11.0.1a	Composers, culture & historical connections	Describe aurally through listening
<b>Connecting</b>	Cn11.0.1a	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
<b>Connecting</b>	Cn10.0.1a	Analyze and evaluate music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>FORM/STYLE</b>			
<b>Responding</b>	Re8.1.1a	Structure of composition	Recognize changes in music through listening
<b>Responding</b>	Re8.1.1a	Varying styles of music	Compare & contrast through discussion
<b>AUDIENCE/PERFORMANCE ETIQUETTE</b>			
<b>Performing</b>	Pr6.1.2a	Behavior and presentation	Define, demonstrate, critique
<b>RECORDER</b>			
<b>Performing</b>	Pr4.2.2b	B, A, G, & E on a treble clef staff	Use the recorder as a vehicle to infuse all third grade concepts listed above
<b>Performing</b>	Pr4.1.4a	Playing techniques	Posture, breathing, hand position, rest position, playing position, phrasing
<b>Performing</b>	Pr4.1.4a	Articulation - Tonguing on Recorder	Demonstrate through performance

## FOURTH GRADE CURRICULUM MAP

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

<b>RHYTHM</b>			
<b>Performing</b>	Pr4.2.2a	Steady Beat	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re7.2.2a	Steady Beat	Identify through listening
<b>Performing</b>	Pr4.3.2a	Tempo (Presto, Allegro, Moderato, Andante, Largo)	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re8.1.2a	Tempo (Presto, Allegro, Moderato, Andante, Largo)	Identify through listening
<b>Responding</b>	Re7.2.2a	Beat vs. Rhythm	Recognize the difference aurally & visually
<b>Performing</b>	Pr4.2.2a	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument
<b>RHYTHMIC SYMBOLS &amp; VOCABULARY</b>			
<b>Creating</b>	Cr1.1.2b	Time signature	Recognize & identify through reading and notating music
<b>All of the following skills are applicable to each rhythm from sixteenth note to syncopation.</b>			
<b>Creating</b>	Cr1.1.2a	Ti-ka-ti-ka (sixteenth notes)	Recognize & identify through reading and notating music
<b>Performing</b>	Pr4.2.2b	Syn-co-pa (syncopation)	Demonstrate through movement, singing, playing an instrument



<b>All of the following skills are applicable to each rhythm from quarter note to whole rest.</b>			
<b>Creating</b>	Cr1.1.2a	Ta (quarter note)	Recognize & identify through reading and notating music
<b>Responding</b>	Re7.2.2a	Ta (quarter rest)	Listening to, analyzing and describing music
<b>Responding</b>	Re7.2.2a	Ti-ti (eighth note in pairs - beam and flags)	Evaluating music and music performances
<b>Performing</b>	Pr4.2.2b	Ta-a (half note)	Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.2.2b	Ta-a (half note rest)	Improvise through movement, singing & playing an instrument
<b>Creating</b>	Cr1.1.2a	Ta-a-a (dotted half note)	Composing and arranging music
		Ta-a-a-a (whole note)	
		Ta-a-a-a (whole note rest)	

<b>MELODY</b>			
<b>Performing</b>	Pr4.2.2a	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
<b>Performing</b>	Pr4.2.2a	Diatonic Scale (d r m f s l t d1) with hand signs	Demonstrate through singing alone and in groups
<b>Creating</b>	Cr1.1.2b	Diatonic Scale (d r m f s l t d1) with hand signs	Recognize & identify through reading and notating music
<b>Creating</b>	Cr1.1.2b	Absolute pitch names (A-G)	Recognize & identify through reading and notating music
<b>Melodic Symbols &amp; Vocabulary</b>			
<b>Creating</b>	Cr1.1.2b	Treble clef	Identify the symbol visually
<b>Creating</b>	Cr1.1.2b	Treble Staff - lines & spaces	Identify the symbol visually
<b>Creating</b>	Cr1.1.2b	Measure, barline, double barline, repeat sign	Identify the symbol visually
<b>AESTHETICS/EXPRESSION</b>			
<b>Responding</b>	Re8.1.2a	Timbre/Tone Quality	Describe aurally through listening
<b>Creating</b>	Cr3.2.2a	Instrument families	Recognize aurally and describe
<b>Performing</b>	Pr4.3.2a	Dynamics (pianissimo, piano, mezzo, forte, fortissimo)	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re8.1.2a	Dynamics (pianissimo, piano, mezzo, forte, fortissimo)	Recognize aurally
<b>Creating</b>	Cr3.2.2a	Dynamics (pianissimo, piano, mezzo, forte, fortissimo)	Identify & define the symbol visually
<b>Responding</b>	Re8.1.2a	Phrasing	Recognize aurally & describe through discussion

<b>MUSIC SELECTION</b>			
<b>Performing</b>	<i>Pr4.1.2a</i>	<i>Personal interest and purpose of music</i>	<i>Explain personal interest and purpose of a song</i>
<b>Performing</b>	<i>Pr4.2.2a</i>	<i>Relating to and understanding music</i>	<i>Describe and demonstrate musical concepts</i>
<b>Performing</b>	<i>Pr4.2.3c</i>	<i>Relating to and understanding music</i>	<i>Describe the social and historical context of a piece of music.</i>
<b>MUSIC PERFORMANCE SKILLS</b>			
<b>Performing</b>	<i>Pr5.1.2a</i>	<i>Evaluation</i>	<i>Apply established criteria to judge a performance</i>
<b>Performing</b>	<i>Pr5.1.2b</i>	<i>Effective Practice</i>	<i>Identify and apply strategies to refine accuracy and expression</i>
<b>MULTI-CULTURAL / INTERDISCIPLINARY</b>			
<b>Connecting</b>	Cn11.0.2a	Composers, culture & historical connections	Describe aurally through listening
<b>Connecting</b>	C11.0.2a	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
<b>Connecting</b>	Cn10.0.2a	Analyze and evaluate music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>Form/Style</b>			
<b>Responding</b>	Re8.1.2a	Structure of composition	Recognize changes in music through listening
<b>Creating</b>	Cr2.1.2a	Structure of composition	Demonstrate through composition or arranging
<b>Responding</b>	Re8.1.2a	Varying styles of music	Compare & contrast through discussion
<b>AUDIENCE/PERFORMANCE ETIQUETTE</b>			
<b>Performing</b>	Pr6.1.2b	Behavior and presentation	Define, demonstrate, critique

# FIFTH GRADE CURRICULUM MAP

Big Idea	Standard	Knowledge:	Skills:
		What students need to know (nouns)	What students need to do (verbs)

RHYTHM			
Performing	Pr4.2.2a	Steady Beat	Demonstrate through movement, singing, playing an instrument
Creating	Cr1.1.2b	Steady Beat	Identify through listening
Performing	Pr4.3.3a	Tempo	Demonstrate through movement, singing, playing an instrument
Responding	Re8.1.3a	Tempo	Identify through listening
Responding	Re7.2.2a	Tempo	Recognize aurally and visually
Responding	Pr4.2.2a	Beat vs. Rhythm	Recognize the difference aurally & visually
Performing	Pr4.2.2a	Beat vs. Rhythm	Demonstrate through movement, singing & playing an instrument

<b>RHYTHMIC SYMBOLS &amp; VOCABULARY</b>			
<b>Creating</b>	Cr1.1.3b	Time signature	Recognize & identify through reading and notating music
<b>All of the following skills are applicable to each rhythm from sixteenth note to syncopation.</b>			
<b>Creating</b>	Cr1.1.2a	Ti-ka-ti-ka (sixteenth notes)	Recognize & identify through reading and notating music
<b>Creating</b>	Cr1.1.2a	Ti-tika and Tika-ti (combinations of eighth and sixteenth notes)	Recognize & identify through reading and notating music
<b>Performing</b>	Pr4.2.3b	Ti-tika and Tika-ti (combinations of eighth and sixteenth notes)	Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.2.3b	Syn-co-pa (syncopation)	Demonstrate through movement, singing, playing an instrument
<b>All of the following skills are applicable to each rhythm from quarter note to whole rest.</b>			
<b>Creating</b>	Cr1.1.2a	Ta (quarter note) Ta (quarter rest) Ti-ti (eighth note in pairs - beam and flags)  Ta-a (half note)  Ta-a (half note rest) Ta-a-a (dotted half note) Ta-a-a-a (whole note) Ta-a-a-a (whole note rest)	Recognize & identify through reading and notating music
<b>Responding</b>	Re7.2.2a		Listening to, analyzing and describing music
<b>Responding</b>	Re7.2.2a		Evaluating music and music performances
<b>Performing</b>	Pr4.2.3b		Demonstrate through movement, singing, playing an instrument
<b>Performing</b>	Pr4.2.3b		Improvise through movement, singing & playing an instrument
<b>Creating</b>	Cr1.1.2a		Composing and arranging music

<b>MELODY</b>			
<b>Performing</b>	Pr4.2.2a	Match pitch/sing tunefully	Demonstrate through singing alone and in groups
<b>Performing</b>	Pr4.2.2a	Diatonic Scale (d r m f s l t d1) with hand signs	Demonstrate through singing alone and in groups
<b>Creating</b>	Cr1.1.3b	Diatonic Scale (d r m f s l t d1) with hand signs	Recognize & identify through reading and notating music
<b>Responding</b>	Re7.2.2a	Discernment of major/minor tonality	Recognize aurally and describe through discussion
<b>Creating</b>	Cr1.1.3b	Absolute pitch names (A-G)	Recognize & identify through reading and notating music
<b>MELODIC SYMBOLS &amp; VOCABULARY</b>			
<b>Creating</b>	Cr1.1.3b	Treble clef	Identify the symbol visually
<b>Creating</b>	Cr1.1.3b	Treble Staff - lines & spaces	Identify the symbol visually
<b>Creating</b>	Cr1.1.3b	Measure, barline, double barline, repeat sign	Identify the symbol visually
<b>AESTHETICS/EXPRESSION</b>			
<b>Responding</b>	Re8.1.3a	Timbre/Tone Quality	Describe aurally through listening
<b>Creating</b>	Cr3.2.2a	Instrument families	Recognize aurally and describe
<b>Performing</b>	Pr4.3.3a	Dynamics	Demonstrate through movement, singing, playing an instrument
<b>Responding</b>	Re8.1.3a	Dynamics	Recognize aurally
<b>Creating</b>	Cr3.2.2a	Dynamics	Identify & define the symbol visually
<b>Responding</b>	Re8.1.3a	Phrasing	Recognize aurally & describe through discussion

<b>MUSIC SELECTION</b>			
<b>Performing</b>	<i>Pr4.1.3a</i>	<i>Explain how music is selected</i>	<i>Explain how a song that students will perform is influenced by personal interest and purpose</i>
<b>Performing</b>	<i>Pr4.2.4c</i>	<i>Relating to and understanding music</i>	<i>Explain the social and historical context of a piece of music.</i>
<b>Performing</b>	<i>Pr4.2.3</i>	<i>Relating to and understanding music and music structure</i>	<i>Describe and demonstrate musical concepts and forms</i>
<b>MUSIC PERFORMANCE SKILLS</b>			
<b>Performing</b>	<i>Pr5.1.3a</i>	<i>Apply feedback</i>	<i>Use teacher, peer, and self assessment to refine performance</i>
<b>Performing</b>	<i>Pr5.1.3b</i>	<i>Effective practice</i>	<i>Practice or rehearse to refine accuracy and expression</i>
<b>MULTI-CULTURAL / INTERDISCIPLINARY</b>			
<b>Connecting</b>	Cn11.0.3a	Composers, culture & historical connections	Describe aurally through listening
<b>Connecting</b>	Cn11.0.3a	Music is connected to disciplines outside of the arts	Describe connections through listening to and performing music
<b>Connecting</b>	Cn10.0.3a	Analyze and evaluate music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
<b>FORM/STYLE</b>			
<b>Responding</b>	Re8.1.2a	Structure of composition	Recognize changes in music through listening
<b>Creating</b>	Cr2.1.2a	Structure of composition	Demonstrate through composition or arranging
<b>Responding</b>	Re8.1.2a	Varying styles of music	Compare & contrast through discussion
<b>AUDIENCE/ PERFORMANCE ETIQUETTE</b>			
<b>Responding</b>	Pr6.1.3b	Behavior and presentation	Define, demonstrate, critique

## **K-5 SONG LISTS**



## **CORNERSTONE ASSESSMENTS**

### **2nd Grade Corner Stone Assessments**

**Que Llueva**

**Great Big House in New Orleans**

**Sally Go Round the Sun**

**Dal Taro Kacha (Pick the Moon)**

**“Sail Away” E.Locke**

**“Sail Away” E.Locke**

**“Sail Away” E.Locke**

**SOM Grade 2**

### **5th Grade Corner Stone Assessments**

**Somebody’s Knockin’ at Your Door**

**Deta, Deta (The Moon)**

**I’m Trampin’**

**Lil’ Liza Jane**

**SOM Orff Orchestrations (Green books) Grade 5**

**SOM Orff Orchestrations (Green books) Grade 5**

**Expressions of Freedom, arr. R. Boyer**

**“As American As Apple Pie, Kriske and DeLelles**



# GENERAL SONG LIST

## Folk Dance Song List

*Abbreviations:*

<i>Longden Folk #1</i>	<i>“Folk Dance Music for Kids and Teachers #1,” by S. Longden</i>
<i>Longden Folk #2</i>	<i>“More Folk Dance Music for Kids and Teachers #2,” by S. Longden</i>
<i>Longden Folk #1½</i>	<i>“Even More Folk Dance Music for Kids and Teachers # 1½,” by S. Longden</i>
<i>Longden Vol 1</i>	<i>“Dances of the Seven Continents Vol 1,” by S. Longden</i>
<i>Longden Vol 2</i>	<i>“Dances of the Seven Continent Vol 2,” by S. Longden</i>
<i>Rose #1</i>	<i>“Step Lively #1,” by M. Rose</i>
<i>Rose #2</i>	<i>“Step Lively Primary Dances,” by M. Rose</i>

K-2	3-5																																										
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Ach Ja (Germany)</td> <td style="width: 50%;">Rose #1</td> </tr> <tr> <td>Agadu (Israel)</td> <td>Longden Folk #1</td> </tr> <tr> <td>Bingo (USA)</td> <td>Rose #1</td> </tr> <tr> <td>Caimarusa (USA)</td> <td>Rose #1</td> </tr> <tr> <td>El Juego Chirimbolo (Ecuador)</td> <td>Longden Vol. 1</td> </tr> <tr> <td>Here Comes Sally (USA)</td> <td>Longden Vol. 1</td> </tr> <tr> <td>Kinderpolka (USA)</td> <td>Rose #1</td> </tr> <tr> <td>I Love a Rainy Night (USA)</td> <td>Longden Folk #2</td> </tr> <tr> <td>Tokyo Dontaku (Japan)</td> <td>Longden Folk #1</td> </tr> </table>	Ach Ja (Germany)	Rose #1	Agadu (Israel)	Longden Folk #1	Bingo (USA)	Rose #1	Caimarusa (USA)	Rose #1	El Juego Chirimbolo (Ecuador)	Longden Vol. 1	Here Comes Sally (USA)	Longden Vol. 1	Kinderpolka (USA)	Rose #1	I Love a Rainy Night (USA)	Longden Folk #2	Tokyo Dontaku (Japan)	Longden Folk #1	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Barnereinlender (Norway)</td> <td style="width: 50%;">Longden Folk #1</td> </tr> <tr> <td>Bele Kawe (Caribbean)</td> <td>Longden Vol 1</td> </tr> <tr> <td>Ee Yay Yay (Taiwan)</td> <td>Rose #3</td> </tr> <tr> <td>Fjaskern (Sweden)</td> <td>Rose #3</td> </tr> <tr> <td>Good Old Days (USA)</td> <td>Longden Folk #1½</td> </tr> <tr> <td>Hashual (Israel)</td> <td>Longden Vol 1</td> </tr> <tr> <td>High Green Mountain (Taiwan)</td> <td>Longden Vol 1</td> </tr> <tr> <td>Los Machetes (Mexico)</td> <td>Longden Folk #2</td> </tr> <tr> <td>La Raspa (Mexico)</td> <td>Longden Folk #2</td> </tr> <tr> <td>Pata Pata (South Africa)</td> <td>Longden Vol 2</td> </tr> <tr> <td>Sasha (Russia)</td> <td>Longden Folk #1½</td> </tr> <tr> <td>Troika (Russia)</td> <td>Longden Folk #1½</td> </tr> </table>	Barnereinlender (Norway)	Longden Folk #1	Bele Kawe (Caribbean)	Longden Vol 1	Ee Yay Yay (Taiwan)	Rose #3	Fjaskern (Sweden)	Rose #3	Good Old Days (USA)	Longden Folk #1½	Hashual (Israel)	Longden Vol 1	High Green Mountain (Taiwan)	Longden Vol 1	Los Machetes (Mexico)	Longden Folk #2	La Raspa (Mexico)	Longden Folk #2	Pata Pata (South Africa)	Longden Vol 2	Sasha (Russia)	Longden Folk #1½	Troika (Russia)	Longden Folk #1½
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	Ya' Abud (Arab) Yesh Lanu Taish (Israel)	Longden Folk #1½ Longden Folk #1
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## Song Games List

*Abbreviations:*

- Erdei* "150 American Folk Songs," P. Erdei  
*Locke* "Sail Away," by E. Locke  
*Mattox* "Shake It To The One That You Love The Best," by C. Mattox  
*Jones & Hawes* "Step It Down," by B. Jones and B. Hawes

<b>K-2</b>	<b>3-5</b>
A-Tisket, A-Tasket Maddox	All Around The Green Gravel Mattox
Alabama Gal Erdei	All Around The Brickyard Mattox
Bluebird, Bluebird Erdei	Amasee Rann
Bye Baby Bunting Mattox	Frog In The Meadow Locke
Charlie Over The Ocean Erdei	Hey Betty Martin Rann
Closet Key Erdei	Hill and Gully Rider Rann
Down Down Baby Erdei	I Got A Letter This Morning Rann
Great Big House In New Orleans Jones & Hawes	John Kanaka Locke
Head and Shoulders Baby Locke	Lil' Liza Jane Rann

Lemonade	Locke	Old Brass Wagon	Rann
Let Us Chase The Squirrel	Jones & Hawes	Rabbit and the Possum	Jones & Hawes
Little Sally Walker	Erdei	Tideo	Rann
Mary Mack	Erdei		
My Mamma's Callin' Me	Mattox		
Punchinello	Mattox		
Shake Them 'Simmons down	Locke		
The Paw Paw Patch	Jones & Hawes		
Who's That Tapping At at the Window?	Erdei		
Zudie-O	Jones & Hawes		

## World Song List

*abbreviations:*

*SOM*

*"Spotlight on Music," McMillan, McGraw, Hill (our textbook)*

<b>K-2</b>	<b>3-5</b>		
Animales	SOM K	Circle Round the Zero	SOM Gr3 (play party game)
*El Picaflor	SOM K (sol mi)	City Life	SOM Gr3 (partner song)
Git on Board	SOM K	Dale, Dale, Dale	SOM Gr3 (rhythm)
Grizzly Bear	SOM K (dynamics)	*Frog in the Meadow	SOM Gr3 (mi, re, do)
*It's So Good to See You	SOM K (greeting game)	*Great Big House	SOM Gr3 (rhythm)
*Old Gray Cat	SOM K (dynamics)	Jamaica Farewell	SOM Gr3
*Tengo, Tengo, Tengo	SOM K (rhythm)	Old Mr. Rabbit	SOM Gr3 (pentatonic)
We Are Playing in the Forest	SOM K (la, sol, mi)		

Willoughby, Wallaby Woo	SOM K (name game)	Allunde Alluia	SOM Gr4 (pentatonic)
A La Rueda	SOM Gr1 (do re mi)	Lil Liza Jane	SOM Gr4 (pentatonic)
Acka Backa	SOM Gr1 (greeting game)	Sansa Kroma	SOM Gr4 (passing game)
Go A Tin	SOM Gr1 (la sol mi)	*Zum Gali	SOM Gr4 (round)
Goin' to the Zoo	SOM Gr1 (verse and refrain)	Arirang	
Hello (Jambo)	SOM Gr1 (greeting song)	*A Zing A Za	SOM Gr5 (pentatonic)
*Here We Sit	SOM Gr1 (la sol mi)	Backwater Blues	SOM Gr5 (partner song)
*My Mama's Callin' Me	SOM Gr1 (play party game)	Erie Canal	SOM Gr5 (blues)
Uga, Uga Uga	SOM Gr1 (play party game)	John Kanaka	SOM Gr5 (form)
Wild Geese	SOM Gr1 (la, sol, mi)	*Tzena Tzena	SOM Gr5 (pentatonic)
Willum	SOM Gr1 (melodic contour)	Uskudar	SOM Gr5 (partner song)
			SOM Gr5
*Bate, Bate	SOM Gr2 (rhythm, tempo)		
Dal Taro Kacha	SOM Gr2 (pentatonic)		
Engine, Engine Number Nine	SOM Gr2 (rhythm)		
*Hashewie	SOM Gr2 (call and response)		
*Lemonade	SOM Gr2 (la sol mi)		
Little Sally Walker	SOM Gr2 (play party game)		
*Loose Tooth	SOM Gr2 (rhythm)		
Mein Hut (My Hat)	SOM Gr2 (pentatonic)		
*Me Stone	SOM Gr2 (steady beat)		
Pizza, Pizza Daddy-O	SOM Gr2 (play party game)		
Yanai	SOM Gr2		

## Orff Resource Song List

### Abbreviations:

Boyer	<i>"Expressions of Freedom," Spirituals arranged by R. Boyer</i>
Hampton	<i>"Hot Marimba" by W. Hampton</i>
J&R American	<i>"As American As Apple Pie," by J. Kriske and R. DeLelles</i>
J&R 2nd Rhyme	<i>"2nd Rhyme Around," by J. Kriske and R. DeLelles</i>
Saliba	<i>"It's Orff Showtime!," by K. Saliba</i>
SOM OA	<i>"Spotlight on Music, Orff Orchestrations," McMillan, McGraw-Hill</i>

K-2	3-5
<p>Naughty Kitty Cat                   SOM OA Gr1 Two, Four Six Eight               SOM OA Gr1 Quaker, Quaker                   SOM OA Gr1</p> <p>Bow Wow Wow                       SOM OA Gr2</p>	<p>Allundé, Alluia                   SOM OA Gr4 Water Come a Me Eye           SOM OA Gr4</p> <p>Somebody's Knockin' At Your Door   SOM OA Gr5</p>
<p>All Around the Kitchen           J&amp;R American Chook, Chook                    J&amp;R 2nd Rhyme Early in the Morning            J&amp;R Strike Farmer John                      J&amp;R Strike Humpty Dumpty                  J&amp;R 2nd Rhyme Little Bird                        J&amp;R 2nd Rhyme Merlin                             J&amp;R Strike Monkey, Monkey                 J&amp;R Strike Mouse In Our House              Saliba Pat-A-Cake                        J&amp;R 2nd Rhyme This Is the Way the Ladies Ride   J&amp;R 2nd Rhyme The Queen of Hearts             J&amp;R 2nd Rhyme</p>	<p>Chatter With the Angels           J&amp;R Strike Little David                       Boyer</p> <p>Mama Paquita                    Saliba Stone Pounding                  Saliba Mbira Jam                         Hampton</p> <p><i>Other suggestions for materials: Orff Volumes I-V</i></p>

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## World Drumming Song List

### Abbreviations

<i>Schmid 1</i>	<i>“World Drumming: New Ensembles and Songs,” by Will Schmid</i>
<i>Schmid 2</i>	<i>“World Drumming: MORE New Ensembles and Songs,” by Will Schmid</i>

<b>K-2</b>	<b>3-5</b>								
<p><i>Resources:</i>  <i>“Feel It: Rhythm Games for All” by R.M. Abramson</i>  <i>“Peanut Butter Jam,” by Will Schmid</i></p>	<table> <tr> <td>Earth Drum/ I Walk in Beauty</td> <td>Schmid 2</td> </tr> <tr> <td>Drum Up the Sun/ Sahara Sunrise</td> <td>Schmid 1</td> </tr> <tr> <td>Harambee/ Get It Together</td> <td>Schmid 1</td> </tr> <tr> <td>Lord of the Bodhran Dance/ Patsy</td> <td>Schmid 2</td> </tr> </table> <p><i>Other Resources</i>  <i>“D.R.U.M.” by Jim Solomon</i></p>	Earth Drum/ I Walk in Beauty	Schmid 2	Drum Up the Sun/ Sahara Sunrise	Schmid 1	Harambee/ Get It Together	Schmid 1	Lord of the Bodhran Dance/ Patsy	Schmid 2
Earth Drum/ I Walk in Beauty	Schmid 2								
Drum Up the Sun/ Sahara Sunrise	Schmid 1								
Harambee/ Get It Together	Schmid 1								
Lord of the Bodhran Dance/ Patsy	Schmid 2								

## Hand Percussion Song List

### Abbreviations:

<i>Flesch</i>	<i>“101 Rhythm Activities for Young Children,” by A. Flesch-Connors</i>
<i>Lamb</i>	<i>“Island Fun with Orff and Drum” by J. Lamb</i>
<i>Lauder #1</i>	<i>“Hand Drums on the Move,” by C. Judah-Lauder</i>
<i>Lauder #2</i>	<i>“To Drum,” by C. Judah-Lauder</i>
<i>Leto</i>	<i>“Rhythm Band Jam,” by F. Leto</i>
<i>Solomon</i>	<i>“Hands On - A Rockin’ Rhythmic Romp,” by J. Solomon</i>

K-2	3-5
<p>Breakfast Delight                      Lauder #1  Two Little Sausages                      Lauder #2  Buckle My shoe                              Lauder #2  This Old Man                                 Lauder #2  I Am A Fine Musician                      Leto  Come On Everybody                        Leto  Sambalele                                      Leto  This Is The Way We Tap Our Sticks      Flesch  This Is The Way We Clean The House    Flesch  Stir Up My Soup                             Flesch  Diggin Up A Hole                            Flesch  Little Jingle Mouse                         Flesch</p>	<p>Annie Ate Jam                                Solomon  Car Talk                                        Lauder #1  Four In A Row                                 Lauder #1  Hit 234                                         Lauder #1  Listen to My Heartbeat                      Solomon  One to Four                                     Lauder #1  The Heartbeat of Jamaica                    Lamb</p> <p><i>Other suggestions for materials:  Orff Volumes I-V</i></p>

## K-5 RESOURCES

<b>Melodic Percussion</b>	<b>Drums</b>	<b>Unpitched Percussion</b>
Alto Glockenspiels	Bongo	Cowbells
Alto Metallophones	Buffalo Drums	Claves
Alto Xylophones	Conga	Woodblocks
Bass Bars	Djembes	Ago-go / Gankogui
Bass Xylophones	Hand Drums	Rhythm Sticks
Mallets - Rubber	Tubanos	Guirros
Mallets - Yarn		Triangles
Soprano Metallophones		Wind Chimes
Soprano Xylophones		Maracas
		Egg Shakers
		Jingle Bells
		Tabourines
		Finger Cymbals
		Vibraslap
		Cabasa



		Flexatone
		Shekere

## **6-8 GENERAL MUSIC**

### **PROGRAM OVERVIEW:**

Students receiving music instruction will communicate at an intermediate level in the music discipline by the end of 8th grade. Students will use developmentally appropriate vocabulary, materials, techniques, and intellectual methods of music to create, perform, and appreciate music.

There are currently three middle schools, grades six through eight; two magnet schools, grades Kindergarten through eight; and two special schools. All of our schools serve students with a variety of staffing, scheduling and distinct resources. All sixth grade students are offered a general music curriculum spiraling out of the K-5 experience. Due to district scheduling realities, seventh and eighth grade students may or may not have continued general music instruction. It is our intent that all students will have a basic understanding of all music concepts explored. Students who, due to their scheduling, have opportunity for additional music instruction will continue the development of music skills fitting the resources of their school.

### **PROGRAM RATIONALE:**

In order for children to appreciate and comprehend music to the fullest extent, they must achieve an intermediate level of music literacy and a working knowledge of music vocabulary.

### **TECHNOLOGY:**

- CD Player/iPod
- Computers and iPads
- Projector / Smart Board / Promethean Board
- Sound Equipment (Microphones, amplifiers, mixers)

## 6-8 SCOPE AND SEQUENCE

P = Prepare	Experience a new concept physically and aurally without labeling it.	
I = Introduce	To develop awareness of (make conscious) concepts, ideas, etc., at a developmentally appropriate level without regard to formal assessment.	
D = Develop	To provide direct instruction with some assessment in certain forms for developmentally appropriate mastery.	
A = Assessment	Assessments will include pre-assessments, informal assessments, and final assessments. Please see benchmark assessments for formal district-wide assessments.	
<b>RHYTHM</b>	<b>6</b>	<b>7 and 8</b>
Steady Beat	D	D
Fast-Slow (Tempo)	D	D
Duration: Short vs. Long	D	D
Beat vs. Rhythm	D	D
Rhythmic concept:	D	D
Ta (quarter note)	D	D
Ta (quarter rest)	D	D
Ti-ti (eighth note in pairs - beam and flags)	D	D

Ta-a (half note)	D	D
Ta-a (half note rest)	D	D
Ta-a-a (dotted half note)	D	D
Ta-a-a (dotted half note rest)	D	D
Ta-a-a-a (whole note)	D	D
Ta-a-a-a (whole note rest)	D	D
Ti-ka-ti-ka (sixteenth notes)	D	D
Ti-ti-ka (8th & 2 16ths)	D	D
Ti-ka-ti (2 16th & 8th note)	D	D
Syn-co-pah (syncopation)	D	D
Tri-pa-let (Triplet)	P, I, D	D
Macro vs. Micro beat in duple & triple meter	P, I, D	D
<b>PITCH/MELODY</b>	<b>6</b>	<b>7 and 8</b>
Match pitch/sing tunefully	D	D
Vocal Health, Hearing, and Technique	P, I	D
Pentatonic Scale (d r m s l d')	D	D
Major Scale (d r m f s l t d')	D	D

Discernment of major/minor tonality	D	D
<b>TONE COLOR/TEXTURE</b>	<b>6</b>	<b>7 and 8</b>
Timbre, Tone Color	I, D	D
Classroom rhythmic and melodic instrument	I, D	D
Texture (Monophonic, Homophonic, Polyphonic)	P, I	D
<b>EXPRESSION</b>	<b>6</b>	<b>7 and 8</b>
Dynamics - Aural Recognition, Vocabulary, Symbols	D	D
Dynamics - Performance	D	D
Articulation- staccato, legato, accents, slur	D	D
Phrasing / Musicality	D	D
Emotion / Mood	I, D	D
<b>NOTATIONAL SKILLS</b>	<b>6</b>	<b>7 and 8</b>
Grand Staff, Treble Clef, Bass Clef	I, D	D
Staff - lines spaces	D	D
Measure, bar line, double bar line, repeat sign	D	D

Time signature	P, I	D
Absolute pitch names	D	D
Tie vs. slur	P, I	D
Key Signature/Altered Notes		P, I
Dynamics - Symbols	D	D
Articulation - Symbols	P, I	D
Chord Symbols	P, I	D
<b>MUSIC SELECTION</b>	<b>6</b>	<b>7 and 8</b>
Relating to music	P, I	D
<b>MUSIC PERFORMANCE SKILLS</b>	<b>6</b>	<b>7 and 8</b>
Applying feedback	P, I	D
<b>CULTURE/HISTORY</b>	<b>6</b>	<b>7 and 8</b>
Historical Western European Periods	I	I
World Music (May include music from regions around the world)	I	I
Music of the Americas (May include music from North America, Central America,	I	I

South America, the Caribbean, and Hawaii / Pacific Islands)		
Modern Music (May include any genre/style of music from 1900 to present day)	I	I
Musical Theater	I	I
<b>FORM/STYLE</b>	<b>6</b>	<b>7 and 8</b>
Structure of composition	D	D
<b>CHARACTER</b>	<b>6</b>	<b>7 and 8</b>
Audience etiquette & decorum	D	D
Performance etiquette & decorum	D	D
<b>UKULELE / GUITAR</b>	<b>6</b>	<b>7 and 8</b>
Strumming	P, I	D
Chording	P, I	D
Performing together	P, I	D
Performing with accompaniment	P, I	D
<b>DRUMMING</b>	<b>6</b>	<b>7 and 8</b>
Instrument Identification	P, I	D
Playing Technique	P, I	D

Improvisation	P, I	D
<b>PIANO / KEYBOARD</b>	<b>6</b>	<b>7 and 8</b>
Technique: Hand position and posture	P, I	D
C position	P, I	D
C Chord	P, I	D
F and G7 Chords		P, I
Hands separately	P, I	D
Hands together	P, I	D
Performing independently	P, I	D



## 6-8 CURRICULUM MAP

BIG IDEAS	CONCEPT / STANDARDS	KNOWLEDGE: What students need to know (nouns)	SKILLS: What students need to do (verbs)
<p><b>Responding / Connecting:</b></p> <p>Anchor Standard 7: Perceive and analyze artistic work</p> <p>Anchor Standard 8: Interpret intent and meaning in artistic work. □</p> <p>Anchor Standard 9: Apply criteria to evaluate artistic work.</p> <p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</p>	<p><b>Musical Theater</b></p> <p>Re.7.1.5 Re.7.2.5 Re.7.2.6 Re.8.1.6 Re.9.1.6 Cn.11.0.6</p>	Singing	Listen and critique
		Movement / Dance	Perform and critique
		Sociological use of music	Identify
		Melodic Improvisation	Perform and critique
		Movement / Dance	Perform and critique
		Composition	Perform, and critique
		Text	Analyze and perform
		Time Periods	Listen, recognize, identify and critique
		Musical Genres / Styles	Listen, recognize, identify and critique
	Composers	Listen, recognize, identify and critique	
	<p><b>Music History</b></p> <p>Re.7.1.5 Re.7.2.5 Re.7.2.6 Re.8.1.6 Re.9.1.6 Cn.11.0.6</p>	Time Periods	Listen, recognize, identify and critique
		Musical Genres / Styles	Listen, recognize, identify and critique
		Composers	Listen, recognize, identify and critique
		Sociological use of music	Identify
Movement / Dance		Perform and critique	
Composition		Perform, and critique	

		Text	Analyze and perform
	<b>World Music</b>	Traditional Instruments	Recognize aurally, identify and describe
	Re.7.1.5	Musical Genres / Styles	Listen, recognize, identify and critique
	Re.7.2.5		
	Re.7.2.6	Ostinati and Polyrhythms	Identify and demonstrate
	Re.8.1.6	Communication through drumming	Identify, demonstrate and perform
	Re.9.1.6		
	Cn.11.0.6	Movement / Dance	Perform and critique
		Steady Beat	Identify and perform
		Sociological use of music	Identify
		Composition	Perform, and critique
		Text	Analyze and perform
	<b>Music of the Americas</b>	Traditional Instruments	Recognize aurally, identify and describe
	Re.7.1.5	Musical Genres / Styles	Listen, recognize, identify and critique
	Re.7.2.5		
	Re.7.2.6	Ostinati and Polyrhythms	Identify and demonstrate
	Re.8.1.6	Communication through drumming	Identify, demonstrate and perform
	Re.9.1.6		
	Cn.11.0.6	Movement / Dance	Perform and critique
		Steady Beat	Identify and perform
		Sociological use of music	Identify
		Composition	Perform, and critique
		Text	Analyze and perform
	<b>Modern Music</b>	Time Periods	Listen, recognize, identify and critique
	Re.7.1.6	Musical Genres / Styles	Listen, recognize, identify and critique
	Re.7.2.5		
	Re.7.2.6b	Composers	Listen, recognize, identify and

	Re.8.1.6 Re.9.1.6 Cn.11.0.6		critique
		Composition	Perform, and critique
		Text	Analyze and perform
		Movement / Dance	Perform and critique
		Steady Beat	Identify and perform
		Sociological use of music	Identify
<p><b>Performing / Connecting:</b></p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.</p> <p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</p> <p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</p>	<p><b>Foundations of Piano--If using keyboards at specific location</b></p> <p>Pr.4.1.6 Pr.4.2.5a Pr.4.2.6b Pr.4.3.5a Pr.5.1.5a Pr.5.1.5b Pr.6.1.5a Pr.6.1.5b Cn.10.0.6 Cn.11.0.5</p>	Notation	Recognize, identify, define and perform
		Rhythm	Define, recognize, identify and perform
		Technique	Listen, demonstrate, perform, and critique
		Musicality	Read and perform
	<p><b>Foundations of Ukulele / Guitar</b></p> <p>Pr.4.1.5 Pr.4.2.5a Pr.4.2.5c Pr.4.3.5a</p>	Notation	Recognize, identify, define and perform
		Rhythm	Define, recognize, identify and perform
		Technique	Listen, demonstrate, perform, and critique

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding	Pr.5.1.5a Pr.5.1.5b Pr.6.1.5a Pr.6.1.5b Cn.10.0.6 Cn.11.0.5	Musicality	Read and perform
	<b>Foundations of Singing</b> Pr.4.1.5 Pr.4.2.5a Pr.4.2.5c Pr.4.3.5a Pr.5.1.5a Pr.5.1.5b Pr.6.1.5a Pr.6.1.5b Cn.10.0.6 Cn.11.0.5	Notation	Recognize, identify, define and perform
		Rhythm	Define, recognize, identify and perform
		Technique	Listen, demonstrate, perform, and critique
		Musicality	Read and perform
		Vocal Health and Hearing	Define, demonstrate, and critique
	<b>Foundations of Drumming</b> Pr.4.1.5 Pr.4.2.5c Pr.4.3.5a Pr.5.1.5a Pr.5.1.5b Pr.6.1.5a Pr.6.1.5b Cn.10.0.6 Cn.11.0.5	Improvisation	Identify, define and perform
		Rhythmic: Ostinatos and Polyrhythms	Define, recognize, identify and perform
		Technique	Listen, demonstrate, perform, and critique
		Musicality	Read and perform
	<b>Foundations of Handbells</b> <b>*If available at your location</b> Pr.4.1.5	Notation	Recognize, identify, define and perform
		Rhythm	Define, recognize, identify and

	Pr.4.2.5a Pr.4.2.5c Pr.4.3.5a Pr.5.1.5a Pr.5.1.5b Pr.6.1.5a Pr.6.1.5b Cn.10.0.6 Cn.11.0.5		perform
		Technique	Listen, demonstrate, perform, and critique
		Musicality	Read and perform
	<b>Audience / Performance Etiquette</b> Pr.4.2.5c Pr.6.1.6b Cn.10.0.6	Behavior and Presentation	Define, demonstrate and critique
	<b>Music Selection</b> 4.1.5a 4.2.5a 4.2.5b 4.2.5c	Explain how music is selected	Explain how a song that students will perform is influenced by personal interest and purpose
		Relating to and understanding musical context	Explain the social and historical context of a piece of music.
		Relating to and understanding music and music structure	Describe and demonstrate musical concepts and forms
	<b>Music Performance</b> 5.1.5a 5.1.5b	Apply feedback	Use teacher, peer, and self assessment to refine performance
		Effective practice	Practice or rehearse to refine

			accuracy and expression
<p><b>Creating / Connecting:</b></p> <p>Anchor Standard 1: Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work.</p> <p>Anchor Standard 3: Refine and complete artistic work.</p>	<p><b>Composition</b></p> <p>Cr.1.1.5a Cr.1.1.5b Cr.2.1.4a Cr.2.1.4b Cr.3.1.6a Cr.3.1.7b Cr.3.2.6a Pr.6.1.5a Pr.6.1.6b Cn.10.0.6 Cn.11.0.6</p>	Rhythmic Notation	Recognize, identify, define, compose and perform
		Rhythmic Values	Recognize, identify, define, compose and perform
		Pitch Names	Recognize, identify, define, compose and perform
		Form	Recognize, identify, define, compose and perform
<p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</p> <p>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</p>	<p><b>Technology</b></p> <p>Cr.1.1.7 Cr.2.1.7 Cr.2.1.4a Cr.2.1.4b Cr.3.1.6a Cr.3.1.7b Cr.3.2.6a Pr.6.1.5a Pr.6.1.6b Cn.10.0.6 Cn.11.0.6</p>	Garage Band or tech applications	Navigate, create, present and critique



## 6-8 SONG LISTS

\* The starred titles are suggested for assessments.

<b>SONG LIST: PIANO</b>	
<b>Skills</b>	<b>Songs</b>
Scales- C Major F Major G major Chords: I, IV, V7	*Merrily We Roll Along (6th Gr. Both Hands) Au Claire de la Lune Ode to Joy First Rock Old Woman *Frere Jacques *Lightly Row *When the Saints Go Marching In (7th Gr. Both Hands) *Down in the Valley *Mary Ann *Clementine *Lavender's Blue (7th Gr. Both Hands) *For He's a Jolly Good Fellow Rock About Morning Mood *Lean On Me (BH 8th) March Slav The Entertainer In the Hall of the Mountain King Over the Rainbow



*\*\*These songs are sourced from the Bastien Older Beginner Piano Course.*

## SONG LIST: UKULELE

Skills	Songs																																
Chords: C, C7, F, G, G7, Am, Em, Dm Strumming on the beat Advanced Strumming Techniques	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 2px;">Three Blind Mice</td> <td style="width: 50%; padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">Troubador Song</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">Rain Comes Down</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">London Bridge</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">Skip to my Lou</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">Merrily We Roll Along</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">Love Somebody</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">*A- Tisket A -Tasket</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">*Aloha Oe</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">*When the Saints Go Marching In</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">*Yankee Doodle</td> <td style="padding: 2px;">Alfred Kid's Ukulele Course Complete, Harnsberger and Manus</td> </tr> <tr> <td style="padding: 2px;">*You Are My Sunshine</td> <td style="padding: 2px;">Ukulele for Music Teachers, Giebelhausen</td> </tr> </table> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 2px;"><a href="#"><u>*The Lava Song- from Inside Out</u></a></td> </tr> <tr> <td style="padding: 2px;"><a href="#"><u>I'm Yours- Jason Mraz</u></a></td> </tr> <tr> <td style="padding: 2px;"><a href="#"><u>Count on Me - Bruno Mars</u></a></td> </tr> <tr> <td style="padding: 2px;"><a href="#"><u>Somewhere Over the Rainbow</u></a></td> </tr> <tr> <td style="padding: 2px;"><a href="#"><u>I Don't Know My Name- Grace Van der Waal</u></a></td> </tr> <tr> <td style="padding: 2px;"><a href="#"><u>Riptide- Vance Joy</u></a></td> </tr> <tr> <td style="padding: 2px;"><a href="#"><u>Stand By Me by Ben E. King</u></a></td> </tr> <tr> <td style="padding: 2px;"><a href="#"><u>Don't Worry Be Happy</u></a></td> </tr> </table>	Three Blind Mice	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	Troubador Song	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	Rain Comes Down	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	London Bridge	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	Skip to my Lou	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	Merrily We Roll Along	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	Love Somebody	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	*A- Tisket A -Tasket	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	*Aloha Oe	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	*When the Saints Go Marching In	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	*Yankee Doodle	Alfred Kid's Ukulele Course Complete, Harnsberger and Manus	*You Are My Sunshine	Ukulele for Music Teachers, Giebelhausen	<a href="#"><u>*The Lava Song- from Inside Out</u></a>	<a href="#"><u>I'm Yours- Jason Mraz</u></a>	<a href="#"><u>Count on Me - Bruno Mars</u></a>	<a href="#"><u>Somewhere Over the Rainbow</u></a>	<a href="#"><u>I Don't Know My Name- Grace Van der Waal</u></a>	<a href="#"><u>Riptide- Vance Joy</u></a>	<a href="#"><u>Stand By Me by Ben E. King</u></a>	<a href="#"><u>Don't Worry Be Happy</u></a>
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	<p>Additional songs can be found online here:  <a href="#"><i>Ukulele for Music Teachers by Robin Giebelhausen Free eBook</i></a>  <a href="#"><i>UkuleleGo!</i></a></p>
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<b>SONG LIST: GUITAR</b>		
<b>Skills</b>	<b>Songs</b>	
G	*Sweet Home Chicago	<i>Essential Elements for Guitar</i> , Schmid and Morris
G7	*Ode to Joy	<i>Essential Elements for Guitar</i> , Schmid and Morris
D7	Every Breath You Take	<i>Essential Elements for Guitar</i> , Schmid and Morris
C	Let It Be	<i>Essential Elements for Guitar</i> , Schmid and Morris
Em	Rock Around the Clock	<i>Essential Elements for Guitar</i> , Schmid and Morris
A7		
Strumming	*Oh, Susannah	<i>First Year Guitar H.O.T. Hands-On Training</i> , Marsters
	*You Are My Sunshine	<i>Guitar for Kids Method &amp; Songbook</i> , Morris and Schroedl
Intro to Finger Picking	*Jambalaya (On the Bayou)	<i>Guitar for Kids Method &amp; Songbook</i> , Morris and Schroedl
	*Don't Worry Be Happy	<i>Guitar for Kids Method &amp; Songbook</i> , Morris and Schroedl
	Love Me Do	<i>Guitar for Kids Method &amp; Songbook</i> , Morris and Schroedl
	Yellow Submarine	<i>Guitar for Kids Method &amp; Songbook</i> , Morris and Schroedl

<b>SONG LIST: HANDBELLS</b>		
<b>Skills</b>	<b>Songs</b>	
	Morning	<i>Clapper Classics</i> No. 1253, Thompson / Callahan

Hand Positions	Toreador Song from “Carmen” (21 bells)	<i>Clapper Classics</i> No. 1253, Thompson / Callahan
Note Reading	Jingle Bells	<i>Clapper Classics</i> No. 1253, Thompson / Callahan
Handbell Notation	Chaipanecas	<i>Clapper Classics</i> No. 1253, Thompson / Callahan
Phrasing	Symphony No. 94 (17 bells)	<i>Clapper Classics</i> No. 1253, Thompson / Callahan
Bell Ringing Techniques	Londonderry Air	<i>Clapper Classics</i> No. 1254, Thompson / Callahan
Mallets	New World Symphony	<i>Clapper Classics</i> No. 1254, Thompson / Callahan
	Symphony No. 94 (25 bells)	<i>Clapper Classics</i> No. 1254, Thompson / Callahan
	In the Hall of the Mountain King	<i>Clapper Classics</i> No. 1276, Thompson / Callahan
	Toreador Song from “Carmen” (30 bells)	<i>Clapper Classics</i> No. 1276, Thompson / Callahan
	Overture to “Carmen” (37 bells)	<i>Clapper Classics</i> No. 1276, Thompson / Callahan
	“The Gift of Love” (Duet, Level 2)	Hall Hopson, Arr. Barbara Broome
	“Singing in the Rain” (Level 3)	Nacio Herb Brown, Arr. Brian Tervo
	“Call Me Maybe” (Level 3+)	Jepsen, Crowe, and Ramsay, Arr. Anderson

## 6-8 MATERIALS

6-8 General Music	
Keyboards	Handbell Gloves
Headphones	Instrument Tool Kit
Power Adaptors	Handbells
Power Strips	iTunes
Sustain Pedals	iMovie
Method Books	Garage Band
Adjustable Keyboard Tables	Finale, Sibelius, or Noteflight
Acoustic Piano	Microphone
Rhythm Sticks	iPod

World Instruments / Drums	1/8" iPod audio wire
Ukuleles	Audio Players
Tone Chimes	Audio Recorders
6' Bell Tables	DVD/CD/TV Equipment
4" foam pads	Computers
Bell Table Covers	Dry Erase Staff Board and individual student boards
Bell Mallets	Music Stands
Bell Binders	Student chairs
Bell Polish/Cleaner	Lockable storage

## 6-8 CLASSROOM INSTRUMENTAL RESOURCES

INSTRUCTIONAL RESOURCES	
Piano	<p>The Older Beginner Piano Course by James Bastien</p> <p>Classic Themes by the Masters Arranged for Piano by James Bastien</p>
Ukulele	<p>Alfred Kid's Ukulele Course Complete (1 &amp; 2) - Book/Online</p> <p><a href="#"><i>Ukulele for Music Teachers by Robin Giebelhausen Free iBook</i></a></p> <p><a href="#"><i>UkuleleGo!</i></a></p>

Guitar	<p>Guitar for Kids Method &amp; Songbook: Hal Leonard Guitar Method Bk/online audio</p> <p>Essential Elements for Guitar by Will Schmid and Bob Morris</p> <p>First Year Guitar H.O.T. Hands-On Training by Nancy Lee Marsters</p> <p>Explore It! Guitar &amp; Style H.O.T. Hands-On Training by Nancy Lee Marsters</p>
World Drumming	<p>The Body Rondo Book by Jim Solomon (One per teacher / per school)</p> <p>World Music Drumming 20th Anniversary Teacher Edition by Will Schmid 2015</p> <p>Canya Conga by Chris Juda-Lauder</p> <p>West African Drum and Dance by Kalani &amp; R. Camara -Alfred Music Publishing</p>
Handbells / Handchimes	<p>Beginning Busy Ringers</p> <p>Clapper Classics Code No. 1253</p> <p>Clapper Classics Code No. 1254</p> <p>Clapper Classics Code No. 1276</p>

