

VOCAL MUSIC

Grade 3

CURRICULUM GUIDE

Aligned with the Ohio
Academic Content Standards



Division of
Academic Achievement
Support Services

Autumn 2008 Printing
Full Year Guide



COLUMBUS CITY SCHOOLS - VOCAL MUSIC CURRICULUM

Third Grade Vocal Music Curriculum Time Line



STANDARDS

- | | |
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| <ol style="list-style-type: none"> 1. Singing, alone and with others, a varied repertoire of music. 2. Performing on instruments, alone and with others, a varied repertoire of music. 3. Improvising melodies, variations and accompaniments. 4. Composing and arranging music within specified guidelines. | <ol style="list-style-type: none"> 5. Reading and notating music. 6. Listening to, analyzing and describing music. 7. Evaluating music and music performances. 8. Understanding relationships between music, the other arts and disciplines outside the arts. 9. Understanding music in relation to history and culture |
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GLIs FOR GRADING PERIOD 1

September	October	November
GM31A1 - Sings independently GM31A2 - Sings expressively GM32A1 - Plays diverse music GM32A4 - Plays short rhythms/ melodies GM35A1 - Reads 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM35A2 - Writes 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM35B1 - Reads do, re, mi, sol, la, do' GM35B2 - Writes do, re, mi, sol, la, do' GM36A3 - Describe in listening: <i>p, f, pp, ff, mp, mf, cresc./decresc.</i> GM36A4 - Identifies tempo/tempo changes GM36A5 - Legato, staccato, and marcato GM37B2 - How music communicates GM38B1 - Music and other subjects GM39A1 – Sings/listens/moves to world music	GM31A1 - Sings independently GM31A2 - Sings expressively GM31B3 - Blends voices GM32A2 - Plays bourdons, melodic ostinati, and chords GM35A1 - Reads 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM35A2 - Writes 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM35B1 - Reads do, re, mi, sol, la, do' GM35B2 - Writes do, re, mi, sol, la, do' GM35C2 - Reads/writes <i>pp, p, mp, mf, f, ff, cresc./decresc.</i> GM36A2 - Melodic contour GM36B2 - Melody vs. accompaniment GM36C1 - Identifies/classifies orchestra families GM38A2 - Interprets music through arts GM39A1 – Sings/listens/moves to world music GM39B1 - Audience etiquette GM39C4 - Purpose of music in history	GM31A1 - Sings independently GM31A2 - Sings expressively GM31B1 - Responds to conductor GM31B2 - Sings ostinati, partner songs and canons (e.g., rounds) GM32A1 - Plays diverse music GM35B1 - Reads do, re, mi, sol, la, do' GM35B2 - Writes do, re, mi, sol, la, do' GM36B2 - Melody vs. accompaniment GM38A1 - Similar elements in the arts GM38B1 - Music and other subjects GM39A1 - Sings/listens/moves to world music



Third Grade Vocal Music Curriculum Time Line

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GLIs FOR GRADING PERIOD 2

November	December	January
GM33A1 - Improvises answers to questions GM33A2 - Improvises rhythmic/ melodic ostinato accompaniments GM33A4 - Improvises short songs GM35A1 - Reads 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM35A2 - Writes 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM36A3 - Describe in listening: <i>p, f, pp, ff, mp, mf, cresc./decresc.</i>	GM31A1 - Sings independently GM31A2 - Sings expressively GM32A1 - Plays diverse music GM36A6 - Identifies major or minor key GM37A1 - Performance evaluation GM37B1 - Explains personal preferences GM39A1 - Sings, listens, and moves to music from world cultures. GM39C1 - Lists events or occasions where music was present GM39C3 - Explains the suitability of the music for a specific occasion GM39D1 - Discusses different jobs a musician might hold	GM31A1 - Sings independently GM31A2 - Sings expressively GM32A4 - Plays short rhythms/ melodies GM32B2 - Performs in groups, blending timbres and dynamic levels. GM35A1 - Reads 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM35A2 - Writes 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM36C1 - Identifies/classifies orchestra families GM36C2 - Classifies voices: Heavier/lighter GM38B1 - Music and other subjects GM39A1 - Sings, listens, moves to world music

GLIs FOR GRADING PERIOD 3

January	February	March
GM32A1 - Plays diverse music GM35C3 - Reads/writes: Fermata/ritard. GM35C5 - Melodic contour: Ascending, descending, repeat, octave skip GM36A3 - Describe in listening: <i>p, f, pp, ff, mp, mf, cresc./decresc.</i>	GM31A1 - Sings independently GM31A2 - Sings expressively GM32A1 - Plays diverse music GM32A3 - Unpitched ostinati GM35C3 - Reads/writes: Fermata/ritard. GM35C4 - Reads: D.S., D.C al fine, first and second endings, double barlines, repeat signs GM37B2 - How music communicates GM38A2 - Interprets music through arts GM39A2 - Compares/responds to music of different historical composers GM39A3 - Similarities/differences in U.S. music	GM31A1 - Sings independently GM31A2 - Sings expressively GM32B1 - Maintains independent instrumental parts GM33A2 - Improvises rhythmic and melodic variations GM34A1 - Creates, arranges, and performs music for readings or drama GM35C1 - Reads /writes: Legato, staccato, accent GM35D1 - Reads partner songs and canons GM36A1 - Even/uneven rhythm in duple/triple meters GM36B1 - Music forms: AB, ABA, rondo, call and response, verse/refrain, and theme and variation GM37A2 - Evaluates compositions, arrangements, and improvisations GM38B1 - Music and other subjects GM39A1 - Sings/listens/moves to world music



Third Grade Vocal Music Curriculum Time Line

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GLIs FOR GRADING PERIOD 4

April	May	June
GM31A1 - Sings independently GM31A2 - Sings expressively GM32B2 - Plays in groups GM33A2 - Improvises rhythmic/ melodic accompaniments GM34A2 - Creates/notates/performs rhythmic/ melodic phrases and ostinati GM35C1 - Reads /writes: Legato, staccato, and accent GM36B1 - Music forms: AB, ABA, rondo, call and response, verse/refrain, and theme and variation GM38B1 - Music and other subjects GM39C2 - Describes types of music performed or heard GM39A3 - Similarities/differences in U.S. music	GM31A1 - Sings independently GM31A2 - Sings expressively GM32B2 - Blends voices GM32A1 - Plays diverse music GM33A3 - Improvises rhythmic/ melodic accompaniments GM34A1 - Creates, arranges, and performs music for readings or drama GM35A2 - Writes 1/16, 1/8, 1/4, 1/2, and whole notes /rests & dotted notes GM35B2 - Writes do, re, mi, sol, la, do'	Review GLIs through songs and musical activities

VOCAL MUSIC CURRICULUM GUIDES

GENERAL MUSIC GRADE 3

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THE PURPOSE OF THIS CURRICULUM GUIDE

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge, and experiences to master the Columbus City Schools Vocal Music Curriculum.

TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of “deep curriculum alignment.” Deep alignment occurs when lessons taught to students include activities, experiences, and materials that match or exceed the content, context, and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus City Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators** (GLIs) outline what students must do to show mastery at each grade level.

Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive “no surprises” when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written, and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus City Schools (CCS). The lessons in this curriculum guide contain Writing Connections that are used by CCS students (e.g., Type 1 and 2 Quick writes, formula writing, comparison and contrast, graphic organizers, short answer response and the writing process). Teachers are expected to use these connections during instruction.

Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CCS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

Re-Teach

Re-Teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-Teach strategies involve breaking down strategies from the procedures into smaller chunks of learning (e.g., instead of applying several elements to a piece of music, apply one element at a time).

Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during, or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

Linked Materials

These lessons have been written to be integrated into Columbus City School's CiMS (Columbus Information Management System) online curriculum resource. When integrated online, teachers can access these Linked Materials (worksheets, etc.) for printing purposes.

Organizers

Organizers are a list of keywords utilized in the lessons which make them searchable through the CiMS online curriculum resource. Elements of the following which are used in the lessons are listed: Teaching Methods, Grouping, Assessment, Student Grouping, Bloom's Taxonomy, Gardner's Multiple Intelligences, Instructional Strategies, and SIOP/ESL (Sheltered Instruction Observation Protocol/English as a Second Language).

General Music Scope and Sequence

Grade 3

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 1					
September	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Performing On Instruments	Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures.	GM32A1		
	Performing On Instruments	Plays short rhythmic and melodic patterns.	GM32A4		
	Reading and Notating	Reads sixteenth, eighth, quarter, half, and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM35A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole note and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures.	GM35A2		Writing Conventions – A
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic.	GM35B1		
	Reading and Notating	Writes pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic.	GM35B2		Writing Conventions – A

	Listening	Describes dynamics in a listening example: piano, forte, pianissimo, fortissimo, mezzo-piano, and mezzo-forte, crescendo and decrescendo.	GM36A3		Acquisition of Vocabulary – D
	Listening	Identifies tempo and tempo changes.	GM36A4		
	Listening	Identifies articulation: legato, staccato, and marcato	GM36A5		
	Evaluating	Demonstrates how the elements of music are used to communicate meaning of text, feelings, moods or images.	GM37B2		
	Relationships to Other Disciplines	Describes and demonstrates how content in music is interrelated with content in other subject areas.	GM38B1		Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – E
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM39A1		
October	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Singing	Blends vocal tones and matches dynamic levels.	GM31B3		
	Performing On Instruments	Performs bourdons, melodic ostinati, and chords on a pitched classroom instruments (e.g., recorder, xylophone, autoharp, resonator bells, keyboard).	GM32A2		
	Reading and Notating	Reads sixteenth, eighth, quarter, half, and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM35A1		

	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole note and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures.	GM35A2		Writing Conventions – A
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic.	GM35B1		
	Reading and Notating	Writes pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic.	GM35B2		Writing Conventions – A
	Reading and Notating	Reads and writes dynamic symbols: <i>pp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , <i>ff</i> , crescendo, and decrescendo.	GM35C2		
	Listening	Identifies and responds to melodic contour.	GM36A2		
	Listening	Distinguishes between melody and accompaniment.	GM36B2		
	Listening	Identifies and classifies instruments by the four families of the orchestra both visually and aurally.	GM36C1		
	Relationships to Other Disciplines	Interprets music through dance, drama, and visual art.	GM38A2		
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM39A1		
	Relation to History and Culture	Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed.	GM39B1		
	Relation to History and Culture	Discusses the purpose of music from selected historical periods.	GM39C4	People in Societies – A Geography – D	
November	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		

	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Singing	Responds appropriately to the cues of a conductor in songs representing diverse genres and cultures.	GM31B1		
	Singing	Sings ostinati, partner songs and canons (e.g., rounds) with appropriate expression.	GM31B2		
	Performing On Instruments	Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures.	GM32A1		
	Reading and Notating	Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic.	GM35B1		
	Reading and Notating	Writes pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic.	GM35B2		Writing Conventions – A
	Listening	Distinguishes between melody and accompaniment.	GM36B2		
	Relationships to Other Disciplines	Identifies and compares the use of similar elements (e.g., form, rhythm) in music and other art forms.	GM38A1		
	Relationships to Other Disciplines	Describes and demonstrates how content in music is interrelated with content in other subject areas.	GM38B1		Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – E
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM39A1		



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, September
Title:	Expressive Qualities Unit
Subject:	General Music
Grade Range:	3
Description:	In this unit, students (1) sing songs, read poems, interpret paintings, use movements, and create organized sounds and accompaniments to show their understanding of expressive qualities (articulation, dynamics and tempo); (2) perform rhythmic and melodic patterns to accompany songs using musical markings.
Duration:	2 lessons, 40 minutes per lesson
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Elements; Articulation; Dynamics; Tempo; Communication; Evaluation; Improvisation; Notation; Culture; Interdisciplinary Connection

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently and with appropriate expression, songs representing diverse genres and cultures.

GLI 2: Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM31A2

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently with appropriate expression, music representing diverse genres and cultures.

GLI 1: Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures. GM32A1

GLI 4: Plays short rhythmic and melodic patterns. GM32A4

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythmic notation

GLI 1: Reads sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes in 2/4, 3/4, and 4/4 time signatures. GM35A1

Content Standard 6: Listening to, analyzing, responding and describing music

Benchmark A: Listen, respond and describe a varied repertoire of music and describe it utilizing musical terminology (e.g., dynamics, tempo, meter, articulation, tonality).

GLI 3: Describes dynamics in a listening example: piano, forte, pianissimo, fortissimo, mezzo-piano, and mezzo-forte, crescendo, and decrescendo. GM36A3

GLI 4: Identifies tempo and tempo changes. GM36A4

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark B: Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.

GLI 1: Explains ways that basic principles (e.g., elements of music) and subject matter (e.g., topics, themes, lyrics) of music are interrelated with disciplines outside the arts. GM38B1



Lesson Assessment

Lesson 1

- Students listen to "Different Trains," and identify and describe different tone colors and tempi.
- Students evaluate and describe the elements from the painting, *Manchester Valley*, and make connections with tempo and mood.
- Students describe the dynamics heard in the "Jickety Can" listening example.
- Students perform a musical accompaniment for "Jickety Can" with appropriate dynamics and tempi.

Lesson 2

- Students identify the rhythmic markings in "I Got a Letter." Students discuss how the half notes and whole notes will make the song sound, and then sing the song.
- Students analyze the four versions of the song, and identify the sequence of different expressive qualities and moods by utilizing the *Expressive Qualities Chart*.
- Students perform rhythmic and melodic patterns expressively for "I Got a Letter" on classroom instruments to show their understanding of musical markings.



Pre-Assessment

- Students review dynamics and tempo by singing the Nigerian Boat Song, "*Eh Soom Boo Kawayá*" (*Share the Music 2*, pages 130-131; CD 3, track 18) learned in grade 2.

(Note: Students may show understanding of articulation by using the words such as smooth, detached and accented.)



Instructional Strategies

Lesson 1

- Students read the information on "Traveling by Train" (Share the Music 3, page 74), about traveling and tempo.
- Students listen to "Different Trains" (Share the Music 3, page 75; CD 2, track 15) by Steve Reich, and follow the listening map (Share the Music 3, page 75; Formative Assessment). Students describe different tone color and different tempi (Summative Assessment).
- Students describe the Joseph Pickett painting, *Manchester Valley* (Share the Music 3, page 77), and interpret the scene. Students evaluate and describe what tempo and mood the painting suggests (Summative Assessment).
- Students listen to the speech piece, "Jickety Can" (Share the Music 3, page 76; notation, page 77; CD 2, track 16). Students describe the dynamics heard in the listening example (Summative Assessment). Students perform it with fast tempo and slow tempo, moving arms faster or slower.
- Students perform "Jickety Can" using appropriate dynamics and tempo that go with the painting (Summative Assessment).
- Using classroom instruments within groups, students create their own train sounds that imitate a train and repeat it in time with the beat while performing "Jickety Can" with dynamics and tempo (*Cooperative learning: one person makes train sounds; one person plays instruments; one person performs "Jickety Can," etc.; Formative Assessment).
- Students perform their rhythmic and melodic patterns (Summative Assessment).
- Students complete Type One Writing by choosing one of the following topics/questions:
 - Make a list of the musical vocabulary that we discussed today.
 - What does the term "dynamics" mean to you?
 - What does the term "tempo" mean to you?
 - What does the term "articulation" mean to you?
 - How do you think expressive qualities and feelings are related?
 - What are some of the things we discussed today that help make a better musician or better music?

Lesson 2


- Class reviews articulation and dynamics by working with the *Expressive Qualities Chart*. Teacher reinforces and encourages students to use music vocabulary (Formative Assessment).
- Students listen to and learn the South Carolina Singing Game song, "I Got a Letter" (Share the Music 3, page 258; CD 6, track 16). Students identify the rhythmic markings in "I Got a Letter." Students discuss how the half notes and whole notes will make the song sound, and then sing the song (Summative Assessment).
- Students listen to four versions of "I Got a Letter" (Share the Music 3, page 258; CD 6, track 17), and describe musical elements used in each version. Students identify the sequence, and analyze different expressive qualities (articulation, dynamics, and tempo) and emotions/moods (Summative Assessment).
- Students add, edit, work on or refer back to the *Expressive Qualities Chart* throughout the discussions (Formative Assessment).
- Students read dynamics markings given by the teacher, and perform Em chord-based melodic patterns, with various rhythms, on pitched classroom instruments to accompany "I Got a Letter." Students later choose their own musical markings (e.g., combinations of dynamics and tempo) to accompany the song (Summative Assessment).
- Students summarize what they have learned during the lesson.



District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 2, 6
- Share the Music 3 – Student Edition
- Share the Music 2, CD 3
- Share the Music 2 – Student Edition


Materials/Resources

- CD player
 - Classroom instruments
 - Pencils
 - *Type One Writing Worksheet* (Lesson 1)
 - *Expressive Qualities Chart* (Lesson 2)
- 


Re-Teach

- Teacher reviews lines and spaces (on staff) with students who need additional practice on pitch notation.
- Students who need additional practice on playing melodic patterns play an ostinato using E, G, A and B with “I got a Letter.”

Extension

- Students perform the songs from another culture, perhaps one with which they have connections, that relates to communicating messages.
 - Students compose/write a piece of music that uses expressive markings, and perform it individually or in pairs using appropriate styles.
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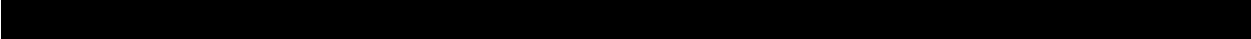
Linked Materials

- *Type One Writing Sheet*
 - *Expressive Qualities Chart*
- 

Interdisciplinary Connections

- Acquisition of Vocabulary D – Know the meaning of specialized vocabulary by applying knowledge of word parts, relationships and meanings.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies E – Demonstrate comprehension by responding to questions (e.g., literal, informational and evaluative).
- People in Society A – Compare practices and products of North American cultural groups.

Writing Connection

- Type One Writing
 - Graphic organizer
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Linguistic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Techniques to Make Concepts Clear
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Type _____ Name: _____ Date: _____

Answer one of the following questions:

- Make a list of the musical vocabulary that we discussed today.
- What does the term "dynamics" mean to you?
- What does the term "tempo" mean to you?
- What does the term "articulation" mean to you?
- How do you think expressive qualities and feelings are related?
- What are some of the things we discussed today that help make a better musician or better music?

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Name: _____ Grade: _____ Room #: _____

Expressive Qualities Chart

Expressive Qualities	Music Vocabulary	Your Definition
Articulation		smooth
		detached
		accent
Dynamics	piano	
	forte	
	crescendo	
	decrescendo	



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, September
Title:	Communicators
Subject:	General Music
Grade Range:	3
Description:	In this unit, students explore different forms of communication within and outside of music. They will explore articulation, reading and writing music notation, and movement in music.
Duration:	2 lessons, 40 minutes per lesson
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Elements; Articulation; Dynamics; Communication; Evaluation; Improvisation; Notation; Culture; Interdisciplinary Connection

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently and with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone. GM31A1

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythmic notation

GLI 2: Writes sixteenth, eighth, quarter, half and whole notes and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures. GM35A2

Benchmark B: Identify and utilize treble clef pitch notation

GLI 1: Uses a system (solfège syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic. GM35B1

GLI 2: Writes pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic. GM35B2

Content Standard 6: Listening to, analyzing, responding and describing music

Benchmark A: Listen, respond and describe a varied repertoire of music and describe it utilizing musical terminology (e.g., dynamics, tempo, meter, articulation, tonality).

GLI 5: Identifies articulation: legato, staccato, and marcato. GM36A5

Content Standard 7: Evaluating Music and Music performances

Benchmark B: Demonstrate how music communicates meaning of text, feelings, moods or images.

GLI 2: Demonstrates how the elements of music are used to communicate meaning of text, feelings, moods or images. GM37B2

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style and respond to music from various historical periods and diverse cultures.

GLI 1: Sings, listens, and moves to music from world cultures. GM39A1




Lesson Assessment

Lesson 1

- Students analyze the music of “I Got a Letter” to determine the solfege pitches then sing the song, utilizing solfege.
- Students design and create their own symbols, and make connections with music articulation (legato, staccato, marcato) by completing *Creative Symbols and Articulation Chart* with supportive reasons of why and how they make their choices.

Lesson 2

- Students independently sing the Nigerian Boat Song, "Eh Soom Boo Kaway" (Share the Music 2, pages 130-131; CD 3, track 18), using correct posture, diction, breath support, and tone.
 - Students create motions/movements that correspond with the meaning in the lyrics of "Old Man Moses."
 - Students identify and write down the pitch notation and letter names of the half notes in the song on the *Identification of the Half Notes and Tonal Center Chart*.
- 

Pre-Assessment

- Students read the rhythms of Hot Cross Buns (Share the Music 3, page 359; CD 8, track 31), then sing the song using solfege syllables.
- 

Instructional Strategies

Lesson 1

- Students independently sing the Nigerian Boat Song, "Eh Soom Boo Kaway" (Share the Music 2, pages 130-131; CD 3, track 18), using correct posture, diction, breath support, and tone.

- Students brainstorm various ways that people communicate with others or send messages.
- Students read the poem, "The Postman" (Share the Music 3, page 255), and explain the message from the poem in their own words to show comprehension.
- Students review the song, "I Got a Letter" (Share the Music 3, page 258; CD 6, track 16). This song represents one of the ways people use to communicate by writing letters.
- Students analyze the music of "I Got a Letter" to determine the solfege pitches then sing the song, utilizing solfege (Summative Assessment).
- Students listen to and sing the song, "No Bad News" (Share the Music 3, pages 262-263; CD 6, track 20) from the Broadway Musical, *The Wiz*, based on the story *The Wonderful Wizard of Oz*. Students describe the main ideas of the song and tells how the music expresses those ideas (Formative Assessment).
- Teacher leads a discussion of how people long ago used other alternative ways to communicate without written languages.
- Teacher introduces the symbols of Native American picture-writing (Resource: Share the Music 3, page 261B, *Across the Curriculum, Art-Picture Writing "I Got a Letter"*). Students relate and interpret the symbols and their meanings.
- Students create their own symbols by completing the *Creative Symbols and Articulation Chart*. Students select and evaluate the choices of appropriate articulation (legato, staccato, marcato) that go with their creative symbols in their messages (Summative Assessment).
- Students summarize what they have learned during the lesson.

Lesson 2

- Students independently sing the Nigerian Boat Song, "Eh Soom Boo Kaway" (Share the Music 2, pages 130-131; CD 3, track 18), using correct posture, diction, breath support, and tone (Summative Assessment).
- Class reviews how messages can be sent in different ways through various forms.
- Students listen to and sing "Old Man Moses" (Share the Music 3, page 265; CD 6, track 23). Students recite the message in the song given by the doctor to old man Moses.

- Students create motions/movements by phrases that correspond with the meaning in the lyrics of "Old Man Moses." They perform the song with motions/movements (Summative Assessment).
- Students identify the half notes in "Old Man Moses" and write them down on the *Identification of Half Notes and Tonal Center Worksheet* (Summative Assessment).
- Students read the information about tonal center (Share the Music 3, page 264). Students sing "Old Man Moses" and identify the words sung on the home tone. Students write/draw the home tone on the *Identification of Half Notes and Tonal Center Worksheet* (Summative Assessment).
- Students sing "I Got a Letter" (Share the Music 3, page 284) by following the notation with first and second endings. Students compare and contrast the two phrases.
- Using appropriate dynamics and tone, students improvise on four pitches (E, G, A, B) using the rhythms of "I Got a Letter," and end on the tonal center (Share the Music 3, page 285).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 3, 6
- Share the Music 3 – Teacher's Edition
- Share the Music 3 – Student Edition
- Share the Music 2, CD 3
- Share the Music 2 – Student Edition


Materials/Resources

- CD player
- Classroom instruments
- Pencils
- *Creative Symbols and Articulation Chart* (Lesson 1)
- *Identification of Half Notes and Tonal Center Worksheet* (Lesson 2)


Re-Teach

- Teacher reviews lines and spaces (on staff) with students who need additional practice on pitch notation.

Extension

- Students compose/write a piece of music that uses expressive markings, and perform it individually or in pairs using appropriate styles.
- 


Linked Materials

- *Creative Symbols and Articulation Chart*
 - *Identification of Half Notes and Tonal Center Worksheet*
- 

Interdisciplinary Connections

- Acquisition of Vocabulary D-Know the meaning of specialized vocabulary by applying knowledge of word parts, relationships and meanings.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies E-Demonstrate comprehension by responding to questions (e.g., literal, informational and evaluative).
- People in Society A-Compare practices and products of North American cultural groups.

Writing Connection

- Graphic organizers
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Discussions • Hands-On Learning • Integrated Instruction • Interdisciplinary • Multimedia Instruction • Multiple Activities • Simulations and Games • Visual Instruction <p>Grouping</p> <ul style="list-style-type: none"> • Heterogeneous Grouping • Individualized Instruction • Large Group Instruction • Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation <p>Student Groupings</p> <ul style="list-style-type: none"> • Class • Grade • Heterogeneous Grouping • Large Group Instruction 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily-Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Musical • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Homework and Practice • Identifying Similarities and Differences • Nonlinguistic Representation • Questions, Cues, and Advanced Organizers • Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Guided Practice • Hands-On Activities • Integrations of Reading, Writing, Speaking, and Listening Skills Modeling • Interaction • Meaningful Content and Language Activities • Modeling
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Name: _____ Grade: _____ Room#: _____

Creative Symbols and Articulation Chart

Instruction: Create your own picture-writing symbols, and write down the meanings or messages. Select the appropriate articulation (legato, staccato, marcato) that goes with your symbols. Remember to write down your reasons by using complete sentences to support your answers.

Creative Symbols	Meanings/Messages	Reasons	Articulation (legato, staccato, marcato)

Name: _____ Grade: _____ Room#: _____

Identification of Half Notes and Tonal Center Worksheet

On the staff below, write/draw the two half notes in the song, "Old Man Moses."

C Major

Letter
Name is:

C Major

Letter
Name is:

On the staff below, write/draw the home tone for "Old Man Moses."

C Major

Letter
Name is:



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, October
Title:	Picture the Melody
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students (1) use hand gestures to show melodic contour; (2) sing with skills of blending vocal tones and matching dynamic levels; and (3) select and decide appropriate dynamic levels and their symbols for verses of a song.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Vocal Tones; Dynamic Symbols; Melodic Contour

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark B: Sing in groups with appropriate expression, songs representing diverse genres and cultures.

GLI 3: Blends vocal tones and matches dynamic levels. GM31B3

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 2: Reads and writes dynamic symbols: *pp*, *p*, *mp*, *mf*, *f*, *ff*, crescendo, and decrescendo. GM35C2

Content Standard 6:	<u>Listening to, analyzing, responding and describing music</u>
Benchmark A:	Listen, respond and describe a varied repertoire of music and describe it utilizing musical terminology (e.g., dynamics, tempo, meter, articulation, tonality).
GLI 2:	Identifies and responds to melodic contour. GM36A2



Lesson Assessment

- Students use hand gestures to show melodic contour by listening to "Rocky Mountain."
- Students blend vocal tones and match dynamic levels while singing "Rocky Mountain."
- Students select and write dynamic symbols by completing *Rocky Mountain Dynamic Symbols Worksheet*.



Pre-Assessment

- Students review melodic contour, tone blending and dynamics by singing "I Got a Letter" (Share the Music 3, page 258; CD 6, track 16).



Instructional Strategies

- Teacher reviews the concepts of melodic contour and dynamic symbols.
- Students read "Picture a Melody" (Share the Music 3, pages 18-19).
- Students listen to "Rocky Mountain" (Share the Music 3, pages 18-19; CD 1, track 14) and trace the shape of the melody (finger on the book; Formative Assessment). Students discuss contour of melodic lines, then use hand gestures to show melodic contour while listening to the song (Summative Assessment).

- Students read "The Color of Your Voice" (Share the Music 3, page 24). Students discuss which voice and dynamic symbols are appropriate to sing "Rocky Mountain." Students sing the song, blending vocal tones and matching dynamic levels while performing the song with good posture (Summative Assessment).
- Students listen to the recording of "Rocky Mountain" (Share the Music 3, pages 18-19; CD 1, track 14), and discuss how tempo and dynamics are used in each verse. Students select dynamic symbols for each verse of "Rocky Mountain" by completing the *Rocky Mountain Dynamic Symbols Worksheet* (Summative Assessment).
- Students share their work. Teacher provides feedback.

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 1
- Share the Music 3 – Student Edition

Materials/Resources

- CD Player
- Pencils
- *Rocky Mountain Dynamic Symbols Worksheet*

Re-Teach

- Teacher pairs students who need additional practice using hand gestures to show melodic contour.

Extension

- Students perform songs with body movement to show melodic contour.
- Students apply dynamic levels and symbols to other songs.

Linked Materials

- *Rocky Mountain Dynamic Symbols Worksheet*



Writing Connections

- Graphic Organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Demonstrations• Discussions• Experiential Learning• Hands-On Learning• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Individualized Instruction• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Comprehensible Input• Feedback• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Meaningful Content and Language Activities• Modeling• Scaffolding• Techniques to Make Concepts Clear
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Name: _____ Grade: _____ Room #: _____

"Rocky Mountain Dynamic Symbols Worksheet"

Direction: Please write down or draw the appropriate dynamic symbols (e.g., *pp*, *p*, *mp*, *mf*, *f*, *ff*, *crescendo*, and *decrescendo*) in the blocks for each verse of "Rocky Mountain."

Verse 1:

mp

Rocky mountain, rocky mountain, rocky mountain high,

When you're on that rocky mountain, hang your head and cry.

Verse 2:

Sunny valley, sunny valley, sunny valley low,

When you're in that sunny valley, sing it soft and slow.

Verse 3:

Stormy ocean, stormy ocean, stormy ocean wide,

When you're on that deep blue sea, there's no place you can hide.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, October
Title:	Melody and Accompaniment
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students (1) perform melodic ostinati using pitched classroom instruments; (2) distinguish melody and accompaniment; and (3) demonstrate appropriate audience behavior while class groups perform.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Melodic Ostinati; Melody and Accompaniment; Audience Behavior

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently with appropriate expression, music representing diverse genres and cultures.

GLI 2: Performs bourdons, melodic ostinati, and chords on pitched classroom instruments (e.g., recorder, xylophone, autoharp, resonator bells, keyboard). GM32A2

Content Standard 6: Listening to, analyzing, responding and describing music

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 2: Distinguishes between melody and accompaniment.
GM36B2

Content Standard 9: Understanding music in relation to history and culture

Benchmark B: Demonstrate appropriate audience behavior.

GLI 1: Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM39B1



Lesson Assessment

- Students perform melodic ostinati on pitched classroom instruments for "Rocky Mountain."
- Students listen to two groups performing "Rocky Mountain," and distinguish between the melody group and accompaniment group.
- Using *Audience Behavior Self-Assessment Form*, students demonstrate appropriate audience behavior while class groups perform "Rocky Mountain."




Pre-Assessment

- Students review concepts of melody, accompaniment, and ostinati by demonstrating examples of each.




Instructional Strategies

- Class reviews "Rocky Mountain" (Share the Music 3, pages 18-19; CD 1, track 14).
 - Teacher introduces "Playing Instruments" (Share the Music 3 – Teacher's Edition, page 37). Students play the accompaniment (melodic ostinati) on pitched classroom instruments (Summative Assessment).
 - Teacher divides students into three groups: one group sings the melody; one plays the accompaniment; and one listens to the performance, and then all distinguish between the melody and accompaniment (Summative Assessment). Groups alternate roles.
 - Students discuss appropriate audience behavior for class group performance of "Rocky Mountain," and list them on the board (Formative Assessment). Using *Audience Behavior Self-Assessment Form*, students demonstrate appropriate audience behavior while class groups perform "Rocky Mountain" (Summative Assessment).
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 1
- Share the Music 3 – Teacher's Edition
- Share the Music 3 – Student Edition

Materials/Resources

- CD player
 - Pitched classroom instruments
 - Pencils
 - *Audience Behavior Self-Assessment Form*
- 

Re-Teach

- Teacher pairs students who need additional practice playing melodic ostinati with students who are able to demonstrate or help others.

Extension

- Students compose a sequenced order of "Rocky Mountain," using various groupings (e.g., playing melodic ostinati; singing with melodic ostinati; singing only; singing with melodic ostinati).



Linked Materials

- *Audience Behavior Self-Assessment Form*



Writing Connections

- Rubric



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Demonstrations • Discussions • Hands-On Learning • Integrated Instruction • Interdisciplinary • Multimedia Instruction • Multiple Activities • Thematic Approach • Visual Instruction <p>Grouping</p> <ul style="list-style-type: none"> • Heterogeneous Grouping • Individualized Instruction • Large Group Instruction • Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation • Self-Evaluation <p>Student Groupings</p> <ul style="list-style-type: none"> • Class • Grade • Heterogeneous Grouping • Individual • Individualized Instruction • Large Group Instruction • Pair 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily-Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Musical • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Homework and Practice • Identifying Similarities and Differences • Nonlinguistic Representation • Questions, Cues, and Advanced Organizers • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Comprehensible Input • Feedback • Guided Practice • Hands-On Activities • Integrations of Reading, Writing, Speaking, and Listening Skills Modeling • Interaction • Meaningful Content and Language Activities • Modeling • Scaffolding • Techniques to Make Concepts Clear
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Name: _____

Audience Behavior Self-Assessment Form

Title of the Performance: _____

Date: _____ Time: _____

Place: _____

Performer(s): _____

As an audience member, rate your behavior on the scale from 1 to 3
(1=Needs Work; 2=Average; and 3=Excellent).

Audience Behaviors:

	1 Needs Work	2 Average	3 Excellent
1. Applauded appropriately to performer(s) before performance.	1	2	3
2. Responded appropriately to the style and context.	1	2	3
3. Attended to the performance Appropriately.	1	2	3
4. Applauded performer(s) at appropriate moments (during and at the end).	1	2	3

Total Score: _____

Critique: Comment on your behavior at the performance.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, October
Title:	The Orchestra
Subject:	General Music
Grade Range:	3
Description:	In this unit, students visually and aurally identify and classify instruments of the four families of the orchestra.
Duration:	2 lessons, 40 minutes per lesson
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Orchestral Families; Tone Colors

Content Standard 6: Listening to, analyzing, responding and describing music

Benchmark C: Identify and classify the sounds of instruments and voices.


GLI 1: Identifies and classifies instruments by the four families of the orchestra both visually and aurally. GM36C1

Lesson Assessment


Lesson 1

- Students identify and describe how the instruments are grouped into orchestral families.
- Students listen to "Montage of Orchestral Sounds" (Share the Music 3, page 60; CD 2, track 3), and identify the sounds of each family played by pointing to the pictures of four families on pages 58-59.
- Students visually identify and classify instruments in their four orchestral families by playing *Orchestral Families Game*.

Lesson 2

- Students listen to "Variations on the Theme 'Pop! Goes the Weasel,'" by Lucien Caillet (Share the Music 3, page 61; CD 2, track 4), and identify the instruments by orchestral families (aurally) by completing the *Variations on the Theme 'Pop! Goes the Weasel' Listening Worksheet*.
- 

Pre-Assessment

- Students name instruments they know and in which groups these instruments might play.
- 

Instructional Strategies

Lesson 1

- Teacher introduces the four orchestral families by looking at the organizers in "Encore: The Orchestra" (Share the Music 3, pages 58-59). Students describe how the members of each family are alike and different. Students describe how the instruments are grouped/sorted (e.g., what they are made of, what they have in common, how they are played, etc.; Summative Assessment).
- Students discuss how the sounds are produced in each family by reading "Background: Instrument Families" (Share the Music 3 – Teacher's Edition, page 59; Formative Assessment). NOTE: Teacher makes charts or copies of the information.
- Teacher reviews/introduces the concept of tone color (*instruments, like voices, have different tone colors*). Students listen to "Montage of Orchestral Sounds" (Share the Music 3, page 60; CD 2, track 3) and identify the sound of each family by pointing to the pictures of the families and the instruments on pages 58-59 (Summative Assessment).

- Students visually identify and classify instruments by four orchestral families through playing the *Orchestral Families Game*:
 - Materials: Charts/cards of instruments and orchestral families. (NOTE: Teachers can use their own instruments cards or utilize the resource from [Share the Music Musical Instruments Blackline Masters, Grades K-8.](#))
 - Directions: Four students each hold one family chart. Teacher randomly distributes pictures of individual instruments from all four families to other students. Students do not look at their pictures until the teacher and the class start to hum the theme song from "Jeopardy." Students find the orchestral family that their pictures belong to before the end of the tune. When correct, students earn a point. Record the points earned, alternate the roles (collecting and getting cards). Play again.


Lesson 2

- Class reviews "The Orchestra" ([Share the Music 3](#), pages 58-59).
- Students listen to and sing along with the song, "Pop! Goes the Weasel" ([Share the Music 3](#), page 61; CD 2, track 5).
- Students listen to "Variations on the Theme 'Pop! Goes the Weasel,'" by Lucien Caillet ([Share the Music 3](#), page 61; CD 2, track 4), and listen for the four instrument families. Students identify the instruments and families (Formative Assessment).
- Students listen to the "Variations on the Theme 'Pop! Goes the Weasel,'" again, and aurally identify instruments of the four orchestral families by completing the *Variations on the Theme 'Pop! Goes the Weasel' Listening Worksheet* (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 2
- Share the Music – Musical Instruments Blackline Masters, Grades K-8
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition


Materials/Resources

- CD Player
 - Instruments/Orchestral families charts
 - Pencils
 - *Variations on the Theme ‘Pop! Goes the Weasel’ Listening Worksheet*
- 

Re-Teach

- Teacher reviews tone colors of two orchestral families at a time with students who have trouble identifying orchestral families.

Extension

- Students design a game for identifying orchestral families.
- 

Linked Materials

- *Variations on the Theme ‘Pop! Goes the Weasel’ Listening Worksheet*
- 

Writing Connections

- Graphic Organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Demonstrations • Discussions • Hands-On Learning • Multimedia Instruction • Multiple Activities • Simulations and Games • Thematic Approach • Visual Instruction <p>Grouping</p> <ul style="list-style-type: none"> • Heterogeneous Grouping • Individualized Instruction • Large Group Instruction • Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation <p>Student Groupings</p> <ul style="list-style-type: none"> • Class • Grade • Heterogeneous Grouping • Individual • Individualized Instruction • Large Group Instruction • Pair 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily-Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Musical <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Identifying Similarities and Differences • Nonlinguistic Representation • Questions, Cues, and Advanced Organizers • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Comprehensible Input • Feedback • Guided Practice • Hands-On Activities • Integrations of Reading, Writing, Speaking, and Listening Skills Modeling • Interaction • Meaningful Content and Language Activities • Modeling • Scaffolding • Techniques to Make Concepts Clear
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Name: _____ Grade: _____ Room #: _____

Variations on the Theme 'Pop! Goes the Weasel' **Listening Worksheet**

Direction: Listen to the "Variations on the Theme 'Pop! Goes the Weasel,'" by Lucien Caillet. While listening, follow the cues given by the teacher on each section. Circle the correct answer by choosing one of the two boxes for each section.

The form of "Variations on the Theme 'Pop! Goes the Weasel,'" is as follows:

Introduction:

Brass starts,
orchestra follows

Strings only

Theme:

Piano solo

Families of the
orchestra

Variation 1, fugue:

Solo instruments
(clarinet,
French horn,
woodwinds,
French horn)

Percussion solo

Variation 2, minuet:

String family,
orchestra

Brass family,
orchestra

Variation 3, minor:

Violin solo

Trumpet solo

Variation 4, G major:

Percussion family
only

Orchestra

**Variation 5,
syncopated rhythm:**

Brasses, drums

Strings, drums

Coda:

Orchestra

Woodwind family
only





COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, October
Title:	Music Tells Stories
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students (1) discuss the purposes of the song, "Now Let Me Fly," and the ballet music, "Sabre Dance;" and (2) interpret music through dance by referring to musical elements.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Purpose of Music; Interpret Music; Interdisciplinary Instruction

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Benchmark A: Identify similarities and differences in the meanings of common terms used in the various arts.


GLI 2: Interprets music through dance, drama, and visual art.
GM38A2

Content Standard 9: Understanding music in relation to history and culture


Benchmark C: Identify the uses and suitability of music in their daily experience and in other cultures.

GLI 4: Discusses the purpose of music from selected historical periods.

Lesson Assessment

- Students discuss the purposes of the spiritual, "Now Let Me Fly."
 - Students discuss the purposes of the music "Sabre Dance," by Aram Khachaturian from the ballet *Gayane*.
 - Students interpret the music of "Sabre Dance," by discussing musical and dance elements used in this ballet piece (e.g., relationship between tempo and speed of dance movement).
- 

Pre-Assessment

- Students give examples of lyrics from familiar songs that tell stories (e.g., "Old Man Moses" and "Bill Grogan's Goat"). Students give examples of ballet music from famous stories (e.g., "Nutcracker").
- 

Instructional Strategies

- Students review the concept that music has messages and sometimes tells stories.
- Students listen to/sing "Now Let Me Fly" (Share the Music 3, pages 132-133; CD 3, track 25). Students identify the products (e.g., cotton) of North America.
- Teacher introduces the coded messages of the song (*Multicultural Perspectives*, Share the Music 3 – Teacher's Edition, page 132). Students read and discuss spirituals (page 132). Using the *Coded Messages Type One Writing* Worksheet, students use their own words to explain the messages of the song (Summative Assessment).
- Students read "Dance a Story" (Share the Music 3, page 20).
- Students read "Sabre Dance," by Aram Khachaturian, from the ballet *Gayane* (Share the Music 3, page 20). Students discuss the purpose of the music by reading *Sabre Dance* Handout (Summative Assessment).

- Students listen to "Sabre Dance" (Share the Music 3, page 21; CD 1, track 15), and follow the listening map. Students discuss what makes "Sabre Dance" an exciting piece of music by evaluating musical elements such as tempo, melodic contour, and dynamics (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 1
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition

Materials/Resources

- CD Player
- *Sabre Dance* Handout
- *Coded Messages Type One Writing* Worksheet

Re-Teach

- Students who have trouble following the “Sabre Dance” listening map listen to one section of the map at a time. To insure student comprehension, teacher stops music in between each section.

Extension

- Students perform songs from another culture, perhaps one with which they have connections, that relates to telling stories.
- Students design a presentation that includes elements of music in a form that contains interdisciplinary connections.

Linked Materials

- *About Sabre Dance* Handout
 - *Coded Messages Type One Writing* Worksheet
- 

Interdisciplinary Connections

- People in Society A – Compare practices and products of North American cultural groups.
- Geography D – Analyze ways that transportation and communication relate to patterns of settlement and economic activity.

Writing Connection

- Type One Writing
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Demonstrations • Discussions • Hands-On Learning • Integrated Instruction • Interdisciplinary • Multimedia Instruction • Multiple Activities • Thematic Approach • Visual Instruction <p>Grouping</p> <ul style="list-style-type: none"> • Heterogeneous Grouping • Individualized Instruction • Large Group Instruction • Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation <p>Student Groupings</p> <ul style="list-style-type: none"> • Class • Grade • Heterogeneous Grouping • Individual • Individualized Instruction • Large Group Instruction • Pair 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily-Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Musical <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Homework and Practice • Identifying Similarities and Differences • Nonlinguistic Representation • Questions, Cues, and Advanced Organizers • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback • Summarizing and Note-Taking <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Comprehensible Input • Feedback • Guided Practice • Hands-On Activities • Integrations of Reading, Writing, Speaking, and Listening Skills Modeling • Interaction • Meaningful Content and Language Activities • Modeling • Scaffolding • Techniques to Make Concepts Clear
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"Sabre Dance" from the ballet, *Gayane*, by Aram Khachaturian

Aram Khachaturian (1903 ~ 1978) was an Armenian composer whose works were often influenced by Armenian folk music. He composed *Gayane* (1939 ~ 1942), which includes the famous "Sabre Dance."



Khachaturian as a conductor

Gayane is a simple tale of a collective farm in the Soviet Union, reflecting the attitudes and sentiments of the 1940s, when the country was involved in world war. It is a tale of a spy caught and of people who are weak and cannot at first resist his influence. But of course, it is also about the final victory of the collective farmers, who overcame the troubles and triumphantly create their own collective, to live happily ever after.



A Scene from *Gayane*, Moscow, Bolschoi

Background:

collective farming

Collective farming regards a system of agricultural organization in which farm laborers are not compensated via wages. Rather, the workers receive a share of the farm's net productivity.

The "**Sabre Dance**" is a movement in the final act of *Gayane*. It evokes a whirling war dance in an Armenian dance, where the dancers display their skill with sabres. Due to its exceptionally exciting rhythm, the "Sabre Dance" established a place for itself in common concert practice, leading also to various adaptations in popular music.

Resource:

<http://www.armeniadiaspora.com/events/aram100/images/034.jpg>

<http://www.armeniadiaspora.com/events/aram100/images/033.jpg>

http://en.wikipedia.org/wiki/Aram_Khachaturian

<http://en.wikipedia.org/wiki/Gayane>

http://en.wikipedia.org/wiki/Sabre_Dance

CODED MESSAGES Type One Writing

Directions: Explain the coded messages in the spiritual "*Now Let Me Fly*."

Type _____

Name: _____

Date: _____

This image shows a blank sheet of white paper with horizontal blue ruling lines. A single vertical red margin line runs down the left side of the page. There are ten small black 'X' marks placed at regular intervals along the vertical margin line. The rest of the page is empty, providing space for writing.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, November
Title:	Sing, Sing, Sing, 3rd grade
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students sing and play a melodic ostinato with a familiar tune. Students sing in canon while responding appropriately to the cues of the conductor. In addition, students sing a partner song while responding to the cues of the conductor and singing with appropriate expression.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Canon; Ostinato; Partner Song; Conductor


Content Standard 1: Singing alone and with others, a varied repertoire of music

Benchmark B: Singing in group with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Responds appropriately to the cues of a conductor in songs representing diverse genres and cultures. GM31B1

GLI 2: Sings ostinati, partner songs and canons (e.g., rounds) with appropriate expression. GM31B2

Lesson Assessment

- Students (in small groups) sing and play a melodic ostinato as the class sings “Now Let Me Fly.”
 - Students sing “Salamanca Market,” in canon, while responding to the conductor’s cues for starting, stopping, and expression.
 - Students sing “Now Let Me Fly,” as a partner song with “Sandy Land,” while responding to the conductor’s cues for appropriate expression.
- 

Pre-Assessment

- Students sing “Row, Row, Row Your Boat,” in unison and in canon.
- 

Instructional Strategies


- Students sing in unison “Frère Jacques (Are You Sleeping).” First it is sung in French, then in English (Share the Music 2, page 233; CD 5, track 7).
- Students learn and perform movements to demonstrate phrases (*Movement*, Share the Music 2 – Teacher’s Edition, page 233).
- Students divide into smaller circles and repeat previous movements. Students sing and respond appropriately to the cues of the conductor, indicating when to begin singing and moving in unison (Formative Assessment).
- Each group begins singing and moving in canon as the conductor gives a cue, and then stops singing and moving at the conclusion of the song (Summative Assessment).
- Students listen to, learn, and sing “Now Let Me Fly” (Share the Music 3, pages 132-133; CD 3, track 25).
- Students listen to “Melodic Ostinatos for ‘Now Let Me Fly,’” and echo-sing the ostinato using pitch syllables and words (CD 3, track 31; Formative Assessment).

- Small groups of students take turns reading, playing, and singing a written melodic ostinato as the class sings “Now Let Me Fly” (Share the Music 3, page 141; Summative Assessment).
- Students learn about, listen to, and sing “Salamanca Market” (Share the Music 3, pages 177, 180-181; CD 4, track 24).
- Students learn and perform movement that demonstrates the phrases of the song (*Movement*; Share the Music 3 – Teacher’s Edition, page 177).
- Students divide into smaller circles and repeat previous movements. Students sing and respond appropriately to the cues of the conductor, indicating when to begin singing and moving in unison (Formative Assessment).
- Each group begins singing in canon as the conductor gives a cue and then stops singing at the conclusion of the song. Groups sing in canon with movements to conclude the song (Summative Assessment).
- Students learn “Sandy Land” (Share the Music 3, page 237).
- Students review and sing refrain only of “Now Let Me Fly” (change to key of G in order to partner with “Sandy Land”).
- Students divide into two groups and sing “Now Let Me Fly” and “Sandy Land” as partner songs, while responding to the cues of the conductor. They sing with appropriate expression (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 1, 2, 4, 5
- Share the Music 3, CDs 3, 4
- Share the Music 2 – Teacher’s Edition
- Share the Music 2 – Student Edition
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition


Materials/Resources

- Metallophones
 - Xylophones
 - Melody bells
 - CD player
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Re-Teach

- Students echo the lead singer in the recording of “Kye Kye Kule” (Share the Music 2, page 21; CD 1, track 15). They sing it again while student volunteers take turns leading the song.
- Students read about and listen to “Bill Grogan’s Goat” (Share the Music 2, pages 214-215; CD 4, track 39). They raise hands when they hear echo parts. Students discuss the story told in the song, listen to the song again, and sing the echo parts.
- Students echo a chosen lead singer, phrase-by-phrase, in “Frère Jacques-Are You Sleeping?” (Share the Music 2, page 233; CD 5, track 7). They sing first in French, then in English. They perform song again, divided into two groups: one group leading, the other group echoing (phrase-by-phrase), then switch parts. Students then perform song in canon.

Extension

- Students listen to, learn, and sing “I’ll Rise When the Rooster Crows” (Share the Music 3, page 179; CD 4, track 11). They learn and chant the phrase “One, two, cockadoodle doo!” (Share the Music 3, page 164). Students listen to *Recorded Lesson “Introducing High Do”* (Share the Music 3, page 179; CD 4, track 26). They sing the phrase “One, two, cockadoodle doo!” as an ostinato using high and low *do* and then *do re mi so la do*’.
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Guided Design• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Modeling
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, November
Title:	Music and Other Art Forms
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students compare the use of similar elements in songs, instrumental selections, visual art and clothing styles, while singing, moving, viewing, and listening.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Similar Elements; Art Forms

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts


Benchmark A: Understanding relationships between music, the other arts and disciplines outside the arts.

GLI 1: Compares the use of similar elements (e.g., form, rhythm) in music and other art forms. GM38A1


Lesson Assessment

- Students compare the use of similar elements in music and other art forms.

Pre-Assessment

- Students look at Share the Music 3, page 266, and compare the styles of play clothes; then look at page 267, and compare the use of lines, colors, and how the subject is treated in two works of art.
- 


Instructional Strategies

- Students learn and sing “Don’t Nobody Bring Me No Bad News” (Share the Music 3, pages 262-263; CD 6, track 20), then listen to “Unpleasant News” (CD 6, track 24). They discuss how the musical elements are different.
 - Students learn two dances, one for each style of music (*Movement “Don’t Nobody Bring Me No Bad News”* and *Movement “Unpleasant News;”* Share the Music 3 – Teacher’s Edition, pages 266-267; Summative Assessment).
 - Students listen to “Caprice in A Minor,” follow the listening map, and discuss the tone color of the selection (Share the Music 3, page 269; CD 6, track 27; Formative Assessment).
 - Students read about “Variations” (Share the Music 3, page 270) and listen to the music (CD 6, track 28) as they follow the listening map on page 271.
 - Students discuss the differences between “Caprice” and “Variations” (Summative Assessment).
 - Students listen to *Recorded Lesson “Comparing Styles of Music”* and compare the elements of the Paganini and the Lloyd Webber variations (CD 6, track 29; Summative Assessment).
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CD 2 (Extension)
- Share the Music 2 – Teacher’s Edition (Extension)
- Share the Music 2 – Student Edition (Extension)
- Share the Music 3, CDs 2, 6
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition

Materials/Resources

- Pencils
 - Crayons
 - Paper
 - CD player
- 

Re-Teach

Students compare the use of variations in a listening example and in visual art:

- Students listen to and sing “Pop! Goes the Weasel” (Share the Music 3, page 61; CD 2, track 5).
- They listen to “Variations on the Theme ‘Pop! Goes the Weasel’” (CD 2, track 4).
- Students identify the differences (variations) and the tone colors of each orchestral family by pointing to the pictures when the tone colors are heard in each variation.
- Students create designs for wrapping paper for a birthday present. Then create variations of their designs by changing the color, thickness, or quality of the lines; varying the number, color, size, or placement of shapes/patterns; or changing color of the background.

Extension

Students compare the use of dynamics in the speech piece “Two Little Sausages,” the song “Mi Cuerpo,” and a short play called “Surprise!”

- Students listen to “Two Little Sausages” (Share the Music 2, page 221; CD 4, track 33) and discuss which words can be read *forte*. Students speak the poem at a *forte* volume.
- Students add movements to show *forte* and pretend to be sausages sizzling in the frying pan.
- Students sing “Mi Cuerpo” (Share the Music 2, page 207; CD 4, track 34) and add the movements on pages 206-207.
- Students locate the accent markings and describe how the dynamic level changed.
- They sing the song again and perform body percussion with chosen dynamics.
- Students create and perform a play entitled “Surprise” (*Drama Connection “Surprise”*).



Writing Connections

- Graphic Organizers



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Brainstorming• Discovery Learning• Discussions• Experiential Learning• Integrated Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Identifying Similarities and Differences• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Feedback• Guided Practice• Hands-On Activities• Interaction• Techniques to Make Concepts Clear
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General Music Scope and Sequence

Grade 3

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 2					
November	Improvising	Improvises answers to questions using rhythm or melody.	GM33A1		
	Improvising	Improvises simple rhythmic and melodic ostinato accompaniments.	GM33A2		
	Improvising	Improvises short songs using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds).	GM33A4		
	Reading and Notating	Reads sixteenth, eighth, quarter, half, and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM35A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole note and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures.	GM35A2		Writing Conventions – A
	Listening	Describes dynamics in a listening example: piano, forte, pianissimo, fortissimo, mezzo-piano, and mezzo-forte, crescendo and decrescendo.	GM36A3		Acquisition of Vocabulary – D
December	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		

	Performing On Instruments	Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures.	GM32A1		
	Listening	Identifies major or minor key.	GM36A6		
	Evaluating	Develops and applies criteria for evaluating performances of self and others.	GM37A1		
	Evaluating	Explains, using appropriate music terminology, personal preferences for specific musical works and styles.	GM37B1		Acquisition of Vocabulary – D Communications: Oral and Visual – C
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM39A1		
	Relation to History and Culture	Lists events or occasions where music was present.	GM39C1		
	Relation to History and Culture	Explains the suitability of the music for a specific occasion.	GM39C3	People in Societies – A Geography – D	Communications: Oral and Visual – C
	Relation to History and Culture	Discusses different jobs a musician might hold.	GM39D1		Writing Application – D Research – B, D
January	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Performing On Instruments	Plays short rhythmic and melodic patterns.	GM32A4		
	Performing On Instruments	Performs in groups, blending timbres and dynamic levels.	GM32B2		

	Reading and Notating	Reads sixteenth, eighth, quarter, half, and whole notes and rest values, including dotted notes, in 2/4, 3/4, and 4/4 time signatures.	GM35A1		
	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole note and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures.	GM35A2		Writing Conventions – A
	Listening	Identifies and classifies instruments by the four families of the orchestra both visually and aurally.	GM36C1		
	Listening	Classifies voices as heavier or lighter.	GM36C2		
	Relationships to Other Disciplines	Describes and demonstrates how content in music is interrelated with content in other subject areas.	GM38B1		Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – E
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM39A1		



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, November
Title:	Improvise
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students improvise rhythmic response phrases to the call phrases sung by the class. Students also improvise melodic ostinato accompaniments to a familiar tune. In addition, students improvise short songs using a variety of sound sources.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Improvise

Content Standard 3: Improvising melodies, variations, and accompaniments


Benchmark A: Create and perform melodies, variations and accompaniments.

GLI 1: Improvises answers to questions using rhythm or melody.
GM33A1


GLI 2: Improvises simple rhythmic and melodic ostinato accompaniments. GM33A2

GLI 4: Improvises short songs using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds).
GM33A4

Lesson Assessment

- Students improvise answers to greetings sung by the teacher.
 - Students (in small groups) improvise melodic ostinato accompaniments to “Old Man Moses.”
 - Students improvise by scatting short phrases on a sung or spoken rhythm pattern.
- 

Pre-Assessment

- Teacher sings, “Hello, (student’s name).” Students sing, “Hello, (teacher’s name),” using different pitches than the teacher.
 - Students clap a four-beat, improvised phrase in response to a four-beat phrase clapped by the teacher. Class repeats the process with snapping, tongue-clicking, or other body sounds.
 - Each student performs a four-beat improvised phrase on an unpitched classroom instrument in response to a four-beat phrase performed by the teacher on an unpitched instrument.
- 

Instructional Strategies

- Teacher sings greetings to each student stipulating the following guidelines (Summative Assessment):
 - the answer must be a similar length as the question,
 - the answer must use a different rhythm and different pitches than the question, and
 - the answer must be logically connected to the question.
- Students listen to, learn, and sing “Old Man Moses” ([Share the Music 3](#), page 265; CD 6, track 23).

- Students learn and perform movements that demonstrate the lyrics (story line) of “Old Man Moses.”
- Students clap, pat, or snap the rhythm of the “Do the hokey pokey and get out of town” phrase, while listening to “Old Man Moses.”
- Students play the rhythm of the “Do the hokey pokey and get out of town” phrase on resonator bells, using the three pitches *do re me* (*CDE*) in various combinations to create melodic ostinati (Summative Assessment).
- Students listen to “Ready, Set, Scat” (Share the Music 3, page 286; CD 7, track 1) and identify scat-rhythm examples in “Old Man Moses.”
- Students listen to “It Don’t Mean a Thing if it Ain’t Got that Swing” and tell what scat syllables Ella Fitzgerald sings and which instruments she is imitating (Share the Music 3, page 286; CD 7, track 2).
- Students sing “Old Man Moses” (Share the Music 3, page 265; CD 6, track 23) and echo-speak the rhythm of “Do the hokey pokey and get out of town” using the three sets of scat syllables on page 287 (Summative Assessment).
- Students then listen to “Old Man Moses” (improvisation) and echo these three scat patterns on *do* and then *do re* (CD 7, track 3; more pitches can be added).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 6, 7
- Share the Music 3 – Student Edition


Materials/Resources

- Resonator Bells
- CD player

Re-Teach

- Students sing an improvised phrase on “loo” in response to the teacher singing the phrase “Mary Had A Little Lamb” on “loo.” The class repeats the phrase with whole group response and then with individual student volunteers.
- Students play a four-beat improvised phrase on an unpitched classroom instrument in response to a four-beat phrase clapped by the teacher.

Extension

- Students form three groups—clarinet, trombone, and trumpet—and improvise scatting phrases using the syllables on Share the Music 3, page 287.
 - A student leader is chosen to sing improvised greeting questions for the students to answer.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discovery Learning• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Feedback• Hands-On Activities• Interaction
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, December
Title:	Tonality
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students sing, listen to, move with, accompany, and identify songs and listening selections as major.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Major; Tonality

Content Standard 6: Listening to, analyzing and describing music


Benchmark A: Listen, respond and describe a varied repertoire of music and describe it utilizing musical terminology (e.g., dynamics, tempo, meter, articulation, tonality).

GLI 6: Identifies major or minor key. GM36A6

Lesson Assessment

- Students identify songs/ listening selections as being in a major key.

Pre-Assessment

- Students learn the song “Don’t No Body Bring Me No Bad News” (Share the Music 3, pages 262-263; CD 6, track 20). They review *tonal center* on page 264.
 - Students choose a place to stand that represents their “home” position, or tonal center. They practice walking away from home and returning at a signal, such as a triangle sound.
 - Students sing “Don’t Nobody Bring Me No Bad News,” walking through shared space and returning home by the final pitch of each refrain.
 - Students move to show recognition of tonal center while listening to *Recorded Lesson: “Marching toward the Home Tone”* (CD 6, track 22). Students raise their hands on the last pitch of the first phrase and lower their hands on the last pitch of the second phrase—which is the tonal center.
 - Students discuss how the tonal center is different from the other pitches in a melody.
- 

Instructional Strategies

- Students learn and sing “Old Man Moses” (Share the Music 3, page 265; CD 6, track 23). They locate the tonal center and identify it as *do*.
- While listening to the teacher read from *Extra Help: Explanation of Tonal Center* (Share the Music 3 – Teacher’s Edition, page 264), students discover that when the tonal center is *do*, a song or listening selection is in a major key (Formative Assessment).
- Students sing “Old Man Moses” again and learn the movements (*Movement*, Share the Music 3 – Teacher’s Edition, page 265).
- Students read about and listen to “Good News” (Share the Music 3, page 260; CD 6, track 19). They locate the tonal center, identify it as *do*, and determine that the song is major (Summative Assessment).
- Students sing “Good News” (Share the Music 3, page 260; CD 6, track 19).
- Optional: Students play instrumental accompaniment to “Good News” in G major (*Playing Instruments: “Good News,”* Share the Music 3 – Teacher’s Edition, page 261).
- Students read about and listen to “Zudio,” a song in an unfamiliar modality (minor; Share the Music 3, pages 274-275; CD 6, track 32).

- Students locate *do*. They then identify the tonal center as *la* and determine that this song is not in a major key (Summative Assessment).
- Optional: Students learn and perform “Zudio” dance (*Movement: “Zudio,” Share the Music 2 – Teacher’s Edition*, page 275)

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 6
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition

Materials/Resources

- Triangle
- Orff Instruments (Optional)
- CD player

Re-Teach

- *Critical Thinking: Finding the Tonal Center* (Share the Music 3 – Teacher’s Edition, page 275).
- Students review tonal center and major tonality while listening to teacher read *Explanation of Tonal Center* (Share the Music 3 – Teacher’s Edition, page 264).
- Students review and sing “Old Man Moses” (Share the Music 3, page 265; CD 6, track 23), locate the tonal center, identify it as *do*, and determine that the song is in a major key.
- Students perform *Movement: “Old Man Moses”* (Share the Music 3 – Teacher’s Edition, page 265).

Extension

- Students find the tonal center in “Killy Kranky,” and identify that it is in a major key, (Share the Music 3, pages 272-273). Students listen to the song, following the notation on page 272, and do the following:
 - Find the *do* tonal center.
 - Name the pitches used in the song while teacher lists them on the chalkboard and draws a staff with these pitches on it.
 - Sing each pitch syllable. Sing final phrase of the song using pitch syllables. Walk through shared space while listening to “Killy Kranky.”
 - Students hum and freeze on the words sung on the tonal center *do*. They identify the last pitch of the song and describe how a song feels when it doesn’t end on the tonal center.
 - Students perform *Movement: Weaving the Line to “Killy Kranky”* (Share the Music 2 – Teacher’s Edition, page 276).

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Identifying Similarities and Differences• Questions, Cues, and Advanced Organizers <p>SIOP – ESL</p> <ul style="list-style-type: none">• Hands-On Activities• Interaction
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, December
Title:	Planning, Performing, and Evaluating a Recital
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students learn about a recital, develop and apply criteria for evaluating performances, and perform in small groups (on classroom instruments or vocally).
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Recital; Evaluating Performances

Content Standard 7: Evaluating music and music performances

Benchmark A: Discuss performances and compositions.

GLI 1: Develops and applies criteria for evaluating performances of self and others. GM37A1

Benchmark B: Demonstrate how music communicates meaning of text, feelings, moods or images.

GLI 1: Explains, using appropriate music terminology, personal, preferences for specific musical works and styles. GM37B1

Content Standard 9: Understanding Music in Relation to History and Culture

Benchmark C: Identify the uses and suitability of music in their daily experience and in other cultures.

GLI 1: Lists events or occasions where music was present. GM39C1

GLI 3: Explains the suitability of the music for a specific occasion. GM39C3

Lesson Assessment

- Students develop and apply criteria for evaluating performances of self and others in a recital setting.
- Using *Evaluating a Performance Worksheets*, students write a critique of the performances of self and others explaining the suitability of the music for a recital.

Pre-Assessment

- Students read Share the Music 3, page 268, and listen to *Recorded Lesson “Interview with Midori”* (CD 6, track 26).
- Students listen to Midori perform “Caprice in A Minor” (CD 6, track 27), and then discuss appropriate ways to show approval and enjoyment of the performance as the teacher lists their ideas on the blackboard. Students also discuss appropriate ways to show disapproval of the performance.

Instructional Strategies

- Students are introduced to a recital as they describe the photo on Share the Music 3, page 382. They read about a recital and intermission.
- Students share experiences they may have performing in a recital.
- Students develop a list of criteria for evaluating a performance in a recital (Summative Assessment).
- Students divide into informal performing groups (4-6 pupils), plan, and rehearse for an impromptu recital.
- Students perform (vocally, instrumentally, or both) in small groups, as the audience of students demonstrate appropriate ways of showing approval or disapproval of each performance.

- Students write individual critiques utilizing the *Evaluating a Performance Worksheet*, explaining the suitability of the music for a recital (Summative Assessment).
-

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 6, 9
- Share the Music 3 – Student Edition


Materials/Resources

- Pencils
 - CD player
 - Pitched and unpitched classroom instruments
 - *Evaluating a Performance Worksheet*
-

Re-Teach

- Students review appropriate and inappropriate ways to show approval and disapproval in a recital setting.
- Students demonstrate appropriate approval or disapproval while listening to “Eine Kleine Nachtmusik, First Movement” (CD 9, track 18).
- Students listen to “Minuet in G from Notebook for Anna Magdalena Bach” (CD 9, track 17), and write 2 or 3 reasons why this music is appropriate for the recital setting.


Extension

- Students plan and host a formal recital:
 - Students research information about the performers, composers, or pieces, in order to share their favorite findings as part of the recital.
 - Students have a dress-rehearsal for the recital complete with set-up, ushers, and performers.
 - Students perform the recital, either for each other or for invited guests.
- 

Linked Materials

- *Evaluating a Performance Worksheet*
- 

Interdisciplinary Connections

- People in Societies A – Compare practices and products of North American cultural groups.
 - Geography D – Analyze ways that transportation and communication relate to patterns of settlement and economic activity.
 - Communication: Oral and Visual C – Use clear and specific vocabulary to communicate ideas and to establish tone appropriate to the topic, audience and purpose.
 - Acquisition of Vocabulary D – Know the meaning of specialized vocabulary by applying knowledge of word parts, relationships and meanings.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Discussions• Project-Based Learning <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Peer Evaluation• Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Intrapersonal• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Feedback• Hands-On Activities
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Evaluating a Performance

Name _____ Date _____

Directions: Rate the performance on a scale of 1 to 5. Write an explanation of your rating.

How suitable is this performance for a recital?

1	2	3	4	5
Not				very
At all				suitable

Why? _____

How suitable is this performance for a recital?

1	2	3	4	5
Not				very
At all				suitable

Why? _____

How suitable is this performance for a recital?

1	2	3	4	5
Not				very
At all				suitable

Why? _____



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, December
Title:	Careers in Music
Subject:	General Music
Grade Range:	3
Description:	Students use research and discussion to identify and present different careers a musician might hold.
Duration:	3 lessons, 40 minutes per lesson
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Jobs; Roles of Musicians

Content Standard 9: Understanding music in relation to history and culture

Benchmark D: Identify and describe roles of musicians in various music settings.

GLI1: Discusses different jobs a musician might hold (e.g., write, direct, or perform). GM39D1

Lesson Assessment

- Students work in informal groups, selecting and summarizing relevant information about a career in music. Students make their choices from a predetermined list (*Careers in Music List*). In lesson 3, students communicate their findings orally, visually, in writing, or through multimedia.

Pre-Assessment

- Students read Share the Music 3, pages 300-303, and discuss a recording engineer's career.



Instructional Strategies

Lesson 1

- Students work in small, informal groups (3-4 pupils), and select a music career to research from the *Careers in Music Resource List* (which should be modified by the teacher according to research sources available).
- Groups use the *Careers in Music Checklist* to guide their work during the unit.
- Each group chooses a writer, a poster maker, a speaker/presenter, and a researcher. Each student researcher locates and sorts relevant information about their group's career choice, using Share the Music 3, the internet, library, etc.
- Note: Students should determine partnerships in the group so that everyone always has a task (e.g., speaker helps researcher; researcher helps poster maker).

Lesson 2

- Researchers present findings to their respective group.
- Student writers use *A Career in Music Worksheet* and information found by the researcher to write a one-page report that includes the main ideas and significant details of the group's chosen career.
- Each student poster maker creates a poster illustrating their group's career.
- Each student speaker/presenter organizes the group's findings into a 3-5 minute presentation.
- Remind students that those whose role has been fulfilled should assist others.
- Each group practices its presentation.

Lesson 3

- Each group presents their findings orally, visually, in writing, and/or through multimedia to the class.

District Adopted Textbook/Supplemental Materials

- Share the Music 3 – Student Edition

Materials/Resources

- Pencils
- CD player
- *Careers in Music Resource List*
- *A Career in Music Worksheet*
- *Careers in Music Checklist*
- DVD player or other media (optional)
- Internet (optional)
- Library books on musical careers (optional)


Re-Teach

- Students work as a whole class, guided by the teacher, to select and summarize important information about the career of music educator. Students present information in various formats including oral, visual (e.g., posters), written, or multimedia (e.g., computer, CDs).

Extension

- Students work individually to select and summarize important information about a career in music, using the internet to obtain detailed information. Students present the information using PowerPoint and/or any other media source (e.g., DVD, CD).

Linked Materials

- *Careers In Music Resource List*
 - *A Career In Music Worksheet*
 - *Careers In Music Checklist*
- 

Interdisciplinary Connections

- Research B – Select and summarize important information and sort key findings into categories about a topic.
- Research D – Communicate findings orally, visually, and in writing or through multimedia.
- Writing Applications D – Write informational reports that include facts, details and examples that illustrate an important idea.

Writing Connections

- Graphic Organizers
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Discovery Learning• Multiple Activities• Project-Based Learning <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Informal Assessment <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• IV Analysis• V Synthesis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Interpersonal• Linguistic• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Summarizing and Note Taking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Integration of Reading, Writing, Speaking, and Listening Skills
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Careers in Music Checklist

Lesson 1

1. ____ Select 3-4 students to be in your group.
2. ____ Choose a writer, a poster maker, a speaker, and a researcher.
3. ____ Select a music career.
4. ____ Researcher finds resources and information on the group's career using *Careers in Music Resource List*, Share the Music 3, the internet, library, etc.
5. ____ Students whose job is currently inactive assist researcher with fact finding.

Lesson 2

1. ____ Researcher(s) presents findings to the group.
2. ____ Complete *A Career in Music Worksheet*, as a group.
3. ____ Writer writes a one-page report using the *A Career in Music Worksheet* and information found by the researcher.
4. ____ Poster Maker creates a poster illustrating the career.
5. ____ Presenter /Speaker organizes group's findings into a 3-5 minute presentation.
6. ____ Those whose role has been fulfilled assists another group member.
7. ____ Practice Presentation.

Lesson 3

Group Presentations

A Career in Music Worksheet

My name: _____

Today's Date: _____

Name of Career: _____

Describe in detail this career by answering the following questions on another sheet of paper:

- 1. What does a person do in this career?**
- 2. What kind of education and training does this career require?**
- 3. Why would someone want to do this job? (name at least 3 things)**
- 4. Name at least 2 other interesting facts about this music career.**

Careers in Music Resource List

Some careers in music to consider researching. Some have a small amount of information to get started with in Share the Music 3 – Teacher’s Edition and Share the Music 3 – Student Edition.

Songwriters

Charlie Smalls, page 263 (Teacher’s Edition)
George Michael Cohan, page 306 (Teacher’s Edition)
Woody Guthrie, page 308 (Teacher’s Edition)
Isaac Watts, page 330 (Teacher’s Edition)

Performers

Ella Fitzgerald, page 286
Kitaro, page 87 (Teacher’s Edition)
Midori, page 268
Sally Rogers, page 220

Educators

Lowell Mason, page 330 (Teacher’s Edition)

Instrument Makers

Leo Rowsome, page 343 (Teacher’s Edition)

Composers

Lucien Caillet, page 60 (Teacher’s Edition)
Niccolo Paganini, page 268 (Teacher’s Edition)
Andrew Lloyd Webber, page 271 (Teacher’s Edition)

Ethnomusicologists



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, January
Title:	Heavy Voice-Light Voice
Subject:	General Music
Grade Range:	3
Description:	In this lesson students explore heavy and light vocal registers through singing, listening, and moving. Students also blend three different instrumental timbres while accompanying the Appalachian folk song “I’ll Rise When The Rooster Crows.”
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Heavier Voice; Lighter Voice; Tone Color

Content Standard 2: Perform on instruments, alone and with others a varied repertoire of music

Benchmark B: Perform in groups with appropriate expression, music representing diverse genres and cultures.


GLI 2: Performs in groups, blending timbres and dynamic levels.
GM32B2

Content Standard 6: Listening to, analyzing, responding and describing music


Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 2: Classifies voices as heavier or lighter. GM36C2

Lesson Assessment

- Students identify ‘heavier voice’ and ‘lighter voice’ by standing when they hear the lighter voice and sitting when they hear the heavier voice in *Recorded Lesson “Exploring Vocal Registers.”*
 - Students perform in groups (tambourine, woodblock, triangle), with appropriate expression, accompanying the Appalachian Folk Song “I’ll Rise When the Rooster Crows.”
- 

Pre-Assessment

- Students review tone color by reading Share the Music 3, page 24, and discussing the first two spectrograph pictures.
 - Students play a guessing game using “Rocky Mountain” (Share the Music 3, page 37; CD 1, track 14). Teacher secretly selects two students to sing parts of the refrain. Class closes their eyes and sings first part of song, student one sings first phrase of refrain, and student two sings second phrase of refrain. The class identifies the soloists and continues the game with two other students.
- 

Instructional Strategies

- Students become acquainted with heavy and light vocal registers by reading the bottom of Share the Music 3, page 24; listening to *Recorded Lesson “Exploring Vocal Registers”* (CD 1, track 17); and echoing “Bonefish, Bluebird,” in both heavier and lighter vocal registers. (“Bonefish, Bluebird” is part of the *Recorded Lesson* and the words can be found on Share the Music 3, page 13.)
- Students listen to both versions of “Down by the River” in the *Recorded Lesson*, standing when they hear the lighter voice and sitting when they hear the heavier voice (Formative Assessment).
- Students decide which voice is needed to sing “Rocky Mountain” (Formative Assessment).
- Students read Share the Music 3, page 26, listen to the lighter voice model of “Down by the River” (CD 1, track 18), and then the heavier-voice model (CD 1, track 19).

- Student volunteers choose a register and sing the song. Class identifies registers that are sung (Summative Assessment).
- Students read about instrumental tone color and the game on Share the Music 3, page 27.
- Students listen to *Recorded Lesson “A Sound Cue Game”* (CD 1, track 20), and respond to three instrumental tone colors by using different movement qualities:
 - triangle = smooth, slow movement,
 - tambourine = shaking, jiggly movement, and
 - woodblock = movement that begins and ends suddenly.
- Students divide into three instrumental groups (triangle, tambourine, and woodblock). Each instrumental group performs a distinct rhythm pattern accompanying “I’ll Rise When the Rooster Crows” (Share the Music 3, page 164; CD 4, track 11; Formative Assessment).
- Students accompany “I’ll Rise When the Rooster Crows,” by blending all instrumental timbres and rhythm patterns, with appropriate expression (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 1, 4
- Share the Music 3 – Student Edition


Materials/Resources

- CD player
- Tambourines
- Woodblocks
- Triangles

Re-Teach

- For lighter register, students imitate the teacher's voice by producing high pitches on the vowel "oo" or imitating high, light "who" sounds, such as a train or a birds' "cuckoo." While creating the sound, students draw an arch away from the mouth with their hands to show the sound they are producing.
- For heavier register, students pretend to order their dog to "stay," using a firm, loud voice.

Extension

- Students stretch their hands high, take a breath, and describe where they felt their breath go (their mid-section, not their chests). Students take another breath and hold it, while letting their arms down. Teacher points out that their chest areas are high and their shoulders are relaxed. This is correct singing posture.
 - Students put their hands at waist-level, moving them downward as they sing the ascending phrase *Do, do, do, do* from "Rocky Mountain" ([Share the Music 3](#), page 37). (This helps to avoid raising their chins and adding tension when they sing higher pitches.)
 - Students mouth the words to "Rocky Mountain" without sound while showing expression in their faces and raising their eyebrows. Then they use the same motions while singing aloud.
 - Students who are tense lie on their backs, inhale deeply, and sing in a relaxed manner at a high pitch level.
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Hands-On Learning• Multiple Activities• Simulations and Games• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction• Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Peer Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Hands-On Activities• Interaction• Meaningful Content and Language Activities• Modeling
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General Music Scope and Sequence

Grade 3

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 3					
January	Performing On Instruments	Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures.	GM32A1		
	Reading and Notating	Reads and writes tempo markings: fermata and ritardando.	GM35C3		Writing Conventions – B
	Reading and Notating	Identifies written melodic contour as ascending (up), descending (down), repeat, and octave skip.	GM35C5		
	Listening	Describes dynamics in a listening example: piano, forte, pianissimo, fortissimo, mezzo-piano, and mezzo-forte, crescendo and decrescendo.	GM36A3		Acquisition of Vocabulary – D
February	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Performing On Instruments	Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures.	GM32A1		
	Performing On Instruments	Performs ostinati on unpitched classroom instruments.	GM32A3		

	Reading and Notating	Reads and writes tempo markings: fermata and ritardando.	GM35C3		
	Reading and Notating	Reads form markings: D.S., D.C al fine, first and second endings, double barlines, and repeat signs.	GM35C4		
	Evaluating	Demonstrates how the elements of music are used to communicate meaning of text, feelings, moods or images.	GM37B2		
	Relationships to Other Disciplines	Interprets music through dance, drama, and visual art.	GM38A2		
	Relation to History and Culture	Compares and responds to music of different composers from various historical periods.	GM39A2	History – A	
	Relation to History and Culture	Identifies similarities and differences in music of the United States.	GM39A3		
March	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Performing On Instruments	Maintains independent instrumental parts.	GM32B1		
	Improvising	Improvises simple rhythmic and melodic variations on familiar melodies.	GM33A2		
	Creating	Creates, arranges, and performs music to accompany readings or dramatizations.	GM34A1		Writing Process – A, C Writing Applications – A Writing Conventions – B
	Reading and Notating	Reads and writes articulation symbols: legato, staccato, and accent.	GM35C1		
	Reading and Notating	Reads partner songs and canons.	GM35D1		

	Listening	Recognizes and responds to even and uneven rhythm in duple and triple meters.	GM36A1		
	Listening	Identifies and responds to music forms: AB, ABA, rondo, call and response, verse/refrain, and theme and variation.	GM36B1		
	Evaluating	Evaluates their own and others' compositions, arrangements, and improvisations.	GM37A2		Communications: Oral and Visual – A
	Relationships to Other Disciplines	Describes and demonstrates how content in music is interrelated with content in other subject areas.	GM38B1		Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – E
	Relation to History and Culture	Sings, listens, and moves to music from world cultures.	GM39A1		



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, January
Title:	Slow It Down – Hold It Out
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students listen, respond, and describe tempo changes in varied repertoire. Students also read and write fermata and ritardando markings.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Tempo; Fermata; Ritardando

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 3: Reads and writes tempo markings: fermata and ritardando.
GM35C3

Lesson Assessment

- Students read fermata and ritardando markings while listening to “Cortege,” by Lili Boulanger.
- Students write in ritardando and fermata markings in the correct places in the notation for “Jickety Can,” while listening to the speech piece performed by teacher.

Pre-Assessment

- Students review and read about the term *tempo* (Share the Music 3, page 74).
- Students follow as teacher conducts verse 1 of “Jubilee” at the original tempo, slowing down for the refrain (Share the Music 3, page 66).

Instructional Strategies

- Students read Share the Music 3, pages 76-77, and listen to “Jickety Can” (CD 2, track 16).
- Students perform “Jickety Can,” listen to the hand-clapping version (CD 2, track 17), and divide into two equal groups. One group performs the 8-beat clapping/speech pattern as the other group speaks the “Jickety Can” poem.
- Students say “Jickety Can,” using a slow-to-fast tempo and then a fast-to-slow tempo (*ritardando*), signaling the gradual tempo change by patting hands with the beat (Formative Assessment).
- Students are introduced to *ritardando* as defined by: “to gradually slow down.”
- Students perform “Jickety Can,” speaking the poem and performing their 8-beat patterns as if the train is coming into the station (*ritardando*) to pick up more passengers.
- Students then add a long sustained sound “who” at the beginning and ending of the poem. Teacher introduces fermata and how the “Who” sound represents the fermata (*Glossary*; Share the Music 3, page 397; Formative Assessment).
- Students perform speech piece “Jickety Can,” with fermata and *ritardando* (Formative Assessment).
- Students locate and read fermata and *ritardando* markings while listening to “Cortege” (Share the Music 3 – Teacher’s Edition, page 385I; Share the Music 3, Listening Map Transparency T•18; CD 9, track 20; Summative Assessment).
- While listening to the teacher perform “Jickety Can,” students write fermata and *ritardando* markings in the correct places on the “*Jickety Can*” *Worksheet* (for “Jickety Can” notation see *Enrichment*, Share the Music 3 – Teacher’s Edition, page 77; Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 1, 2, 9
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition
- Share the Music 3, Listening Map Transparency T•18

Materials/Resources

- Pencils
- CD player
- Overhead projector
- *“Jickety Can” Worksheet*

Re-Teach

- Students read about fermata on page 48, and then learn and sing “Long-Legged Sailor” (Share the Music 3, page 23; CD 1, track 16)
- Students sing the song with the hand game and discover that the hand motions “show” the notes with the fermatas (*Movement*; Share the Music 2 – Teacher’s Edition, page 23).
- Students play the hand-clapping game with the newly positioned fermata and freeze their movements on the notes with the fermatas.

Extension

- Students explore adding a fermata to the words of other familiar songs and then describe the way the fermata changes the songs.
- Students explore adding a ritardando to the same familiar songs and then describe the way it changes the songs.

Linked Materials

- “Jickety Can” Worksheet



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice <p>SIOP – ESL</p> <ul style="list-style-type: none">• Cooperative Learning• Reinforcing Effort and Providing Recognition
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“Jickety Can” Worksheet

My name: _____

Today’s Date: _____

Write in ritardando (*rit.*) and fermata (♯) markings above the words where you hear them.

The train goes running along the line.

Jickety can, jickety can.

I wish it were mine. I wish it were mine.

Jickety can, jickety can.

Jickety, jickety, jickety can.



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, January
Title:	The Picture of a Melody
Subject:	General Music
Grade Range:	3
Description:	Students identify aurally and through movement the written melodic contour of song and listening selections as ascending, descending, repeat and octave skip.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Melodic Contour; Ascending; Descending; Repeat; Octave Skip

Content Standard 5: Reading and notating music


Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 5: Identifies written melodic contour as ascending (up), descending (down), repeat, and octave skip. GM35C5

Lesson Assessment

- Students identify the written melodic contour of “Rocky Mountain” and “Sabre Dance” as ascending, descending, and repeated.
- Students identify the octave skip in the written melodic contour of “Hop Up, My Ladies.”

Pre-Assessment

- Students say the speech piece “Bonefish, Bluebird” while patting with the beat (Share the Music 3, page 13; CD 1, track 10).
 - Students listen to *Recorded Lesson “Pitch in ‘Bonefish, Bluebird,’ ”* and echo lines at different pitch levels (CD 1, track 13).
 - Students move both hands higher or lower to show the pitch levels they hear.
- 

Instructional Strategies

- Students read Share the Music 3, page 18, listen to, and discuss the first verse of “Rocky Mountain” (CD 1, track 14). Students trace the words on pages 18-19 as they listen to verse one again.
- Students describe the pitch direction of the first three syllables (stay on the same pitch), the words ‘rocky mountain high’ (pitches move up), and the words ‘when you’re on that’ (pitches move down; Summative Assessment).
- Students sing first verse with their eyes closed while drawing the shape of the melody in the air.
- Students sing the entire song, making a new body shape at the end of each verse (*Movement: Exploring Body Design*; Share the Music 3 – Teacher’s Edition, page 19).
- Students read Share the Music 3, page 20, and listen to “Sabre Dance” (CD 1, track 15), while tracing the shape of the main theme (Share the Music 3, page 20). They describe how the melody moves (Formative Assessment).
- Students listen to “Sabre Dance” theme again, running in place on the repeated pitches and bending their knees on the dips in the melody. Students lower their bodies into a low-level twisted shape on the downward-moving melody at the end of the main theme.
- Students discuss the symbols on the listening map and follow the map while listening to “Sabre Dance” in its entirety (Summative Assessment).
- Students listen to “I’ll Rise When the Rooster Crows” and draw the shape of the melody (Share the Music 3, page 179; CD 4, track 11; Formative Assessment).

- Students read Share the Music 3, page 178, listen to *Recorded Lesson “Introducing High Do,”* sing the first two phrases, and compare their melodic shapes (CD 4, track 26). Students sing the first two phrases again and stand up when they sing the highest pitch (Summative Assessment).
- Students listen to “Hop Up My Ladies” and raise a hand when they hear the wide skip between low *do* and high *do* (Share the Music 3, page 372; CD 9, track 4; Formative Assessment).
- Students identify where in the song the skip is heard (*Hop up*) and label it *octave skip* (Summative Assessment).
- Students sing the song “Hop Up, My Ladies,” while tracing the written notation (Share the Music 3, page 372).
- Students create a dance in AB form that includes a movement to show the octave skip (*Movement*; Share the Music 3 – Teacher’s Edition, page 372).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 1, 3, 4, 9
- Share the Music 3 – Teacher’s Edition
- Share the Music 3 – Student Edition

Materials/Resources

- CD player
- Melody bells (for Extension)
- Index cards (for Extension)

Re-Teach

- Students listen to “Long-Legged Sailor” (Share the Music 3, page 22; CD 1, track 16). They read page 22, and trace the shape of the melody as teacher slowly sings the first verse. They compare the shape of the melody of “Long-Legged Sailor” to the shape of the main theme on page 21 (*they both have many repeated pitches*). Students sing the song, patting their shoulders in time with the beat on the highest pitches (*ever, ever, ever; long-legged life; long-legged sailor; long*).

Extension

- Students read about, listen to, and sing “Draw a Bucket of Water” (Share the Music 3, page 120; CD 3, track 19). They perform the arm movements in groups of four as they sing the song (*Movement*; Share the Music 3 – Teacher’s Edition, page 121).
- Students sing the first seven notes of the melody slowly and arrange word cards to match the melodic shape. (Make word cards by writing one syllable per index card: *Draw a buck-et of wa-ter*. See *Cooperative Learning*; Share the Music 3 – Teacher’s Edition, page 120.) Students suggest placement and attach word cards to the three shapes on page 12. They check the pattern by playing the bells (correct pattern: Number 2, page 121).



Writing Connections

- Graphic Organizer



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discussions• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Reinforcing Effort and Providing Recognition <p>SIOP – ESL</p> <ul style="list-style-type: none">• Modeling• Feedback
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, February
Title:	Composers
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students follow the listening maps, and compare and respond to music selections from different historical periods.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Composers; Historical Periods

Content Standard 9: Understanding music in relation to history and culture

Benchmark A: Identify by genre or style music from various historical periods and diverse cultures.

GLI 2: Compares and responds to music of different composers from various historical periods. GM39A2

Lesson Assessment

- Students compare music from two different historical periods ("Minuet in G" and "Clair de lune") by completing *Type One Writing Sheet*.

Pre-Assessment

- Students review the concepts of historical periods by naming titles of several periods, music pieces, or composers.

Instructional Strategies

- Teacher reviews historical periods using a time line on the board. Students mark the time line with appropriate intervals (e.g., every 50 or 100 years).
- Teacher introduces "Minuet in G," by Christian Petzold (Share the Music 3 – Teacher's Edition, page 385C; Listening Map Transparency T•15; CD 9, track 17). Students follow the listening map (Resource Master LA•4) by using their fingers pointing to the black dot (indicating the downbeat in 3/4).
- Teacher introduces German Baroque genre and Baroque dance music. Teacher discusses one of the most famous composers of this period, Bach, and his connection with this piece (Share the Music 3 – Teacher's Edition, page 385D). Students write Baroque on the time line. Students use their own words to describe "Minuet in G" from Baroque period (e.g., instruments played in the piece; Formative Assessment).
- Teacher introduces "Clair de lune," from Suite Bergamasque, by Claude Debussy (Share the Music 3 – Teacher's Edition, page 385G; Listening Map Transparency T•17; CD 9, track 19). Students follow the listening map (Share the Music 3, Resource Master LA•6), and identify the form/sections.
- Teacher explains that Debussy is a transition composer between Romantic and 20th Century music. Students use their own words to describe "Clair de lune" (e.g., creating the impression of the moonlight; Formative Assessment).
- Students compare "Minuet in G" and "Clair de lune" by completing *Composers Type One Writing* (Summative Assessment).


Note: Students select one of the following topics:

- Who composed "Minuet in G" and "Clair de lune?"
- What historical periods are "Minuet in G" and "Clair de lune" from?
- Compare "Minuet in G" and "Clair de lune." List at least three similarities/differences.

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 9
- Share the Music 3, Listening Map Transparency T•17
- Share the Music, Resource Master LA•6
- Share the Music 3 – Teacher’s Edition

Materials/Resources

- CD Player
 - Pencils
 - Overhead projector
 - *Composers Type One Writing*
- 

Re-Teach


- Teacher plays short sections of “Clair de lune” and “Minuet in G.” Teacher gives verbal cues by phrase to help students follow the listening map.

Extension

- Students do research on Baroque, Romantic, and 20th Century periods or famous composers, and share with the class.
- 

Linked Materials

Composers Type One Writing



Interdisciplinary Connections

- History A – Construct time lines to demonstrate an understanding of units of time and chronological order.

Writing Connections

- Type One Writing



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Demonstrations • Discussions • Hands-On Learning • Integrated Instruction • Interdisciplinary • Multimedia Instruction • Multiple Activities • Thematic Approach • Visual Instruction <p>Grouping</p> <ul style="list-style-type: none"> • Heterogeneous Grouping • Individualized Instruction • Large Group Instruction • Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation <p>Student Groupings</p> <ul style="list-style-type: none"> • Class • Grade • Heterogeneous Grouping • Individual • Individualized Instruction • Large Group Instruction • Pair 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily-Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Musical <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Homework and Practice • Identifying Similarities and Differences • Nonlinguistic Representation • Questions, Cues, and Advanced Organizers • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback • Summarizing and Notetaking <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Comprehensible Input • Feedback • Guided Practice • Hands-On Activities • Integration of Reading, Writing, Speaking, and Listening Skills • Interaction • Meaningful Content and Language Activities • Modeling • Scaffolding • Techniques to Make Concepts Clear
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COMPOSERS Type One Writing

Directions: Select one of the following topics for your Type One Writing.

--Who composed "Minute in G" and "Clair de lune?"

--What historical periods are "Minute in G" and "Clair de lune" from?

--Compare "Minute in G" and "Clair de lune." List at least three similarities/differences.

Type _____

Name: _____

Date: _____

[illegible]



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, February
Title:	Big Hits
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students (1) sing and read form markings (first and second endings, double barlines, repeat signs, and <i>fine</i>); (2) perform ostinati on unpitched classroom instruments and (3) identify similarities and differences in music of the United States.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Markings; Ostinati

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently with appropriate expression, music representing diverse genres and cultures.

GLI 3: Performs ostinati on unpitched classroom instruments.
GM32A3

Content Standard 5: Reading and notating music

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 4: Reads form markings: D.S., D.C al fine, first and second endings, double barlines, and repeat signs. GM35C4

Content Standard 9:	<u>Understanding music in relation to history and culture</u>
Benchmark A:	Identify by genre or style music from various historical periods and diverse cultures.
GLI 3:	Identifies similarities and differences in music of the United States. GM39A3



Lesson Assessment

- Students read form markings (first and second endings, double barlines, repeat signs, and *fine*) while singing "No Bad News" and "Rockin' Robin."
- Students perform ostinati (patterns given by teacher) on unpitched classroom instruments for the 12-measure interlude while singing/hearing "Rockin' Robin."
- Students identify the similarities and differences between "No Bad News" and "Rockin' Robin," by completing the *Big Hits Worksheet*.




Pre-Assessment

Students review markings (first and second endings, double barlines, and repeat signs) by reading/singing "No Bad News" (Share the Music 3, page 262; CD 6, track 20).




Instructional Strategies

- Students review markings (first and second endings, double barlines, and repeat signs) by reading/singing the song "No Bad News" from the Broadway musical, *The Wiz*, based on the story of "The Wonderful Wizard of Oz" (Share the Music 3, page 262; CD 6, track 20). Students review the background of the song (Share the music 3 – Teacher's Edition, page 262).
 - Students sing/listen to "Rockin' Robin" (Share the Music 3, pages 4-5; CD 1, track 4), reading markings (double barlines, repeat signs, *fine*; Summative Assessment).
 - Students learn ostinati patterns, provided by the teacher, on unpitched classroom instruments. Students perform ostinati during the 12-measure interlude while singing/listening to "Rockin' Robin" (Summative Assessment).
 - Teacher introduces the background of "Rockin' Robin" (Share the Music 3 – Teacher's Edition, page 4).
 - Students compare the similarities and differences between "No Bad News" and "Rockin' Robin," by completing *Big Hits Worksheet* (Summative Assessment).
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 1, 6
- Share the Music 3 – Teacher's Edition
- Share the Music 3 – Student Edition


Materials/Resources

- CD Player
 - Classroom instruments
 - Pencils
 - *Big Hits Worksheet*
- 


Re-Teach

- Teacher gives simpler ostinati patterns to students who have difficulties with complicated patterns.
- Teacher adds speech patterns that go along with the ostinati to help students play accurately.
- Teacher and students speak the words of the songs, stopping when form marking occur to check for understanding, then continuing the song.


Extension

- Students perform songs from the United States from various styles such as blues and country.
 - Students create ostinati to play with "Rockin' Robin."
- 

Linked Materials

- *Big Hits Worksheet*
- 

Writing Connections

- Graphic organizers
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Hands-On Learning• Interdisciplinary• Multimedia Instruction• Multiple Activities• Thematic Approach• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Linguistic• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Hands-On Activities• Integration of Reading, Writing, Speaking, and Listening Skills• Interaction• Modeling• Techniques to Make Concepts Clear
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Big Hits Worksheet

Name _____ Date _____ Class _____

Directions: Use the chart below to identify and discuss the similarities and differences between "No Bad News" and "Rockin' Robin." Select category and explain how they are similar or different.

Category suggestions: style, mood, tempo, and form/section. Can you think of some other categories?

Category	Similarity or Difference



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, March
Title:	Write A Story – Play A Story
Subject:	General Music
Grade Range:	3
Description:	In this unit, students create and arrange music to accompany readings or dramatizations; evaluate their own and others' compositions, arrangements, and improvisations; and maintain independent instrumental parts in music representing diverse genres and cultures.
Duration:	3 lessons, 40 minutes per lesson
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Independent; Instrument Parts; Creates; Arranges; Evaluates

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark B: Perform in groups with appropriate expression, music representing diverse genres and cultures.

GLI 1: Maintains independent instrumental parts in music representing diverse genres and cultures. GM32B1

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 1: Creates and arranges music to accompany readings or dramatizations. GM34A1

Content Standard 7: Evaluating music and music performances

Benchmark A: Discuss performances and compositions.

GLI 2: Evaluates their own and others' compositions, arrangements, and improvisations. GM37A2



Lesson Assessment

- Students maintain independent instrumental parts in music representing diverse genres and cultures.
- Students create and arrange music to accompany readings or dramatizations.
- Students evaluate their own and others' compositions, arrangements, and improvisations.



Pre-Assessment

- Students discuss the following questions as the teacher writes the responses on the chalk board and guides the students' discovery:
 - What is a fairy tale?
 - What is a legend?
 - How are they alike?
 - How are they different?

(Note: See *Tell Me a Story: Discussion Worksheet* for reference.)



Instructional Strategies

Lesson 1

- Using *Tell Me a Fairy Tale: What Is a Fairy Tale? Worksheet*, students read a summary of “The Nutcracker” and answer questions 1-3 regarding the three elements of a story.
- Students read about the music composed for “The Nutcracker,” in the *Tell Me a Fairy Tale: What Is a Fairy Tale? Worksheet (page 1)*. Students listen to “Trepak” (CD 4, track 36), and evaluate the composition by answering the questions on *Tell Me a Fairy Tale: What Is a Fairy Tale? Worksheet (page 1)*.
- Teacher provides a description of the celesta and the bass clarinet and show pictures of the two instruments. Students read the bottom of *Tell Me a Fairy Tale: What Is a Fairy Tale? Worksheet*. Students listen to “Dance of the Sugar Plum Fairy” (CD 3, track 3) and raise their hands when they hear the bass clarinet and wiggle their fingers when they hear the celesta (Summative Assessment).
- Teacher reads or tells from memory a familiar fairy tale (e.g., Cinderella, Princess and the Pea, Snow White, Ugly Duckling). Students identify the characters, setting, and plot.
- Students divide into groups and teacher distributes classroom instruments to each group. Teacher assigns each group a part to play in at a specific point in the story. Students spend a couple of minutes determining what they will play for their part of the performance.
- Teacher tells the story, stopping to allow assigned groups to play in their appropriate spot in the story. All groups play their parts, one right after the other, at the end of the story to close. (Summative Assessment).
- Students evaluate their own and other groups’ instrumental creations, describing the music in their own words, whether it fit the story and why (Summative Assessment).

Lesson 2

- Students review the similarities and differences between a fairy tale and a legend.
- Students listen to “The Shrovetide Fair” (Share the Music 4, page 385G; CD 9, track 23), thinking about the three elements of a story and how the music will describe their fairy tale or legend (Summative Assessment).
- Using the *Tell Your Own Fairy Tale of Legend Worksheet*, *The Next Step*, and *Tell Your Own Fairy Tale: Put Your Story Together*, students work in cooperative groups to write their own fairy tale or legend.

- Each group creates an instrumental accompaniment for their fairy tale or legend, evaluating their accompaniment and rearranging as needed (Summative Assessment).

Lesson 3

- Groups present their fairy tales and legends with the instrumental accompaniments they have created (Summative Assessment)

District Adopted Textbook/Supplemental Materials

- Share the Music 2, CDs 3, 4
- Share the Music 4, CD 9
- Share the Music 4 – Teacher’s Edition

Materials/Resources

- Pencils
- CD player
- Pitched and unpitched instruments
- Pictures of the bass clarinet and the celesta
- A copy of the fairy tale of your choice (e.g., Cinderella, Princess and the Pea, Snow White, Ugly Duckling; may also be told from memory)
- A copy of Goldilocks and the Three Bears (for Re-Teach, or may be told from memory)
- *Tell Me a Story: Discussion Worksheet*
- *Tell Me A Fairy Tale: What Is A Fairy Tale? Worksheet*
- *Tell Your Own Fairy Tale or Legend Worksheet*
- *The Next Step Worksheet*
- *Tell Your Own Fairy Tale: Put Your Story Together*

Re-Teach

- Students listen as the teacher reads Goldilocks and the Three Bears. Students divide into four groups, each representing one of the main characters in the story. Students create instrumental accompaniments to represent each character. Students then evaluate the accompaniment of each character, determining its appropriateness.

Extension

- Students publish their fairy tales and legends into a book that can be read by other students.
- Students organize a formal performance of their fairy tales and legends with instrumental accompaniment for parents and other guests.



Interdisciplinary Connections

- Reading Applications: Literary Text B – Use supporting details to identify and describe main ideas, characters and setting.
- Reading Applications: Literary Text C – Recognize the defining characteristics and features of different types of literary forms and genres.
- Writing Process A – Generate ideas and determine a topic suitable for writing.
- Writing Process C – Apply knowledge of graphics or other organizers to clarify ideas of writing assessments.
- Writing Applications A – Write narrative accounts that develop character, setting and plot.
- Communication: Oral and Visual A – Demonstrate active listening strategies by asking clarifying questions and responding to questions with appropriate elaboration.

Writing Connections

- Graphic organizers
- Type 1 Quick write

Linked Materials

- *Tell Me a Story: Discussion Worksheet*
 - *Tell Me A Fairy Tale: What Is A Fairy Tale? Worksheet*
 - *Tell Your Own Fairy Tale or Legend Worksheet*
 - *The Next Step Worksheet*
 - *Tell Your Own Fairy Tale: Put Your Story Together*
-

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Discovery Learning• Discussions• Experiential Learning• Guided Design• Integrated Instruction• Interdisciplinary• Multiple Activities• Project-Based Learning• Thematic Approach <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Linguistic• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Summarizing and Notetaking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Guided Practice• Hands-On Activities• Integration of Reading, Writing, Speaking, and Listening Skills• Interaction
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Tell Me a Story

Discussion Worksheet

What is a fairy tale? What is a legend? How are they alike? How are they different?

Fairy tales and legends are stories, but each tells a story in their own, unique way. They both have characters, setting, and a plot, or storyline.

A fairy tale is a make-believe story written to entertain children. Fairy tales usually contain imaginary characters. Fairy tales can have dragons, elves, and giants. Most fairy tales have a happy ending.

A legend is a make-believe story that may contain real people, places, and events. Some legends are written to explain something. For example, there could be a legend that tells us why the sky is blue. A legend could be about George Washington.

Tell Me a Fairy Tale
What Is A Fairy Tale? Worksheet
(Page 1)

Name _____

A fairy tale is a make-believe story written to entertain children. Fairy tales usually contain imaginary characters. Fairy tales can have dragons, elves, and giants. Most fairy tales have a happy ending

Can you think of any fairy tales that you know? How do they usually begin?
Here is a famous fairy tale.

Read this fairy tale and answer the questions below.

Once upon a snowy Christmas day, a young girl named Clara receives a toy nutcracker from her uncle. She loves this present so much that she falls asleep with the nutcracker toy in her arms.

At midnight, Clara awakes to hear the sound of tiny mice feet. The Mouse King and his servants are trying to steal all the Christmas toys. The Mouse King is stopped by the Nutcracker, who has turned into a Prince. To escape the Mouse King, the Nutcracker leads Clara to the Kingdom of Sweets. In this magic land, Clara and the Nutcracker are entertained by many dances. One of these is a fiery Russian dance. Another is danced by the Sugar Plum Fairy. Once all the dances are over, Clara wakes up and finds herself under the Christmas tree. Could the whole tale just been a dream?

1. Where do Clara and the Nutcracker go to see the Sugar Plum Fairy's dance?

2. What present does Clara receive as a Christmas gift?

3. Who tries to steal the Christmas presents?

Tell Me A Fairy Tale

Name _____

What Is A Fairy Tale? Worksheet

(Page 2)

The composer Peter Tchaikovsky wrote music for a **ballet** based upon *The Nutcracker* fairy tale. A **ballet** is a story told through dancing and **ballet music** written especially for these dancers.

Listen to some music from *The Nutcracker* and follow the listening map Share the Music 2, page 209. This exciting Russian dance is called “Trepak.”

Answer these questions, based on what you hear in the story.

1. What words best describe this music? Put a circle around each of your answers.

Fiery

Slow

Relaxing

Exciting

Gloomy

2. What three things did you hear in the music that helped you to pick your answers?

Tchaikovsky’s music for the “Dance of the Sugar Plum Fairy” contains two instruments that are not always used in the orchestra. Listen to the “Dance of the Sugar Plum Fairy,” raise your hand when hear the bass clarinet and wiggling your fingers when you hear the celesta.

Tell Your Own Fairy Tale or Legend

Now it is time for you to write your own fairy tale or legend. Remember that writing a fairy tale or legend is the same as writing any story.

You need to have:

✓ Characters -

✓ Who is in your story?

✓ What do they look like?

✓ **Setting** - Where does your story take place?

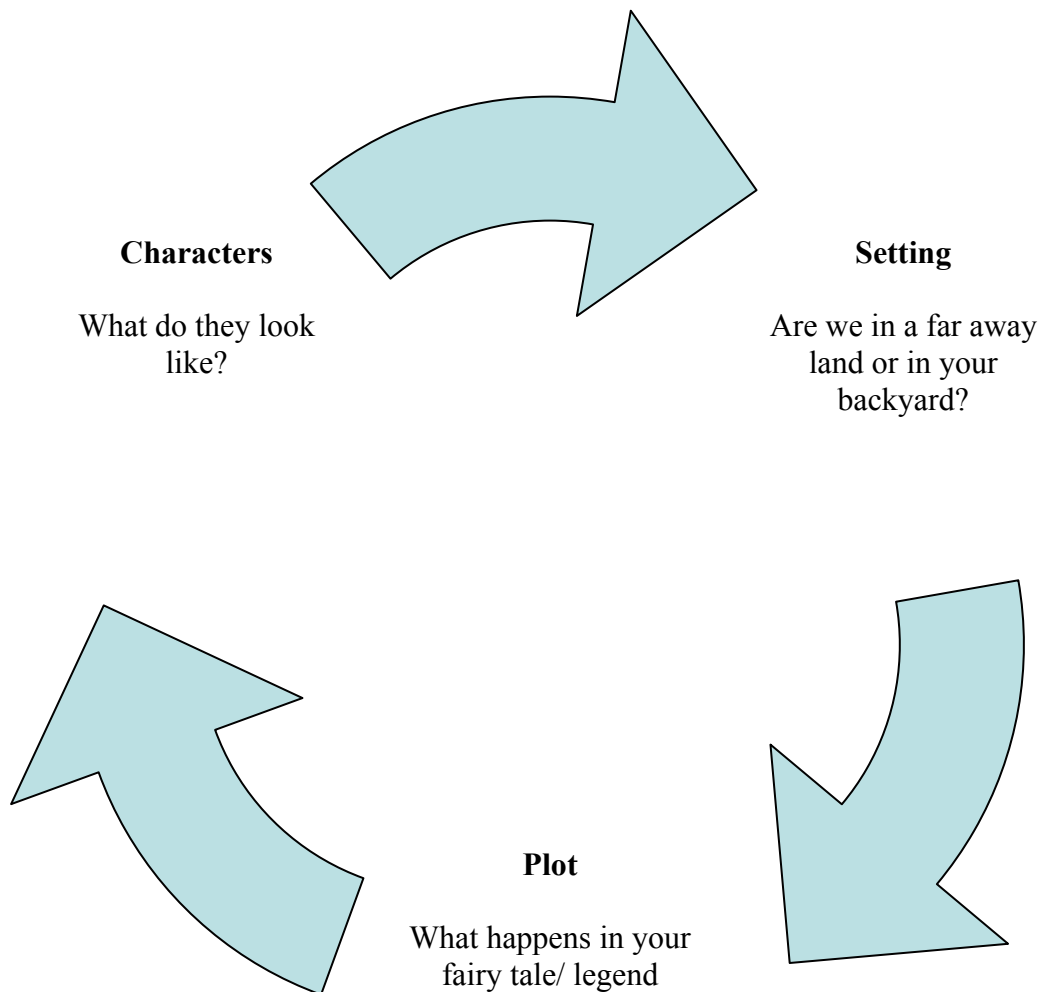
✓ **Plot** - What problem do your characters try to solve?

When you listen to the following piece of music, think about the three elements of a story. This music will be the inspiration for your legend or fairy tale. Listen carefully to find your story.

The Next Step

Before writing your story, ask yourself how the music will describe your fairy tale or legend.

Use the following chart to help you organize your tale:



Name _____

Tell Your Own Fairy Tale or Legend

Put your Story Together

As you write your story, remember to use complete sentences and give details to make it interesting.

Beginning:

Middle:

End:



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, March
Title:	Reading and Writing Legato, Staccato, and Accent
Subject:	General Music
Grade Range:	3
Description:	Students read and write legato, staccato, and accent symbols in songs.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Legato; Staccato; Accent

Content Standard 5: Reading and notating music


Benchmark C: Identify and utilize and symbols and traditional terms referring to expression and form.

GLI 1: Reads and writes articulation symbols: legato, staccato, and accent. GM35C1


Lesson Assessment

- Students read and write legato, staccato, and accent symbols the songs “Mama Paquita” and “Good News.”

Pre-Assessment

- Students review legato, staccato, and accent (marcato), by listening to *Recorded Lesson* “‘Good News’ Using Expression (Share the Music 3, page 260; CD 6, track 18). Students echo “Good News” sung on a neutral syllable in marcato, legato, and staccato styles.
- 


Instructional Strategies

- Students read legato and accent symbols while singing “Good News” (Share the Music 3, page 260; CD 6, track 19; Summative Assessment).
 - Students use *Resource Master 6•2*. They choose words from “Good News” to sing staccato, legato, or marcato (accent) and then mark the words with the corresponding articulation symbols (Summative Assessment).
 - Student volunteers perform their versions for the class.
 - Students review articulation styles using “Mama Paquita” (Share the Music 3, pages 378-379; CD 9, track 11). They listen to the song to hear the style then discuss what the song is about. They sing a verse of the song three times, once with each articulation (marcato, staccato, and legato).
 - “Using copied pages of “Mama Paquita,” students work in small groups and choose words to sing staccato, legato, or marcato. Students mark the words with the corresponding articulation markings (Summative Assessment).
 - Groups create a rhythmic accompaniment using unpitched instruments that represent the three articulation types (marcato – hand drums, staccato – maracas, legato – finger cymbals and triangles).
 - Groups take turns performing their versions of “Mama Paquita” with their rhythmic accompaniments.
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 6, 9
- Share the Music 2, CD 4 (Re-Teach and Extension)
- Share the Music 3, Resource Master 6•2
- Share the Music 3 – Student Edition
- Share the Music 2 – Student Edition (Re-Teach and Extension)
- Share the Music 3 – Student Edition, classroom set of photocopied pages 378-379


Materials/Resources

- Unpitched instruments (e.g., triangles, finger cymbals, maracas, hand drums)
 - Pencils
 - CD player
- 

Re-Teach

- Students listen to “Mi Cuerpo” (Share the Music 2, pages 206-207; CD 4, track 34), follow the pictures on page 206, and point to the body parts. They then read *Meet The Accent* (Share the Music 2, page 220), locate the accents found in the song, and discuss what these symbols mean (Formative Assessment).
- Students perform “Mi Cuerpo,” including the accent symbols, and add the body percussion with chosen dynamics (Summative Assessment).

Extension

- Students do the following:
 - Read the rhythm of the poem “Two Little Sausages” (Share the Music 2, page 221).
 - Play the rhythm on unpitched instruments.
 - Locate the accents.
 - Choose two special instruments to play the accents.
 - Speak, play, and move to “Two Little Sausages” (CD 4, track 33; Summative Assessment).
 - Students listen to “Trepak” while reading the accent symbols (Share the Music 2, pages 208-209; CD 4, track 36). They listen again and add movements to show the accented parts of the music (Summative Assessment).
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Writing Connections

- Graphic Organizer
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Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Cooperative Learning• Discovery Learning• Discussions• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Homework and Practice <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Hands-On Activities• Integration of Reading, Writing, Speaking, and Listening Skills• Interaction
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, March
Title:	Even and Uneven Rhythm
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students respond to even and uneven rhythm through body movements and body percussion. Students also read partner songs and canons.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Even Rhythm; Uneven Rhythm; Canon; Partner Songs

Content Standard 5: Reading and notating music

Benchmark D: Read part music.


GLI 1: Reads partner songs and canons (e.g., rounds). GM35D1

Content Standard 6: Listening to, analyzing, responding and describing music


Benchmark A: Listen, respond, and describe a varied repertoire of music and describe it utilizing musical terminology (e.g., dynamics, tempo, meter, articulation, tonality).

GLI 1: Recognizes and responds to even and uneven rhythm in duple and triple meters. GM36A1

Lesson Assessment

- Students sing “Salamanca Market,” in canon.
 - Students read and sing “Ezekiel Saw the Wheel” and “Now Let Me Fly,” as partner songs.
 - Students move to several songs in duple and triple meter, responding to even and uneven rhythms.
- 

Pre-Assessment

- Students read about locomotor movements in Share the Music 3, page 67.
 - Three pairs of students demonstrate rhythm of movements (*Movement: Rhythm of Our Movements*; Share the Music 3 – Teacher’s Edition, page 67).
 - Students listen to *Recorded Lesson “Locomotor Movement”* while walking, jogging, and skating to show durations (CD 2, track 9).
- 

Instructional Strategies

- Students listen to *Recorded Lesson “Charlie’s Rhythms”* and pat the rhythm of the words (CD 3, track 10). They listen to the dance version and perform locomotor movements that demonstrate the uneven rhythm of the words (CD 3, track 11; Summative Assessment).
- Students read about and listen to “Bate, bate” (Share the Music 3, page 115; CD 3, track 12), then do the following (Summative Assessment):
 1. pat the even rhythm of the first three words, “Bate, Bate, chocolate,” several times;
 2. walk in place with the beat;
 3. think the rhythm; and
 4. perform partner movement (*Movement: “Bate, bate;”* Share the Music 3 – Teacher’s Edition, page 115).
- Students read and clap the contrasting rhythms of “Bate, bate” and “Charlie” (Share the Music 3, page 116).

- Students listen to *Recorded Lesson “Drum Rhythms,”* and respond to alternating equal and unequal rhythms (CD 3, track 14; Summative Assessment).
- Students listen to the song “Veinte y Tres” (Share the Music 3, page 117; CD 3, track 15). They identify the rhythm as equal or unequal by raising one finger if the rhythms are unequal or two fingers if the rhythms are equal. They then choose and perform movements to match the unequal rhythm (Summative Assessment).
- Students review “Salamanca Market” in unison and with movement (Share the Music 3, page 177; CD 4, track 24; *Movement*, Share the Music 3 – Teacher’s Edition, page 177).
- Students listen to “Salamanca Market” (canon) and identify how it is different from the way they sang it in unison (CD 4, track 27; Formative Assessment).
- Students divide into two groups, look at the notation, and sing the song in a two-part canon (Share the Music 3, pages 180-181; Summative Assessment).
- Students review and sing “Now Let Me Fly” (Share the Music 3, page 132; CD 3, track 25), then turn to page 375 and listen to “Ezekiel Saw the Wheel” (CD 9, track 8). Students hear “Now Let Me Fly,” included as a partner song in the recording.
- Students sing “Ezekiel Saw the Wheel” and “Now Let Me Fly” separately with the recordings, then form two groups in order to sing the songs together as partner songs. The groups switch parts and repeat (Summative Assessment).

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 2, 3, 4, 5, 9
- Share the Music 3, Resource Master R•17 (Re-Teach)
- Share the Music 3 – Teacher Edition
- Share the Music 3 – Student Edition

Materials/Resources

- CD player

Re-Teach

- Students listen to and sing in unison, “There’s a Little Wheel A-Turnin’” (Share the Music 3, page 381; CD 9, track 14), then learn the counter melody on *Resource Master R•17*. Students read the notation of the song and sing in unison while the teacher sings or plays the countermelody. Then students read the notation of the countermelody and sing in unison while the teacher sings or plays the song.

Extension

- Students learn and sing in unison “Kookaburra” (Share the Music 3, page 198; CD 5, track 13), then sing the song in canon (*Extra Help*, Share the Music 3 – Teacher’s Edition, page 198).



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Discovery Learning• Experiential Learning• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences <p>SIOP – ESL</p> <ul style="list-style-type: none">• Interaction• Techniques to Make Concepts Clear
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COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, March
Title:	Form Your Ideas
Subject:	General Music
Grade Range:	3
Description:	Students experience and respond to various types of form in music through singing, listening, movement, and an optional art connection.
Duration:	40 minutes
Author:	Casey Sanders
Publisher:	Columbus City Schools
Keywords:	Form; AB; ABA; Rondo; Call and Response; Verse/Refrain; Theme and Variations

Content Standard 6: Listening to, analyzing, responding, and describing music

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Identifies and responds to music forms: AB, ABA, rondo, call and response, verse/refrain, and theme and variation. GM36B1

Lesson Assessment

- Students identify different sections of “Jubilee,” describe how they are different, and dance to show their differences.
- Students analyze and describe the forms of “Goin’ to Ride Up in the Chariot,” “Los Mariachis,” and “Pop Goes the Weasel.”

Pre-Assessment

- Students read Share the Music 3, page 12, and then listen to *Recorded Lesson “Beat and Rhythm of the Words of “Jambo”* (CD 1, track 8).
- Students identify the call and response sections of the song and volunteer leaders sing the call section of the song with the other students singing the response.



Instructional Strategies

- Students read Share the Music 3, page 70.
- Students listen to “Jubilee,” while pointing to the train cars on page 70 that outline the verse-refrain form (CD 2, track 2; Formative Assessment).
- Students listen again to “Jubilee,” sitting during the verses and standing during the refrain (CD 2, track 7; Formative Assessment).
- Students perform the “Jubilee” dance (*Movement, Share the Music 3 – Teacher’s Edition*, page 71).
- Students tell how the movements for the verses and refrain are different (Formative Assessment).
- Students tell how verses differ from the refrain (Summative Assessment).
- Students look at Share the Music 3, page 171, then sing the A section of “Goin’ to Ride Up in the Chariot” (CD 4, track 19). They listen to the entire song (CD 4, track 30) and tell how the two versions are different (ABA; Summative Assessment).
- Students sing “Goin’ to Ride Up in the Chariot,” in ABA form.
- Students read Share the Music 3, pages 192-193, and listen to the A section of “Los Mariachis” (CD 4, track 32), while looking at *Resource Master 4•11* (Formative Assessment).
- Students discuss the form of the music (Formative Assessment).
- Students listen to the rondo form of “Los Mariachis” (CD 4, track 33) and pat or move with the beat each time they hear the A section and stand still during the B and C sections (*Movement, Share the Music 3 – Teacher’s Edition*, page 193; Optional: Use *Resource Master 4•12*; Summative Assessment).

- Students experience theme and variations by reading Share the Music 3, page 61, and singing “Pop Goes the Weasel” (CD 2, track 5).
- Students listen to “Variations on the Theme ‘Pop! Goes the Weasel,’” raise hands to indicate when each new variation begins, and then point to the pictures that represent the family of instruments heard (Summative Assessment).
- Students discuss the differences heard at each variation and determine what a variation is (Summative Assessment).
- Optional: Students create designs for wrapping paper for a birthday present. They create variations of their designs by changing color, thickness, or quality of the lines; varying the number, colors sizes, or placement of shapes or patterns; changing the color of the background.

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CDs 1, 2, 4, 6
- Share the Music 3, Resource Masters 4•11 and 4•12
- Share the Music 3, Resource Master 4•10 (Re-Teach)
- Share the Music 3 – Teacher’s Edition
- Share the Music 2 – Student Edition

Materials/Resources

- Pencils
- CD player
- Crayons
- Manila construction paper
- Scissors

Re-Teach

- Students experience rondo form by singing “I’ll Rise When the Rooster Crows” (rondo) (Share the Music 3, page 179; CD 4, track 34).
- Students listen to *Recorded Lesson “Question and Answer Review”* (page 192; CD 4, track 31), and echo 8-beat rhythmic questions and answers using body percussion sounds. (Optional: Use *Resource Master 4•10*.)
- Students practice performing questions and answers with unpitched instruments or other sound sources, such as tapping pencils on desks. They find partners and take turns performing 8-beat questions and answers. Students read page 192 (the Italian word *rondo* means “to come back around” or “return”), then create a rondo (ABACA) by alternating the class performance (or the recording) of the song with the partners’ rhythmic questions and answers. Students perform movements for each section (*Movement*, Share the Music 2 – Teacher’s Edition, page 192).
- Students experience Theme and Variations by reading Share the Music 3, page 268. They find the three sections on the listening map (theme, Variation 9, and Variation 11) and listen to “Caprice in A Minor” (CD 6, track 27). They follow the listening map and trace the shape of the melody in each section, then discuss the tone color of each (theme/ melody = legato; Variation 9 = *pizzicato*; Variation 11 = finale with chords-double stops).
- Students each have a piece of manila paper divided into three sections and crayons. They label the sections Theme, Variation 9, and Variation 11. They listen to “Caprice in A Minor” (CD 6, track 27), and create a design that shows the theme and variations representing the changes heard in Variation 9 and Variation 11.

Extension

- Students create a design that shows theme and variation using three basic shapes, such as the square, circle, and triangle. They vary the size, color, number of shapes, and the spaces between them to produce variations on the original design.

Writing Connections

- Graphic organizers

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discovery Learning• Discussions• Multimedia Instruction• Multiple Activities <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Interpersonal• Musical• Spatial <p>SIOP – ESL</p> <ul style="list-style-type: none">• Feedback• Hands-On Activities• Interaction• Modeling
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General Music Scope and Sequence

Grade 3

Month	Theme	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
Grading Period 4					
April	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Performing On Instruments	Performs in groups blending timbres and dynamic levels.	GM32B2		
	Improvising	Improvises simple rhythmic and melodic accompaniments.	GM33A2		
	Creating	Creates, notates, and performs rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion and electronic sounds.	GM34A2		Writing Conventions – A
	Reading and Notating	Reads and writes articulation symbols: legato, staccato, and accent.	GM35C1		
	Listening	Identifies and responds to music forms: AB, ABA, rondo, call and response, verse/refrain, and theme and variation.	GM36B1		
	Relationships to Other Disciplines	Describes and demonstrates how content in music is interrelated with content in other subject areas.	GM38B1		Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – E
	Relation to History and Culture	Describes types of music performed or heard.	GM39C2	People in Societies – A	

	Relation to History and Culture	Identifies similarities and differences in music in the United States.	GM39A3		
May	Singing	Sings independently, on pitch and in rhythm, using correct posture, breath support and tone.	GM31A1		
	Singing	Independently sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures.	GM31A2		
	Singing	Blends vocal tones and matches dynamic levels.	GM32B2		
	Performing On Instruments	Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures.	GM32A1		
	Improvising	Improvises simple rhythmic and melodic variations on familiar melodies.	GM33A3		
	Creating	Creates, arranges, and performs music to accompany readings or dramatizations.	GM34A1		Writing Process – A, C Writing Applications – A Writing Conventions – B
	Reading and Notating	Writes sixteenth, eighth, quarter, half and whole note and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures.	GM35A2		Writing Conventions – A
	Reading and Notating	Writes pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic.	GM35B2		Writing Conventions – A
June		Review GLIs through songs and musical activities			



COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, April
Title:	Spiritual
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students (1) review the purposes of spirituals; (2) perform melodic ostinati using singing, playing and body percussion; and (3) compose and notate their own melodic ostinato.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Spirituals; Melodic Ostinati; Notation; Creation

Content Standard 4: Composing and arranging music within specified guidelines

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.


GLI 2: Creates, notates, and performs rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion and electronic sounds. GM34A2

Content Standard 9: Understanding music in relation to history and culture


Benchmark C: Identify the uses and suitability of music in their daily experience and in other cultures.

GLI 2: Describes types of music performed or heard. GM39C2


Lesson Assessment

- Students describe the purposes of African American spirituals.
 - Students perform melodic ostinati using singing, playing, and body percussion.
 - Students create and notate a melodic ostinato.
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Pre-Assessment

- Students review African American spirituals by singing and explaining the messages of "Now Let Me Fly" (Share the Music 3, pages 132-133; CD3, track 25).
- 


Instructional Strategies

- Class reviews "Now Let Me Fly" (Share the Music 3, pages 132-133; CD3, track 25) and describes the coded messages and the practices/behaviors and products implied in the song and shown in the illustration (Summative Assessment)
 - Teacher introduces concept of melodic ostinato (Share the Music 3, page 141). Students sing and play an ostinato (Formative Assessment).
 - Students create body percussion with the melodic ostinato (Formative Assessment).
 - Teacher divides students into groups to perform: one sings, one plays, and one performs body percussion. Groups alternate roles (Summative Assessment).
 - Teacher introduces *Melodic Ostinato Notating Chart*. Students discuss the required elements for the composition (e.g., beats, rhythm, notes). Students compose their own melodic ostinato using the chart (Summative Assessment).
 - Note: Students may use classroom instruments to compose their patterns.
- 

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 3
- Share the Music 3 – Student Edition


Materials/Resources

- CD player
 - Pitched classroom instruments
 - Pencils
 - *Melodic Ostinato Notating Chart*
- 

Re-Teach

- Teacher places quarter-note cards and eighth-note cards on the board to show the possible combinations in a 4-beat ostinato to help students compose their own patterns.

Extension

- Students perform their melodic ostinato patterns along with singing and body percussion.
- 

Linked Materials

- *Melodic Ostinato Notating Chart*
- 

Interdisciplinary Connections

- Writing Conventions A – Write legibly in finished drafts.
- People in Societies A – Compare practices and products of North American cultural groups.

Writing Connections

- Graphic Organizer



Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discovery Learning• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Interdisciplinary• Multimedia Instruction• Multiple Activities• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Self Evaluation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Individual• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Intrapersonal• Logical-Mathematical• Musical <p>Instructional Strategies</p> <ul style="list-style-type: none">• Homework and Practice• Identifying Similarities and Differences• Nonlinguistic Representation• Questions, Cues, and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Guided Practice• Hands-On Activities• Integrations of Reading, Writing, Speaking, and Listening Skills Modeling• Interaction• Modeling• Scaffolding• Techniques to Make Concepts Clear
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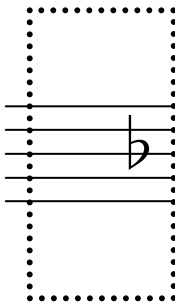
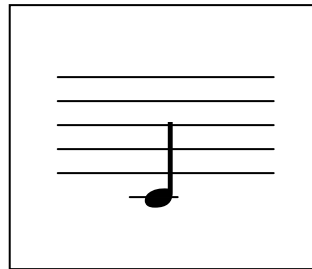
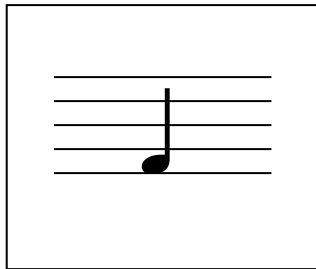
Composer: _____

Melodic Ostinato Notating Chart

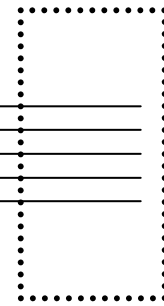
A melodic ostinato pattern for the African American Spiritual, "Now Let Me Fly"

Directions: Compose a 4-beat melodic ostinato pattern in 4/4 (4/4) that contains quarter notes and eighth notes by using the two notes (F & C) below. Remember to draw a treble clef at the beginning of the staff and a repeat sign at the end of the staff.

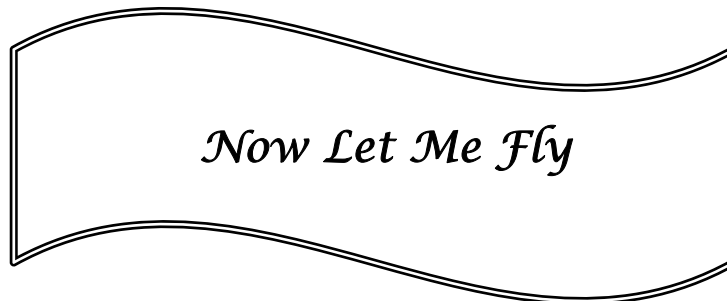
Required notes:



Draw a
Treble
Clef
here



Draw a
Repeat
Sign
here





COLUMBUS CITY SCHOOLS VOCAL MUSIC CURRICULUM



Instructional Unit	Grade 3, General Music, May
Title:	Improvising Variations
Subject:	General Music
Grade Range:	3
Description:	In this lesson, students improvise rhythmic and melodic variations.
Duration:	40 minutes
Author:	Yeh-fen Chin
Publisher:	Columbus City Schools
Keywords:	Improvisation; Variation

Content Standard 3: Improvising melodies, variations, and accompaniments

Benchmark A: Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.

GLI 3: Improvises simple rhythmic and melodic variations on familiar melodies. GM33A3

Lesson Assessment

- Students improvise rhythmic and melodic variations on "Old Man Moses."

Pre-Assessment

- Students give examples of variations on familiar songs by singing or playing.

Instructional Strategies

- Class reviews "Old Man Moses" (Share the Music 3, page 265; CD 6, track 23) using solfège syllables. Class plays "Old Man Moses" on classroom instruments.
- Teacher introduces concept of variation using visual analogies.
- Teacher demonstrates examples of variation, phrase by phrase using syllables and ending on the home tone.
- Students echo teacher's variations using vocal sounds or body percussion.
- Students discuss how the rhythm and melody changed in variation (e.g., discuss the similarities and differences; Formative Assessment).
- Using classroom instruments, students improvise and perform rhythmic and melodic variations that end on the home tone (Summative Assessment).

(Note: Students use pentatonic scale (do, re, mi, sol, la) for the song.)

District Adopted Textbook/Supplemental Materials

- Share the Music 3, CD 6


Materials/Resources

- CD player
- Pitched classroom instruments
- Colored markers (Re-Teach)
- Large song chart of "Old Man Moses" (Re-Teach)

Re-Teach

- Placing an enlarged song chart on the board, teacher breaks down the song by using only the first two phrases. Teacher uses colored markers to draw the melodic and rhythmic variations of measures 2 and 4 for students to see and compare the changes between the theme and variations.

Extension

- Students perform melodic and rhythmic variations on other familiar songs.
 - Students listen to samples of theme and variations (in different styles and genre).
- 

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Experiential Learning• Hands-On Learning• Integrated Instruction• Multimedia Instruction• Visual Instruction <p>Grouping</p> <ul style="list-style-type: none">• Heterogeneous Grouping• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation <p>Student Groupings</p> <ul style="list-style-type: none">• Class• Grade• Heterogeneous Grouping• Large Group Instruction	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily-Kinesthetic• Logical-Mathematical• Musical• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Identifying Similarities and Differences• Nonlinguistic Representation• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Feedback• Guided Practice• Hands-On Activities• Interaction• Modeling• Scaffolding• Techniques to Make Concepts Clear
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General Music Grade 3

Standards, Benchmarks, and GLIs

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Benchmark A: Sing independently and with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Sings independently, on pitch and in rhythm, using correct posture, diction, breath support, and tone. GM31A1

GLI 2: Sings expressively, using articulation, dynamics, and tempi, songs representing diverse genres and cultures. GM31A2

Benchmark B: Sing in group with appropriate expression, songs representing diverse genres and cultures.

GLI 1: Responds appropriately to the cues of a conductor in songs representing diverse genres and cultures. GM31B1

GLI 2: Sings ostinati, partner songs and canons (e.g., rounds) with appropriate expression. GM31B2

GLI 3: Blends vocal tones and matches dynamic levels. GM31B3

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Benchmark A: Perform independently with appropriate expression, music representing diverse genres and cultures.

GLI 1: Performs on pitch, in rhythm, and with appropriate dynamics and tone, music representing diverse genres and cultures. GM32A1

GLI 2: Performs bourdons, melodic ostinati, and chords on a pitched classroom instruments (e.g., recorder, xylophone, autoharp, resonator bells, keyboard). GM32A2

GLI 3: Performs ostinati on unpitched classroom instruments. GM32A3

GLI 4: Plays short rhythmic and melodic patterns. GM32A4

Benchmark B:	Perform in groups with appropriate expression, music representing diverse genres and cultures.
GLI 1:	Maintains independent instrumental parts in music representing diverse genres and cultures. GM32B1
GLI 2:	Performs in groups, blending timbres and dynamic levels. GM32B2
Content Standard 3:	<u>Improvising melodies, variations, and accompaniments</u>
Benchmark A:	Create and perform melodies, variations, and accompaniments.
GLI 1:	Improvises answers to questions using rhythm or melody. GM33A1
GLI 2:	Improvises simple rhythmic and melodic ostinato accompaniments. GM33A2
GLI 3:	Improvises simple rhythmic and melodic variations on familiar melodies. GM33A3
GLI 4:	Improvises short songs using a variety of sound sources (e.g., classroom instruments, body sounds, and electronic sounds). GM33A4
Content Standard 4:	<u>Composing and arranging music within specified guidelines</u>
Benchmark A:	Create, notate, arrange, and perform short pieces of music using a variety of classroom instruments, body percussion and electronic sounds.
GLI 1:	Creates, arranges, and performs music to accompany readings or dramatizations. GM34A1
GLI 2:	Creates, notates, and performs rhythmic and melodic phrases and ostinati using a variety of classroom instruments, body percussion and electronic sounds. GM34A2

Content Standard 5: Reading and notating music

Benchmark A: Identify and utilize rhythmic notation.

GLI 1: Reads sixteenth, eighth, quarter, half and whole note and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures. GM35A1

GLI 2: Writes sixteenth, eighth, quarter, half and whole note and rest values, including dotted notes, in 2/4, 3/4, 4/4 time signatures. GM35A2

Benchmark B: Identify and utilize treble clef pitch notation.

GLI 1: Uses a system (solfege syllables, numbers, or letters) to read simple pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic. GM35B1

GLI 2: Writes pitch notation (do, re, mi, sol, la, do') in the treble clef in G, F, and C pentatonic. GM35B2

Benchmark C: Identify and utilize symbols and traditional terms referring to expression and form.

GLI 1: Reads and writes articulation symbols: legato, staccato, and accent. GM35C1

GLI 2: Reads and writes dynamic symbols: *pp*, *p*, *mp*, *mf*, *f*, *ff*, crescendo, and decrescendo. GM35C2

GLI 3: Reads and writes tempo markings: fermata and ritardando. GM35C3

GLI 4: Reads form markings: D.S., D.C al fine, first and second endings, double barlines, and repeat signs. GM35C4

GLI 5: Identifies written melodic contour as ascending (up), descending (down), repeat, and octave skip. GM35C5

Benchmark D: Read part music

GLI 1: Reads partner songs and canons (e.g., rounds). GM35D1

Content Standard 6: Listening to, analyzing, responding to, and describing music

Benchmark A: Listen, respond and describe a varied repertoire of music and describe it utilizing musical terminology (e.g., dynamics, tempo, meter, articulation, tonality).

GLI 1: Recognizes and responds to even and uneven rhythm in duple and triple meters. GM36A1

GLI 2: Identifies and responds to melodic contour. GM36A2

GLI 3: Describes dynamics in a listening example: piano, forte, pianissimo, fortissimo, mezzo-piano, and mezzo-forte, crescendo and decrescendo. GM36A3

GLI 4: Identifies tempo and tempo changes. GM36A4

GLI 5: Identifies articulation: legato, staccato, and marcato. GM36A5

GLI 6: Identifies major or minor key. GM36A6

Benchmark B: Listen to a varied repertoire of music and analyze the structure.

GLI 1: Identifies and responds to music forms: AB, ABA, rondo, call and response, verse/refrain, and theme and variation. GM36B1

GLI 2: Distinguishes between melody and accompaniment. GM36B2

Benchmark C: Identify and classify the sounds of instruments and voices.

GLI 1: Identifies and classifies instruments by the four families of the orchestra both visually and aurally. GM36C1

GLI 2: Classifies voices as heavier or lighter. GM36C2

Content Standard 7: Evaluating music and music performances.

Benchmark A: Discuss performances and compositions.

GLI 1: Develops and applies criteria for evaluating performances of self and others. GM37A1

GLI 2:	Evaluates their own and others' compositions, arrangements, and improvisations. GM37A2
Benchmark B:	Demonstrate how music communicates meaning of text, feelings, moods or images.
GLI 1:	Explains, using appropriate music terminology, personal preferences for specific musical works and styles. GM37B1
GLI 2:	Demonstrates how the elements of music are used to communicate meaning of text, feelings, moods or images. GM37B2
Content Standard 8:	<u>Understanding relationships between music, the other arts, and disciplines outside the arts</u>
Benchmark A:	Identify similarities and differences in the meanings of common terms used in the various arts.
GLI 1:	Identifies and compares the use of similar elements (e.g., form, rhythm) in music and other art forms. GM38A1
GLI 2:	Interprets music through dance, drama, and visual art. GM38A2
Benchmark B:	Describe and demonstrate ways in which the principles and subject matter of other disciplines are interrelated with those of music.
GLI 1:	Describes and demonstrates how content in music is interrelated with content in other subject areas. GM38B1
Content Standard 9:	<u>Understanding music in relation to history and culture</u>
Benchmark A:	Identify by genre or style music from various historical periods and diverse cultures.
GLI 1:	Sings, listens, and moves to music from world cultures. GM39A1
GLI 2:	Compares and responds to music of different composers from various historical periods. GM39A2
GLI 3:	Identifies similarities and differences in music of the United States. GM39A3

- Benchmark B: Demonstrate appropriate audience behavior.
- GLI 1: Attends live music performances and demonstrates audience behavior appropriate for the context and style of music performed. GM39B1
- Benchmark C: Identify the uses and suitability of music in their daily experience and in other cultures.
- GLI 1: Lists events or occasions where music was present. GM39C1
- GLI 2: Describes types of music performed or heard. GM39C2
- GLI 3: Explains the suitability of the music for a specific occasion. GM39C3
- GLI 4: Discusses the purpose of music from selected historical periods. GM39C4
- Benchmark D: Identify and describe roles of musicians in various music settings.
- GLI 1: Discusses different jobs a musician might hold (write, direct, or perform). GM39D1

Integration Key
English Language Arts
General Music Grade 3

Standard	Benchmark
Acquisition of Vocabulary	D – Know the meaning of specialized vocabulary by applying knowledge of word parts, relationships and meanings.
Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies	E – Demonstrate comprehension by responding to questions (e.g., literal, informational and evaluative).
Writing Process	A – Generate ideas and determine a topic suitable for writing.
	C – Apply knowledge of graphics or other organizers to clarify ideas of writing assessments.
Writing Applications	A – Write narrative accounts that develop character, setting and plot.
	D – Write informational reports that include facts, details and examples that illustrate an important idea.
Writing Conventions	A – Write legibly in finished drafts.
	B – Spell grade-appropriate words correctly.
Communications: Oral and Visual	A – Demonstrate active listening strategies by asking clarifying questions and responding to questions with appropriate elaboration.
	C – Use clear and specific vocabulary to communicate ideas and to establish tone appropriate to the topic, audience and purpose.
Research	B – Select and summarize important information and sort key findings into categories about a topic.
	D – Communicate findings orally, visually and in writing or through multimedia.

Integration Key
Social Studies
General Music Grade 3

Standard	Benchmark
History	A – Construct time lines to demonstrate an understanding of units of time and chronological order.
People in Societies	A – Compare practices and products of North American cultural groups.
Geography	D – Analyze ways that transportation and communication relate to patterns of settlement and economic activity.