2017-2018
Elementary Music

CURRICULUM MAPS

Course Number 5013090
3rd Grade (Intermediate Music 1)

Vision Statement of Volusia County Schools
Through the individual commitment of all, our students will graduate
with the knowledge, skills, and values necessary to be successful contributors
to our democratic society.
The School District of Volusia County

The School Board of Volusia County
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Ms. Teresa Marcks

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Ms. Rachael Hazel

Performing Arts Specialist
Dr. Monty R. Musgrave
Interpreting the Curriculum Maps

Measurement Topic: The overarching organizational structure used to group content/concepts within the curriculum map for assessment purposes

Pacing: The recommended time period within the year for instruction related to the essential questions to occur

Essential Questions: The overarching question(s) that will serve to guide instruction and to push students to higher levels of thinking. Essential questions should guide students to the heart of the big idea or content and should meet the following characteristics:

A. Endurance: important for the long term
B. Leverage: applicable to or connected with many academic disciplines or concepts
C. Readiness for the next level of learning: prepares students for success in the next grade/course
D. Clarity: provides clear and common understanding
E. Measurable: able to be assessed

Concepts/Content: A list of the big ideas, broad topics, or major underlying concepts covered in the development of the essential questions

Learning Targets/Skills: The content knowledge, processes, and enabling skills that will ensure successful mastery of the essential questions

Benchmarks: The Sunshine State Next Generation Standards aligned with the learning targets and skills (see next page)

Key Terminology: The content vocabulary and other key terms and phrases with which students should be familiar and that support mastery of the learning targets, skills and essential questions

Activities and Resources: A suggested listing of high quality, appropriate materials, strategies, lessons, textbooks, videos and other media sources that are aligned with the learning targets, skills and essential questions

Assessment: A list of district-required and optional classroom assessments at are aligned with the learning targets, skills and essential questions. Assessments should include formative assessments to monitor progress and inform instruction as well as summative assessments for grading and reporting purposes.

The curriculum maps for elementary music are divided into four sections, which align with the Big Ideas of the NGSSS: C – Critical Thinking and Reflection; S – Skills, Techniques, and Processes; O – Organizational Structure; H – Historical and Global Connections; F – Innovation, Technology, and the Future. It is common practice that many or most of the Big ideas, and the concepts associated with them, are taught simultaneously in every lesson (hence the “Spiral Curriculum”). The purpose of delineation into separate sections is for assessment purposes. Teachers are encouraged to use most or all the maps simultaneously. Further, the lessons provided in each map (which align with the Organizing Principles) are suggestions; teachers may use additional or substitute lessons/materials provided the learning targets, vocabulary, standards, and essential questions are addressed. It is hoped that by using this format, teachers will focus assessments guided by the learning targets of the maps while continuing to provide a comprehensive course of music study.
NEXT GENERATION SUNSHINE STATE STANDARDS USERS’ GUIDE

FOR ALL USERS:

A coding system is used in all curriculum guides to identify NGSSS and Course Content Statements.

Benchmark Code:

For easy reference, each strand, standard, and benchmark has been assigned a unique identification code.

For example:

MU.3.C.1.1

Content Area  Grade Level  Big Idea  Enduring Understanding  Standard

Big Ideas
C – Critical Thinking and Reflection
S – Skills, Techniques, and Processes
O – Organizational Structure
H – Historical and Global Connections
F – Innovation, Technology, and the Future

The first two letters of the code identify the content area (e.g., MU for music). The next number(s) identify the grade level. The next letter (C, S, O, H, or F) identifies the big idea. The next number identifies the enduring understanding, and the last number identifies the benchmark under the grade cluster within the standard.
## ELEMENTARY MUSIC CURRICULUM MAP
### 3rd Grade

<table>
<thead>
<tr>
<th>MEASUREMENT TOPIC</th>
<th>Exploring Rhythm</th>
<th>PACING:</th>
<th>Nine Weeks (Map A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESSENTIAL QUESTIONS:</td>
<td>• Demonstrate ability to maintain steady beat?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Sing and play songs with rhythmic accuracy?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Recognize various rhythmic combinations, patterns, and meters, both aurally and visually?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does the student...</td>
<td>• Read and write rhythms and rests in various meters?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### CONCEPTS / CONTENT | ACTIVITIES | STANDARDS | KEY TERMINOLOGY |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beat</td>
<td>Singing</td>
<td>• Sing songs with various rhythm patterns, including syncopation</td>
<td>MU.3.C.1.1 *MU.3.S.1.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Sing songs in various meters (¾, 2/4, 4/4)</td>
<td>*#MU.3.S.3.4</td>
</tr>
<tr>
<td></td>
<td>Playing</td>
<td>• Perform rhythmic patterns to accompany a speech piece</td>
<td>*#MU.3.S.3.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Read and play rhythmic ostinatos that contain</td>
<td>*#MU.3.O.1.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Play songs in various meters (¾, 2/4, 4/4)</td>
<td>*#MU.3.O.2.1</td>
</tr>
<tr>
<td></td>
<td>Moving</td>
<td>• Move to show meter in 2, 3, and 4</td>
<td>#MU.3.H.3.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Use rhythmic movement while singing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Conduct to various meters</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listening</td>
<td>• Listen and respond to steady beat</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Listen and identify various meters</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Listen to rhythmic patterns and match to written rhythms</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>• Read rhythm patterns that include ( \bigl( \begin{array}{c} \cdot \cdot \cdot \ \cdot \cdot \cdot \cdot \cdot \end{array} \bigr) )</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Read songs with varying rhythmic patterns</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Writing</td>
<td>• Create rhythm patterns with rests and syncopations</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Create a rhythmic composition using sixteenth notes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Creating</td>
<td>• Improvise rhythms over ostinato</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Rearrange rhythmic patterns to create new phrases</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Create a rhythmic accompaniment for a speech piece</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Analyzing</td>
<td>• Analyze a piece of music to find specific rhythm patterns</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Compare the use of rhythmic patterns to patterns in math or art</td>
<td></td>
</tr>
</tbody>
</table>
# ELEMENTARY MUSIC CURRICULUM MAP

## 3rd Grade

### MEASUREMENT

**TOPIC:** Exploring Rhythm

### Nine Weeks

(***Map A***)

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#### Suggested Modules and Lessons

<table>
<thead>
<tr>
<th>Module 1 - Rhythm</th>
<th>Benchmark Descriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Welcome to Music!</strong></td>
<td>MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.</td>
</tr>
<tr>
<td>Familiarize students with the music classroom, and prepare them for the year ahead.</td>
<td></td>
</tr>
<tr>
<td><strong>Meter Sign</strong></td>
<td>MU.3.S.1.1 Improvise rhythms or melodies over ostinati.</td>
</tr>
<tr>
<td>Discover meter sign through singing, playing, and creating.</td>
<td></td>
</tr>
<tr>
<td><strong>Ostinatos</strong></td>
<td>#MU.3.S.3.4 Match simple aural rhythm patterns in duple and triple meter with written patterns.</td>
</tr>
<tr>
<td>Create and improvise on various ostinatos within a song.</td>
<td>#MU.3.S.3.5 Notate simple rhythmic and melodic patterns using traditional notation.</td>
</tr>
<tr>
<td>Assessment: Lesson 3 (8)</td>
<td>#MU.3.O.1.1 Identify, using correct music vocabulary, the elements in a musical work.</td>
</tr>
<tr>
<td></td>
<td>MU.3.O.2.1 Rearrange melodic or rhythmic patterns to generate new phrases. #MU.3.H.3.1</td>
</tr>
<tr>
<td></td>
<td>Experience and discuss, using correct music and other relevant content-area vocabulary,</td>
</tr>
<tr>
<td></td>
<td>similarities in the use of pattern, line, and form in music and other teacher-selected contexts.</td>
</tr>
</tbody>
</table>

#### Module 5 - Notes and Rests

| Sixteenth Notes | |
| Introduce beamed sixteenth notes. | |
| Whole Notes and Whole Rests | |
| Introduce whole notes and whole rests and review previously learned note values | |
| Writing Notes and Rests | |
| Listen and write rhythms consisting of various note and rest values. | |
| Assessment: Lesson 15 (9) | |

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# NOTESTOS
## ELEMENTARY MUSIC CURRICULUM MAP

### 3rd Grade

<table>
<thead>
<tr>
<th>MEASUREMENT TOPIC</th>
<th>Exploring Tone Color</th>
<th>PACING: Nine Weeks (Map B)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ESSENTIAL QUESTIONS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does the student...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Aurally recognize various vocal and instrumental sounds and families?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Aurally and visually recognize various musical ensembles?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Aurally and visually identify instruments from various cultures?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Demonstrate appropriate vocal/ instrumental techniques?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Recognize various composers /performers?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Recognize various musical styles?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Recognize various musical textures?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### CONCEPTS / CONTENT

#### Timbre

<table>
<thead>
<tr>
<th>Activity</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocal</strong></td>
<td></td>
</tr>
<tr>
<td>Singing</td>
<td></td>
</tr>
<tr>
<td>Sing using appropriate tone quality, intonation, and diction</td>
<td>MU.3.C.1.1</td>
</tr>
</tbody>
</table>
| **Playing** | | *
| Play various ostinato accompaniments on various instruments | MU.3.O.1.1 |
| Play instruments using appropriate techniques | MU.3.H.1.1 |
| **Listening** | | *
| Identify different vocal timbres | MU.3.H.1.2 |
| Identify solo voices with or without accompaniment | *#MU.3.H.1.3 |
| Identify pizzicato (plucked) and arco (bowed) | MU.3.H.2.1 |
| Identify percussion instruments by sight and sound | | *
| Identify and compare various cultural instruments | | *
| **Reading** | | *
| Read and discover info about a selected composer and his/her work | | *
| **Writing** | | *
| Create sound scapes using percussion to accompany a story | | *
| Create stylistically appropriate accompaniments on percussion instruments | | *
| **Analyzing** | | *
| Compare and contrast timbres of various musical ensembles | | *
| Compare and contrast various musical styles | | *
| Classify instruments into families of the orchestra or band | | *
| Discuss how music was influenced by events and people in American history | | *

#### Instrumental

<table>
<thead>
<tr>
<th>Activity</th>
<th>Standards</th>
</tr>
</thead>
</table>
| **Electronic** | | *
| **Texture** | | *
| | | *assess responding item |

### KEY TERMINOLOGY

- Male, female, child voices
- Duet, trio, quartet, chorus
- Conductor
- Tone Quality

- Instrumental Ensembles
- Instrumental families:
  - String, woodwind, brass, percussion, keyboard
- Cultural instruments
- Irish, Japanese instruments
- Composers
- Synthesized sounds

- One sound/more than one sound
- Thick/thin
- Accompanied/unaccompanied
- Ostinato
- Bordun
- Partner Songs
- Echo Songs
Elementary Music Curriculum Map
3rd Grade

Suggested Modules and Lessons

Module 2 - Singing

4. Identifying Different Voices
   Introduce the four different singing voices: Soprano, Alto, Tenor and Bass while exploring the music and culture of South Africa

5. Musical Alphabet
   Discover the musical alphabet, and sing a cumulative song.

6. Rounds and Cannons
   Explore futuristic sounds while singing a canon and round.

Assessment: Lesson 6 (10)

Module 4 - The Classical Period

10. The Classical Period
    Explore the music and composers of the Classical period through singing, moving, and playing instruments.

11. Classical Period Music
    Discover and explore the pianoforte and string quartet in the Classical Period.

12. Classical Composers & Orchestra
    Identify important Classical composers, and learn about the Classical orchestra.

Assessment: Lesson 12 (8)

Assessment: Lesson 21 (8)

Assessment: Lesson 24 (8)

Benchmark Descriptions

MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works. #MU.3.C.1.3 Identify families of orchestral and band instruments.
#MU.3.O.1.1 Identify, using correct music vocabulary, the elements in a musical #MU.3.H.1.1 Compare indigenous instruments of specified cultures.
MU.3.H.1.2 Identify significant information about specified composers and one or more of their musical works.
#MU.3.H.1.3 Identify timbre(s) in music from a variety of cultures.
MU.3.H.2.1 Discuss how music in America was influenced by people and events in its history.

NOTES
# ELEMENTARY MUSIC CURRICULUM MAP

## 3rd Grade

<table>
<thead>
<tr>
<th>MEASUREMENT TOPIC</th>
<th>Exploring Melody, Harmony, and Form</th>
<th>PACING:</th>
<th>STANDARDS</th>
<th>KEY TERMINOLOGY</th>
</tr>
</thead>
</table>
| ESSENTIAL QUESTIONS: | • Recognize the difference between high and low sounds visually, aurally and/or through movement?  
• Recognize same/different pitch patterns visually, aurally and/or through movement?  
• Demonstrate knowledge of the musical staff (lines and spaces) in treble clef?  
Does the student... | Nine Weeks (Map C) | ***MU.3.C.1.1*** | Melody  
***MU.3.C.1.4*** | Step / Skip / Leap / repeated  
***MU.3.S.1.1*** | Lines and Spaces  
***MU.3.S.1.2*** | The Staff  
***MU.3.S.2.1*** | Pitch letter names  
***MU.3.S.3.1*** | Do pentatonic  
***MU.3.S.3.2*** | Treble Clef  
***MU.3.S.3.3*** | Composer  
***MU.3.S.3.5*** | Melodic Ostinato  
**MU.3.O.1.1** | Pentatonic patterns  
**MU.3.O.1.2** | Unison  
*MU.3.0.2.1* | Harmony  
*MU.3.H.3.1* | Partner Song  
*assess #responding item* | Echo song  
1\textsuperscript{st} and 2\textsuperscript{nd} endings  
AB, ABA, Rondo  
Introduction, Coda  
D.S. Al Fine |

**CONCEPTS / CONTENT**

**ACTIVITIES**

**STANDARDS**

**KEY TERMINOLOGY**

**Pitch and Direction**

- Singing
  - Sing songs with rounds, canons, or ostinato that create harmony
  - Perform songs with various forms
  - Sing pentatonic songs with pitch syllables

**Tonality**

- Playing
  - Perform on mallet instruments phrases that move up, down, and repeat
  - Play melodies over ostinati
  - Perform songs in class or stage in various forms
  - Play songs using letter names (B,A,G)

**Pattern**

- Moving
  - Move to show various forms
  - Move to show melodic contour

- Listening
  - Listen and identify phrases and forms

**Harmony**

- Reading
  - Read (sing) songs based on the pentatonic scale
  - Read and sing with pitch syllables an octave leap from do to do
  - Sing and play songs using notation (letter names)

**Form**

- Writing
  - Compose short melodies in do pentatonic

- Creating
  - Improvise melodies on pentatonic scale over an ostinati
  - Create performances with multiple layers of sound
  - Create an alternate ending to a familiar song
  - Rearrange melodic patterns to create new phrases

- Analyzing
  - Compare and contrast accompaniment harmonies created through melodic ostinatos and chordal accompaniments (borduns)
  - Describe how to listen for melodic, harmonic or form elements in music
  - Compare unison and 2 part singing
  - Compare use of pattern, line, or form in music with other subject areas
**Elementary Music Curriculum Map**

**3rd Grade**

**MEASUREMENT**

**TOPIC:** Exploring Melody, Harmony, and Form

**Benchmark Descriptions**

MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.

MU.3.C.1.4 Discriminate between unison and two-part singing.

MU.3.S.1.1 Improvise rhythms or melodies over ostinati.

MU.3.S.1.2 Create an alternate ending to a familiar song.

MU.3.S.2.1 Identify patterns in songs to aid the development of sequencing and memorization skills.

MU.3.S.3.1 Sing rounds, canons, or ostinati in an appropriate range, using head voice and maintaining pitch.

MU.3.S.3.2 Play melodies and layered ostinati, using proper instrumental technique, on pitched and unpitched instruments.

MU.3.S.3.3 Sing simple la-sol-mi-re-do patterns at sight.

MU.3.S.3.5 Notate simple rhythmic and melodic patterns using traditional notation.

MU.3.O.1.1 Identify, using correct music vocabulary, the elements in a musical work.

MU.3.O.1.2 Identify and describe the musical form of a familiar song.

MU.3.O.2.1 Rearrange melodic or rhythmic patterns to generate new phrases.

MU.3.H.3.1 Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts.

**NOTES**
## ELEMENTARY MUSIC CURRICULUM MAP

### 3rd Grade

<table>
<thead>
<tr>
<th>MEASUREMENT TOPIC</th>
<th>Exploring Expressive Qualities</th>
<th>PACING:</th>
<th>Nine Weeks (Map D)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ESSENTIAL QUESTIONS:</strong></td>
<td>Recognize and demonstrate differing dynamics, tempos, and articulations?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does the student...</td>
<td>Recognize and demonstrate concepts of mood aurally or through purposeful movement?</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Recognize and demonstrate expressivity through musical performance?</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Recognize and demonstrate appropriate performance behaviors (as participants and audience)?</td>
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</tr>
<tr>
<td></td>
<td>Demonstrate how to evaluate music and music performance?</td>
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</tbody>
</table>

### CONCEPTS / CONTENT

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>STANDARDS</th>
<th>KEY TERMINOLOGY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dynamics</strong></td>
<td><strong>Singing</strong></td>
<td>MU.3.C.1.1</td>
</tr>
<tr>
<td></td>
<td>Sing songs that reflect appropriate dynamics, tempo, articulation, mood</td>
<td>Dynamic Markings: P, f, mp, mf, pp, ff</td>
</tr>
<tr>
<td></td>
<td>Sing songs with tempo changes</td>
<td>Subito, mezzo</td>
</tr>
<tr>
<td></td>
<td><strong>Playing</strong></td>
<td>MU.3.C.1.2</td>
</tr>
<tr>
<td></td>
<td>Play a rhythmic ostinato with tempo or dynamic changes.</td>
<td>Dynamic contrast</td>
</tr>
<tr>
<td></td>
<td><strong>Moving</strong></td>
<td>MU.3.C.2.1</td>
</tr>
<tr>
<td></td>
<td>Perform steady beat movements that reflects the dynamics of a song</td>
<td>Tempo markings: Allegro, Moderato, Adagio</td>
</tr>
<tr>
<td></td>
<td>Move to reflect staccato and legato, or tempo changes and compare movement choices with others.</td>
<td>Fermata</td>
</tr>
<tr>
<td></td>
<td><strong>Listening</strong></td>
<td>MU.3.C.3.1</td>
</tr>
<tr>
<td></td>
<td>Listen and identify different dynamics, tempos, articulations, or moods</td>
<td>Accelerando, ritardando</td>
</tr>
<tr>
<td></td>
<td>Listen to recognize crescendo and decrescendo</td>
<td>Legato, staccato</td>
</tr>
<tr>
<td></td>
<td><strong>Reading</strong></td>
<td>MU.3.O.1.1</td>
</tr>
<tr>
<td></td>
<td>Identify various tempo, dynamic, and articulation markings</td>
<td>Accents</td>
</tr>
<tr>
<td></td>
<td><strong>Writing</strong></td>
<td>MU.3.O.3.1</td>
</tr>
<tr>
<td></td>
<td>Add dynamic, tempo, or articulation markings to a poem or composition</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Creating</strong></td>
<td>MU.3.F.1.1</td>
</tr>
<tr>
<td></td>
<td>Create a movement piece with a group that reflects dynamics, tempo, and articulation</td>
<td>Variety of moods</td>
</tr>
<tr>
<td></td>
<td>Create a musical interpretation of a story or poem using voices, instruments, movement and/or found sounds.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Analyzing</strong></td>
<td>MU.3.F.3.1</td>
</tr>
<tr>
<td></td>
<td>Listen to and describe expressive devices in various songs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listen/observe and apply teacher created criteria to a musical performance.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Listen /observe and develop criteria for musical evaluations</td>
<td></td>
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<tr>
<td></td>
<td>Describe how expressive elements affect the mood of a given piece.</td>
<td></td>
</tr>
</tbody>
</table>

*Assess responding item*
**ELEMENTARY MUSIC CURRICULUM MAP**

**3rd Grade**

**MEASUREMENT**

**TOPIC:** Exploring Expressive Qualities

<table>
<thead>
<tr>
<th>Module 6 - Dynamics</th>
<th>Module 9 - Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>16</strong></td>
<td><strong>25</strong></td>
</tr>
<tr>
<td>Mezzo Forte, Mezzo Piano, &amp; Sforzando</td>
<td>Recorder 7/Tempo</td>
</tr>
<tr>
<td>Introduce mezzo forte, mezzo piano, and sforzando.</td>
<td>Review B, A, and G on recorder while discovering new tempo vocabulary.</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>26</strong></td>
</tr>
<tr>
<td>Crescendo &amp; Decrescendo Review</td>
<td>Recorder 8/Tempo</td>
</tr>
<tr>
<td>Review Crescendo and Decrescendo through singing and playing.</td>
<td>Perform on recorders as they experience the effect of tempo changes in music.</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>27</strong></td>
</tr>
<tr>
<td>Identifying Dynamics</td>
<td>Recorder 9/Tempo3</td>
</tr>
<tr>
<td>Aurally recognize dynamic changes in music.</td>
<td>Internalize steady tempo by listening and performing music requiring this ability.</td>
</tr>
</tbody>
</table>

**Assessment:** Lesson 18 (8)  
**Assessment:** Lesson 27 (7)

**Module 12 - Year-End Review**

| **34** |
| Keyword and Activity Review |
| Review keywords and favorite songs learned during the school year through singing, playing, and moving. |

| **35** |
| Year-End Assessment and Favorite Songs Review |
| Assess students' knowledge of keywords and concepts learned during the school year. |

| **36** |
| Family Day |
| Showcase students' musical progress made during the course of the school year. |

**Assessment:** Lesson 35 (3)

**Nine Weeks (Map D)**

**Benchmark Descriptions**

- **MU.3.C.1.1** Describe listening skills and how they support appreciation of musical works.
- **MU.3.C.1.2** Respond to a musical work in a variety of ways and compare individual interpretations.
- **MU.3.C.2.1** Evaluate performances of familiar music using teacher-established criteria.
- **MU.3.C.3.1** Identify musical characteristics and elements within a piece of music when discussing the value of the work.
- **#MU.3.O.1.1** Identify, using correct music vocabulary, the elements in a musical work.
- **#MU.3.O.3.1** Describe how tempo and dynamics can change the mood or emotion of a piece of music.
- **MU.3.F.1.1** Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.
- **#MU.3.F.2.1** Identify musicians in the school, community, and media.
- **#MU.3.F.2.2** Describe opportunities for personal music-making.
- **MU.3.F.3.1** Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.

**NOTES**

Assessment: Lesson 18 (8)  
Assessment: Lesson 27 (7)  
Assessment: Lesson 35 (3)
ELEMENTARY MUSIC CURRICULUM MAP
3rd Grade

**First Nine Weeks**

**Module 1 - Rhythm**
1. Welcome to Music! Familiarize students with the music classroom and prepare them for the year ahead.
2. Meter Sign: Discover meter sign through singing, playing, and creating.
3. Ostinato: Create and improvise on various ostinatos within a song.

**Module 2 - Singing**
4. Identifying Different Voices: Introduce the four different voices: soprano, alto, tenor, and bass while exploring the music and culture of South Africa.
5. Musical Alphabet: Discover the musical alphabet, and sing a cumulative song.
6. Rounds and Canons: Explore harmonic sounds while singing a canon and round.

**Module 3 - Melody**
7. Lines and Spaces: Discover the lines and spaces of the treble clef staff.

**Module 4 - The Classical Period**
10. The Classical Period: Explore the music and composers of the Classical period through singing, moving, and playing instruments.
11. Classical Period Music: Discover and explore the piano forte and piano legato in the Classical Period.
12. Classical Composers & Orchestra: Identify important Classical composers and learn about the Classical orchestra.

**Module 5 - Notes and Rests**
13. Sixteenth Notes: Introduce beamed sixteenth notes.
14. Whole Notes and Whole Rests: Introduce whole notes and whole rests and review previously learned note values.
15. Writing Notes and Rests: Listen and write rhythms consisting of various note and rest values.

**Module 6 - Dynamics**
18. Identifying Dynamics: Audibly recognize dynamic changes in music.

**Second Nine Weeks**

**Module 7 - Instruments**
19. Recorder 1/Woodwinds: Introduce the woodwind family and specific skills needed to play the recorder.
21. Recorder 3/Woodwinds: Reinforce students' ability on the recorder by reviewing notes B and A.

**Module 8 - Styles**
23. Recorder 5/Blues: Prepare students to play a blues style song on recorder using B, A, and G.
24. Recorder 6/Blues: Reinforce students' ability to read notes B, A, G on the treble clef staff and play them on the recorder.

**Module 9 - Tempo**
26. Recorder 8/Tempo: Perform on recorders as they experience the effect of tempo changes in music.
27. Recorder 9/Tempo3: Internalize steady tempo by listening and performing music requiring this ability.

**Module 10 - Chords and Harmony**
29. Recorder 11/Chords & Harmony: Experience chords in music and learn to play C on the recorder.

**Module 11 - Form**
32. Refrain: Introduce and identify refrain in a piece of music.
33. Combining Form Elements: Understand how the elements of form combine together in a song or piece of music.

**Module 12 - Year-End Review**
34. Keyword and Activity Review: Review keywords and favorite songs learned during the school year through singing, playing, and moving.
35. Year-End Assessment and Favorite Songs Review: Assess students' knowledge of keywords and concepts learned during the school year.
36. Family Day: Showcase students' musical progress made during the course of the school year.
ELEMENTARY MUSIC CURRICULUM MAP
3rd Grade

FLORIDA STANDARD BENCHMARKS

LAFS.3.RI.1 Key Ideas and Details
Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

DA.3.H.1.1 Practice and perform social, cultural, or folk dances, using associated traditional music, to identify commonalities and differences.

LAFS.3.SL.1 Comprehension and Collaboration
LAFS.3.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
LAFS.3.SL.1.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
LAFS.3.SL.1.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

MAFS.K12.MP Mathematical Practices
MAFS.K12.MP.5 Use appropriate tools strategically.
MAFS.K12.MP.6 Attend to precision. MAFS.K12.MP.7
Look for and make use of structure.

PE.3.M.1.10 Perform one dance accurately.
PE.3.C.2.2 Understand the importance of safety rules and procedures in all physical activities.
**Links to Educational Websites**

American Orff-Schulwerk Association  
http://aosa.org/  
Central Florida Orff  
http://www.centralfloridaorff.org/  
Classics for Kids  
http://www.classicsforkids.com/  
Dalcroze Society of America  
http://www.dalcrozeusa.org/  
Dallas Symphony for Kids  
http://www.dsokids.com/  
Florida Elementary Music Education Association  
http://femea.flmusiced.org/  
Music is Elementary  
http://www.musiciselementary.com/store/  
Music K-8  
http://musick8.com/  
Music Theory  
http://www.musictheory.net/lessons  
National Association for Music Education  
PBS Kids Games  
http://pbskids.org/games/music/  
Teaching with Orff  
http://teachingwithorff.com/  
Watch-Know-Learn  
West Music  
http://www.westmusic.com/

**Suggested Resources**

**CPALMS Access Points (for students with cognitive disabilities)**

http://www.cpalms.org/Public/search/AccessPoint#0

Gameplan - Jeff Kriske and Randy DeLelles  
Mallet Madness - Artie Almeida  
Music Play – Denise Gagne  
Silver Burdett - Making Music  
Music for Children – Carl Orff  
In the Modes – Chris Judah-Lauder  
Canya Conga - Chris Judah-Lauder  
Hand Drums on the Move - Chris Judah-Lauder  
Hot Jams for Recorder – Jim Solomon  
Monkey Business – Jim Solomon  
Recorder Karate - Teresa and Paul Jennings  
Music Moves Me – Wesley Ball
<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4 Points (ADVANCED)</strong></td>
<td>A score of four is a response in which the student demonstrates a thorough understanding of the music concepts and/or procedures embodied in the task. The student has responded correctly to the task, used musically sound procedures, and provided clear and complete explanations and interpretations.</td>
</tr>
<tr>
<td><strong>3 Points (PROFICIENT)</strong></td>
<td>A score of three is a response in which the student demonstrates a proficient understanding of the music concepts and/or procedures embodied in the task. The students' response to the task is essentially correct with the musical procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of musical procedures or indications of some misunderstanding of the underlying music concepts and/or procedures.</td>
</tr>
<tr>
<td><strong>2 Points (BASIC)</strong></td>
<td>A score of two indicates that the student has demonstrated only a partial understanding of the music concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the students' work lacks an essential understanding of the underlying music concepts.</td>
</tr>
<tr>
<td><strong>1 Point (EMERGING)</strong></td>
<td>A score of one indicates that the student has demonstrated a very limited understanding of the music concepts and/or procedures embodied in the task. The students' response is incomplete and exhibits many flaws. Although the students' response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete.</td>
</tr>
</tbody>
</table>
Course Number: 5013090
Course Path: TBA
Course Title: Intermediate Music 1
Course Section: Grades PreK to 12 Education Courses
Abbreviated Title: INTERMED MUSIC 1
Course Length: Year
Course Status: DRAFT – State Board approval pending

Course Description: Third-grade* students in music class explore their world by engaging in active learning processes to refine the skills, techniques, and processes of musicianship through such activities as improvisation and arranging. As they continue to develop their working music and cross-content vocabulary and become able to identify fundamental characteristics of musical structures, they demonstrate artistic growth through cognition and reflection and endeavor to use their own artistic voices to communicate ideas and inventions. They recognize the importance of cultural experiences in music throughout history and in emerging art forms. Music students examine the positive impact of the arts in society and practice creative risk-taking in preparation for contributive citizenship in the 21st century.

General Notes: All instruction related to Music benchmarks should be framed by the Big Ideas and Enduring Understandings. Non-Music benchmarks listed in this course are also required and should be fully integrated in support of arts instruction.

* Intermediate Music 1, 2, and 3 have been designed in two ways: 1) to challenge students on grade level who have previously taken classes in this content area; and 2) to challenge students whose education in this content area has been delayed until the intermediate grades. Music teachers of classes in Grades 3, 4, and 5 should select the most appropriate course level in the series based on each group’s prior experience, the benchmarks, and available instruction time. Once elementary students have entered the series, they must progress to the next course in sequence.

Examples:
• A 3rd grade class that may or may not have taken Music previously should be enrolled in Intermediate Music 1 and progress through the series in subsequent grades.
• 4th graders beginning formal instruction in Music for the first time may be enrolled, as a class, in Intermediate Music 1, and must then progress to Intermediate Music 2 in the following year.

Special Note: This class may include opportunities to participate in extra rehearsals and performances beyond the school day.

CRITICAL THINKING and REFLECTION: Critical and creative thinking, self-expression, and communication with others are central to the arts.

Cognition and reflection are required to appreciate, interpret, and create with artistic intent. MU.3.C.1.1

- Describe listening skills and how they support appreciation of musical works.

MU.3.C.1.2 Respond to a musical work in a variety of ways and compare individual interpretations.

MU.3.C.1.3 Identify families of orchestral and band instruments.

MU.3.C.1.4 Discriminate between unison and two-part singing.

Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

MU.3.C.2.1 Evaluate performances of familiar music using teacher-established criteria.
The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

**MU.3.C.3.1** Identify musical characteristics and elements within a piece of music when discussing the value of the work.

**SKILLS, TECHNIQUES, and PROCESSES:** Through dance, music, theatre, and visual art, students learn that beginners, amateurs, and professionals benefit from working to improve and maintain skills over time.

The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

**MU.3.S.1.1** Improvise rhythms or melodies over ostinati.

**MU.3.S.1.2** Create an alternate ending to a familiar song.

Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

**MU.3.S.2.1** Identify patterns in songs to aid the development of sequencing and memorization skills.

Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

**MU.3.S.3.1** Sing rounds, canons, or ostinati in an appropriate range, using head voice and maintaining pitch.

**MU.3.S.3.2** Play melodies and layered ostinati, using proper instrumental technique, on pitched and unpitched instruments.

**MU.3.S.3.3** Sing simple la-sol-mi-re-do patterns at sight.

**MU.3.S.3.4** Match simple aural rhythm patterns in duple and triple meter with written patterns.

**MU.3.S.3.5** Notate simple rhythmic and melodic patterns using traditional notation.

**ORGANIZATIONAL STRUCTURE:** Works in dance, music, theatre, and visual art are organized by elements and principles that guide creators, interpreters, and responders.

Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

**MU.3.O.1.1** Identify, using correct music vocabulary, the musical elements in a piece of music.

**MU.3.O.1.2** Identify and describe the musical form of a familiar song.

The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

**MU.3.O.2.1** Rearrange melodic or rhythmic patterns to generate new phrases.

Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

**MU.3.O.3.1** Describe how tempo and dynamics can change the mood or emotion of a piece of music.

**HISTORICAL and GLOBAL CONNECTIONS:** Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**MU.3.H.1.1** Compare indigenous instruments of specified cultures.
| MU.3.H.1.2 | Identify significant information about specified composers and one or more of their musical works. |
| MU.3.H.1.3 | Identify timbre(s) in music from a variety of cultures. |
| MU.3.H.2.1 | Discuss how music in America was influenced by people and events in its history. |
| MU.3.H.3.1 | Experience and discuss, using correct music and other relevant content-area vocabulary, similarities in the use of pattern, line, and form in music and other teacher-selected contexts. |

**INNOVATION, TECHNOLOGY, and the FUTURE:** Curiosity, creativity, and the challenges of artistic problems drive innovation and adaptation of new and emerging technologies.

Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

| MU.3.F.1.1 | Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds. |
| MU.3.F.2.1 | Identify musicians in the school, community, and media. |
| MU.3.F.2.2 | Describe opportunities for personal music-making. |

The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

| MU.3.F.3.1 | Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole. |