

Music Curriculum Map

Sussex Montessori School

The Music is built around several research-based curriculum and standards documents including:

The State of Delaware Music and Performing Arts Standards

First State Montessori Academy Curriculum

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“Education is a natural process carried out by the child and is not acquired by listening to words but by experiences in the environment.”

Maria Montessori

As reflected by Dr. Montessori, Sussex Montessori School has the goal of providing rich experiences for children in a safe and supportive school climate in which each child is healthy, safe, engaged, supported and challenged. This will be attained through traditional academics as well as considerations of the whole child and his needs. Children must be considered in their entirety and experiences that move beyond the traditional classroom are needed. In this vein, a program of instruction will be provided in art, music, theater and dance, and physical education including health, to children in all grades.

In order to better understand their world, children need experiences offered by these supplemental classes. This not only exposes them to the arts, but also allows them to use their bodies in different ways, learning about their strengths and challenges beyond the classroom walls. These classes also give children the opportunity to learn about other ways in which they may be ‘smart,’ as explained by Howard Gardner’s multiple intelligences of linguistics, logical/mathematical, interpersonal, intrapersonal, musical, bodily/kinesthetic, naturalistic, and visual/spatial. Attention to each of these intelligences builds a positive school climate, which in turn reduces bullying and improves attendance, engagement, empowerment, ownership, teaching and learning.

(www.whatworks.wholechildeducation.org)

Additionally, it is vital that all children learn how to negotiate their ever-changing world by learning about and appropriately utilizing the tools available to them. The tools are changing quickly and children will gain familiarity and understanding of them through library and technology education. It is imperative that children educated in the 21st century are given the opportunity to learn how these tools serve them well, when to use them, and when, perhaps, to set them aside.

SMS’S curriculum outlines a variety of ways in which children will access the arts, movement, technology and library throughout their day. The supplementary classes offered in these areas are opportunities to strengthen these connections and allow direct instruction to further support their learning. Most importantly, children have the opportunity to experience their ever-changing world through all classes at FSMA. It is in living Dr. Montessori’s mission that children are given multiple opportunities to learn how to co-exist, working together respectfully and responsibly.

This document specifically addresses the Music. There is considerable research on the academic value of students

receiving instruction in the music and performing arts. Brain research indicates that learning to read music strengthens the mathematical/logical aspect of brain development. In addition, learning to sing is a joyful and creative process (Delaware Department of Education Website). Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Every individual should be guaranteed the opportunity to learn music and to share in musical experiences. The SMS believes that music education is basic to learning in school, in work, in life, and encourage the study and making of music by all. The SMS Music curriculum is aligned with the National Standards for Music Education and the Delaware Department of Education Recommended Music Curriculum. The music curriculum is ultimately executed in a collaborative learning community, inspiring the joyful discovery of self and a passion for learning and independent thinking. The SMS Music program empowers children to be knowledgeable, competent and

<http://www.d11.org/doi/arts/PerformingArts/Music/Elementary/General/Music1.htm>

excited contributors to world of music. The Music program is designed to not only be a means of Self-Expression, but a means of Self-Awareness, Self-Planning and Self-Organization. Music is viewed as a tool that not only communicates with but aides in understanding the influence of music within the immediate community of the child as well as the global community in which they are a participating member.*

The following document begins with the developmental progression within each standard as related to these art forms. The second section of the document is a more traditional “scope and sequence” example of how the year might progress for children at each age level. This is intended for illustrative purposes. As with all Montessori Curriculum, the music teacher will plan Understanding By Design units that allow the teacher to follow the children’s interest as well as ensure that the curriculum goals for each program level are met.

Music Curriculum Developmental Overview

**There is considerable research on the academic value of students receiving instruction in the music and performing arts. Brain research indicates that learning to read music strengthens the mathematical/logical aspect of brain development. In addition, learning to sing is a joyful and creative process (Delaware Department of Education Website). Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Every individual should be guaranteed the opportunity to learn music and to share in musical experiences. The SMSadministration believes that music education is basic to learning in school, in work, in life, and encourage the study and making of music by all. The SMSMusic curriculum is aligned with the National Standards for Music Education and the Delaware Department of Education Recommended Music Curriculum. The music curriculum is ultimately executed in a collaborative learning community, inspiring the joyful discovery of self and a passion for learning and independent thinking. The SMSMusic program empowers children to be knowledgeable, competent and excited contributors to world of music.*

The Music program is designed to not only be a means of Self-Expression, but a means of Self-Awareness, Self-Planning and Self-Organization. Music is viewed as a tool that not only communicates with but aides in understanding the influence of music within the immediate community of the child as well as the global community in which they are a participating member.

**<http://www.d11.org/doi/arts/PerformingArts/Music/Elementary/General/Music1.htm>*

Goal 1 - Student will sing independently and with others a varied repertoire of music			
<p>Enduring Understandings: A voice is a tool which when used according to the rules and apart from the rules can move others' emotions and/or to communicate meaning. In order to engage in an ensemble one must be both a performer and a listener with the ability to react. To become a skilled performer requires persistence. Written music is open to individual interpretation. Musicians understand and apply multiple music al techniques and processes through speaking, chanting and/or singing, and listening. Musicians understand that creating and expressing a pleasant singing tone is essential for the development of one's own music potential as well as the success of an ensemble in which one participates. Musicians understand that music is found every civilization and an essential piece of human culture. A song, chant or rhyme can be augmented through various accompaniment styles such as signing in a round, adding a partner song, adding a harmonic line, or adding one or more ostinati.</p>		<p>Essential Questions: How conscious and deliberate is the process of creating good music? When does singing go from mere repetition or imitation to creative and artful performance? To what extent does participation in a vocal ensemble impact the performance of the ensemble? When is music deliberate and when is it spontaneous?</p>	
Standard	Ages 5-7(k/1)Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>Students will express themselves through the use of a singing voice.</i> <i>Developing proper vocal technique individually and as a member of an ensemble is an</i></p>	<p>Activities that explore voice; whisper, speak, sing, shout. Melodic pattern practice based on the Curwen Hand signs & Kodaly syllables.(Tonal patterns that are imitated, read and played).</p>	<p>Presentation, practice and performance of chants and rhymes. Get America Singing Program. Work songs; songs that expose students to a variety of meter & tonality.</p>	<p>Activities that explore voice; whisper, speak, sing, shout. Presentation, practice and performance of chants, rhymes and Get America Singing Program. Work songs; songs that expose students to</p>

<p><i>essential and basic element of music making.</i></p> <p><i>At the end of 6th grade students will be able to:</i></p> <p>Produce a proper singing tone. Sing in tune along with others. Sing alone or with others a varied repertoire of music. Function as productive members of a vocal ensemble.</p>	<p>Presentation, practice and performance of chants, rhymes and Get America Singing Program; Sing a repertoire of songs representing different genres, styles and languages. Work songs; songs that expose students to a variety of meter & tonality. Imitate melodic patterns (see above). Songs & activities within the appropriate singing range (C1 to A1) sung with or without accompaniment. Songs and group activities that require the students to sing on pitch in rhythm while applying a steady beat. Song and activities that allow for expressive use of dynamics and phrasing. Songs, chants and rhymes that are meant to be performed in call and response style. Songs, chants or rhymes that include an ostinati accompaniment. Sing in groups in response to the gestures of a conductor. Songs, chants & rhymes that are intended to be performed in a round or as partner songs. Whole group activities that encourage</p>	<p>Imitate melodic patterns. Sing on pitch within the appropriate singing range. Sing on pitch in rhythm while applying a steady beat. Sing demonstrating proper posture and breathing. Sing demonstrating proper vocal technique. Sing expressively using dynamics and phrasing. Sing call and response. Singing ostinati with songs. Sing in groups in response to the gestures of a conductor. Sing rounds. Sing partner songs. Sing in groups and blending vocal timbres. Sing a repertoire of songs representing different genres, styles and languages. Sing expressively with phrasing, dynamics and stylistic interpretation.</p>	<p>a variety of meter & tonality. Chorus; sight reading, part singing Imitate melodic patterns. Sing on pitch within the appropriate singing range. Sing on pitch in rhythm while applying a steady beat. Sing demonstrating proper posture and breathing. Sing demonstrating proper vocal technique. Sing expressively using dynamics and phrasing. Sing call and response. Singing ostinati with songs. Sing in groups in response to the gestures of a conductor. Sing rounds, partner songs, music in 2-3 parts. Sing in groups and blending vocal timbres. Sing a repertoire, representing different genres, styles and languages. Sing expressively with phrasing, dynamics and stylistic interpretation. Sing a repertoire of choral literature with expression and technical accuracy including songs performed from memory.</p>
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	the blending of vocal timbres.		
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Goal 2 - Students will perform independently and with others a varied repertoire of music on a variety of instruments.

<p>Enduring Understandings: In order to engage in an ensemble, you must be both a performer and a listener with the ability to react. Different instruments require different physical skill sets. To become a skilled performer requires persistence. Written music is open to individual interpretation.</p>	<p>Essential Questions: When does playing an instrument move from mere repetition or imitation to creative and artful performance? To what extent does participation in an instrumental ensemble impact the performance of the ensemble? How conscious and deliberate is the process of creating good music? When is music deliberate and when is it most spontaneous?</p>
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Standard	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>At the end of 6th grade students will be able to:</i> Understand and apply multiple music al techniques and processes through speaking and/or singing, and listening.</p>	<p>Through individual, small group and large group activities, the students will be given the opportunity to demonstrate the following skills. The activities may happen through singing, chanting, moving, dancing or instrumental play. Imitate rhythmic and melodic patterns on pitched and unpitched instruments.</p>	<p>Through individual, small group and large group activities, the students will be given the opportunity to demonstrate the following skills. The activities may happen through singing, chanting, moving, dancing or instrumental play. Imitate rhythmic and melodic patterns on pitched and unpitched instruments.</p>	<p>Through individual, small group and large group activities, the students will be given the opportunity to demonstrate the following skills. The activities may happen through singing, chanting, moving, dancing, writing or instrumental play. Imitate rhythmic and melodic patterns on pitched and unpitched instruments. Perform on pitched and unpitched instruments in rhythm while applying a steady beat. Perform rhythm accompaniments by ear.</p>

	<p>Perform on pitched and unpitched instruments in rhythm while applying a steady beat.</p> <p>Perform rhythm accompaniments by ear.</p> <p>Perform tonal accompaniments by ear.</p> <p>Perform melodies by ear using a melodic instrument.</p> <p>Perform with proper posture and breathing.</p> <p>Perform with proper instrument technique.</p> <p>Perform in groups in response to gestures of a conductor.</p>	<p>Perform on pitched and unpitched instruments in rhythm while applying a steady beat.</p> <p>Perform rhythm accompaniments by ear.</p> <p>Perform tonal accompaniments by ear.</p> <p>Perform melodies by ear using a melodic instrument.</p> <p>Perform with proper posture and breathing.</p> <p>Perform with proper instrument technique.</p> <p>Perform in groups in response to gestures of a conductor.</p>	<p>Perform tonal accompaniments by ear.</p> <p>Perform melodies by ear using a melodic instrument.</p> <p>Perform with proper posture and breathing.</p> <p>Perform with proper instrument technique.</p> <p>Perform in groups in response to gestures of a conductor.</p>
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Goal 3 - Students will improvise melodies, variations of a melody and accompaniment.			
<p>Enduring Understandings: Following instruction students will understand that: Improvisation is achieving a balance among technique, listening, understanding, communicating and responding. Improvising as an individual allows complete creative freedom of expression. Improvising as part of an ensemble allows freedom within guidelines.</p>		<p>Essential Questions: How much in music is inspiration and how much is perspiration? How much in music is technical skill and how much is “magic”? How much do you have to know about song structure and chord progressions to improvise well? When is music deliberate and when is it most spontaneous? To what extent is improvisation a form of communication?</p>	
Standard	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators

<p><i>At the end of 6th grade students will be able to:</i> Understand and apply that improvising is an essential element of their musicianship.</p>	<p>Improvise rhythmically with voice or on instrument. Improvise ostinati accompaniments. Improvise unaccompanied melodies. Improvise melodic embellishments on given melodies in various tonalities. Improvise rhythmic variations on given melodies. Improvise melodies over given rhythm and harmonic context consistent to the styles.</p>	<p>Improvise rhythmically with voice or on instrument. Improvise ostinati accompaniments. Improvise unaccompanied melodies. Improvise melodic embellishments on given melodies in various tonalities. Improvise rhythmic variations on given melodies. Improvise melodies over given rhythm and harmonic context consistent to the styles.</p>	<p>Improvise rhythmically with voice or on instrument. Improvise ostinati accompaniments. Improvise unaccompanied melodies. Improvise melodic embellishments on given melodies in various tonalities. Improvise rhythmic variations on given melodies. Improvise melodic variations. Improvise melodies over basic chord progressions. Improvise melodies over given rhythm and tonal context. Improvise basic harmonic accompaniment or bass line to a given melody. Improvise melodies over given rhythm and harmonic context consistent to the styles.</p>
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Goal 4 - Students will be able to compose and arrange music within given parameters.

<p>Enduring Understandings: The combinations of tone, texture, design, timbre, rhythm and theme are limited only by one’s imagination. Compositions are written with a purpose that may be self-selected or imposed. Compositions are a communication of emotions. Arrangements are based on preexisting compositions. Arranging allows for freedom in format of presentation.</p>		<p>Essential Questions: How rational is the creative process? How can I make a tune or piece my own? When does mere repetition or imitation become creative and artful performance? How essential is written music to the process of composition? Should music be rearranged that has already been created?</p>	
Standard	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>At the end of 6th grade students will be able to:</i></p> <p>Understand composition to music is like writing is to language.</p> <p>Express their musical thoughts through standard music notation.</p> <p>Create a new arrangement to a rhyme, song or chant is composition.</p>	<p>Compose short song sand instrumental pieces.</p> <p>Arrange short songs and/or instrumental pieces.</p> <p>Utilize standard written notation in composition of short songs.</p> <p>Utilize compositional technology.</p> <p>Manipulate a variety of traditional, nontraditional land electronically produced sounds while creating or arranging.</p> <p>Organize the elements of music into compositions which are unified and varied.</p>	<p>Compose short song sand instrumental pieces.</p> <p>Arrange short songs and/or instrumental pieces.</p> <p>Utilize standard written notation in composition of short songs.</p> <p>Utilize compositional technology.</p> <p>Manipulate a variety of traditional, nontraditional land electronically produced sounds while creating or arranging.</p> <p>Organize the elements of music into compositions which are unified and varied.</p>	<p>Compose short song sand instrumental pieces.</p> <p>Arrange short songs and/or instrumental pieces.</p> <p>Utilize standard written notation in composition of short songs.</p> <p>Utilize compositional technology.</p> <p>Manipulate a variety of traditional, nontraditional land electronically produced sounds while creating or arranging.</p> <p>Organize the elements of music into compositions which are unified and varied.</p>

Goal 5 - Students will be able to read and notate rhythms and melodies.

<p>Enduring Understandings: Written music is a language that has symbols and rules that enable a musician or performer to maintain accurate communication over time and distance. Written music is open to individual interpretation.</p>		<p>Essential Questions: Why learn to read and notate music? Why not? When is the best time to learn notation? According to whom? How essential is written music to the process of composition?</p>	
Standard	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>At the end of 6th grade students will be able to:</i> Understand that there is a standard notation system and use that notation system to read and notate rhythms and melodies.</p>	Identify and define standard notation symbols (treble clef, repeat sign, double bar line, bar line). Read rhythmic notation (see rhythm hierarchy). Read melodic notation (melodic contour). Read a single line of an instrumental or vocal part (melodic contour high/low) Notate symbols for pitch (melodic contour). Notate symbols and terms referring to dynamics, tempo and articulation. Read a simple instrumental or vocal score.	Identify and define standard notation symbols. Read rhythmic notation(see rhythm hierarchy). Read melodic notation (standard notation). Read a single line of an instrumental or vocal part (Recorder). Notate symbols and terms for meter and rhythm. Notate symbols for pitch. Notate symbols and terms referring to dynamics, tempo and articulation. Read an instrumental or vocal score. Read unfamiliar music with tonal and	Identify and define standard notation symbols (work files). Read rhythmic notation . Read melodic notation(see rhythm hierarchy). Read a single line of an instrumental or vocal part. Notate symbols and terms for meter and rhythm. Notate symbols for pitch. Notate symbols and terms referring to dynamics, tempo and articulation. Read an instrumental or vocal score. Read unfamiliar music with tonal and rhythmic accuracy (Chorus sight reading). Read simple melodies in 2 or more clefs.

		rhythmic accuracy. Read simple melodies in 2 or more clefs.	
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Goal 6 - The students will gain an understanding and appreciation for music through listening, describing and analyzing recorded musical performances.

Enduring Understandings: Listening is an active endeavor.	Essential Questions: When is sound considered music?
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<p>Music has its own vocabulary. Vocabulary enables one to communicate. Knowledge of music provides more opportunities to connect with the meaning. Audience participation and reaction are an integral part of the performance. An audience is the central participant in a musical performance.</p>		<p>How does the concept of quality relate to musical performance? Is the historical context important to listening and/or analyzing music? Should you hear a performance to understand or appreciate it? Is it necessary to be able to hear to appreciate music?</p>	
Standard	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>At the end of 6th grade students will be able to:</i> Describe and analyze recorded musical performances.</p>	<p>Express changes and contrasts in music through movement (circle games, play parties games, instrumental work). Identify and classify instruments according to family. Identify and classify voices by range and quality. Identify and describe basic music forms . Identify and describe common instrumental and vocal ensembles. Express through verbal and non-verbal means various styles/genres of music. Identify the elements of music within a musical composition.</p>	<p>Express changes and contrasts in music through movement. Identify and classify instruments according to family. Identify and classify voices by range and quality. Identify and describe basic music forms. Identify and describe common instrumental and vocal ensembles. Express through verbal and non-verbal means various styles/genres of music. Identify the elements of music within a musical composition. Analyze form including theme and variation, basic binary, tertiary and rondo forms, and more complex forms.</p>	<p>Express changes and contrasts in music through movement. Identify and classify instruments according to family. Identify and classify voices by range and quality. Identify and describe basic music forms. Identify and describe common instrumental and vocal ensembles(group activities/discussion). Express through verbal and non-verbal means various styles/genres of music (group activities). Identify the elements of music within a musical composition (music files). Analyze form including theme and variation, basic binary, tertiary and rondo forms, and more complex forms. Identify and explain compositional devices and techniques used in a musical work.</p>

Goal 7 - Students will view, participate and evaluate musical performances	
Enduring Understandings: The more vocabulary and understanding one has of the idiom the more clearly one can evaluate. The process of evaluation is both subjective and objective.	Essential Questions: What influences the development of a personal aesthetic? How influential is the taste of the time, and why? To what extent is dissonant music a product of our undeveloped taste?

<p>There will be positive and negative aspects to all music based on personal preferences and levels of understanding. Listening is an active endeavor. Music has its own vocabulary. The more one knows about music the more opportunities one has to connect with the meaning. Audience participation and reaction are an integral part of the performance. An audience is the central participant in a musical performance.</p>		<p>On what basis can music be compared and contrasted? When is sound considered music? How does the concept of quality relate to musical performance? Why learn the historical context prior to evaluating music? Should you hear a performance to understand or appreciate it? Is it necessary to hear to appreciate musical performance? What are the advantages and disadvantages of live performance?</p>	
Standard	Ages 5-7(k/1)Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>At the end of 6th grade students will be able to:</i> Evaluate musical performances that they have viewed or participated in.</p>	<p>Express personal preferences for specific musical styles. Identify ways for evaluating compositions and performances. Explain personal music preferences using appropriate terminology. Discuss and evaluate the relationship between music and human emotions. Develop and apply criteria for evaluating compositions and performances.</p>	<p>Express personal preferences for specific musical styles. Identify ways for evaluating compositions and performances. Explain personal music preferences using appropriate terminology. Discuss and evaluate the relationship between music and human emotions. Develop and apply criteria for evaluating compositions and performances. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal</p>	<p>Express personal preferences for specific musical styles. Identify ways for evaluating compositions and performances. Explain personal music preferences using appropriate terminology. Discuss and evaluate the relationship between music and human emotions. Develop and apply criteria for evaluating compositions and performances. Develop criteria for evaluating the quality and effectiveness of music. performances and compositions and apply the criteria in their personal listening and performing. Critically evaluate one's own musical creations. Critically evaluate the compositions, arrangements, and improvisations of others by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.</p>

		listening and performing.	
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Goal 8 - The students will make connections between music, the arts and other curricular areas.

Enduring Understandings:

Music is mathematical. It is rhythmically based on the subdivisions of time into fractions that must be performed instantaneously.
 Music is world language. Most of the descriptive terms are in Italian,

Essential Questions:

How important has music been in history?
 To what extent do musicians break down social norms?
 To what extent is participation in music education an important part of one's

<p>German or French; and the notation is a highly developed kind of shorthand that uses symbols to represent ideas.</p> <p>Music is a study and reflection of society. Music reflects the environment and times of its creation.</p> <p>Music has aesthetic, kinesthetic and affective characteristics. It requires coordination of fingers, hands, arms, lip, cheek and facial muscles in addition to extraordinary control of the diaphragmatic, back, stomach and chest muscles which respond instantly to the sound the ear hears and the mind interprets.</p> <p>Music is art. It allows a human being to integrate many techniques and use them to create emotion.</p> <p>Music is science. It is exact, specific and demands exact acoustics. A conductor's full score is a chart, a graph that indicates frequencies, intensities, volume changes, melody and harmony all at once and with the exact control of time.</p> <p>Music complements other art forms.</p> <p>Music is one form of artistic expression.</p>		<p>comprehensive education?</p> <p>To what extent does learning in the arts contribute to a student's cognitive ability?</p> <p>Does art influence life or does life influence art?</p> <p>To what extent have changes in technology influenced music?</p>	
Standard	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>At the end of 6th grade students will:</i></p> <p>Be able to make connections between music and other arts and curriculum areas.</p>	<p>Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music.</p> <p>Make connections with other disciplines as they relate to music.</p> <p>Illustrate ways in which the subject matter of other curricular areas are interrelated to music.</p> <p>Compare and contrast terms</p>	<p>Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music.</p> <p>Make connections with other disciplines as they relate to music.</p> <p>Illustrate ways in which the subject matter of other curricular areas are interrelated to music.</p>	<p>Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music.</p> <p>Make connections with other disciplines as they relate to music.</p> <p>Illustrate ways in which the principles and subject matter of other curricular areas are interrelated to music.</p> <p>Compare and contrast terms common between the arts and other areas.</p>

	<p>common between the arts and other areas. Compare and contrast artistic themes across cultures, history and multiple media.</p>	<p>Compare and contrast terms common between the arts and other areas. Compare and contrast artistic themes across cultures, history and multiple media.</p>	<p>Compare and contrast artistic themes across cultures, history and multiple media.</p>
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<p>Goal 9 - Students will understand the relationship of music to diverse cultures in other times and places.</p>	
<p>Enduring Understandings: People communicate about their culture through music. Changes in history cause changes in music. Music as a form of expression becomes part of the history and</p>	<p>Essential Questions: To what extent do musicians influence society? To what extent does society influence musicians? Under what conditions should music be preserved to accurately insure the composer's</p>

<p>culture. Cultures utilize their natural resources to produce music. A culture’s music reflects its values.</p>		<p>intentions? To what extent does music play a role in culture? To what extent does music influence social change? On what basis can music be compared and contrasted? To what extent does music affect the world community? How can music be used to reflect the similarities and differences among cultures?</p>	
Standard	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
<p><i>At the end of 6th grade students will be able to:</i> Demonstrate their understanding music in relation to diverse cultures, times and places.</p>	<p>Listen to music from various periods and diverse cultures by genre or style. Participate in authentic or simplified variations of the dances from diverse cultures. Using the Get America Singing Curriculum, children will experience an in-depth study of music in the American cultures.</p>	<p>Listen to music from various periods and diverse cultures by genre or style. Participate in authentic or simplified variations of the dances from diverse cultures. Using the Get America Singing Curriculum, children will experience an in-depth study of music in the American cultures.</p>	<p>Identify and describe the roles of musicians in various historical periods, cultures, genre and styles. Listen to music from various periods and diverse cultures by genre or style. Describe how elements of music are used in various historical periods, cultures, genres and styles. Identify sources of American music genres; trace the evolution of those genres and well known musicians associated with them. (9-12 Culture Cycle: Baroque, Modern, Contemporary).</p>

Musical Milestones, Sequences & Learning Outcomes

“Curriculum is the interaction of teachers and students in authentic and meaningful experiences which are acknowledged as important to both of them” - Frank Abrahams, Westminster Choir College of Rider University, Princeton, NJ

The following is designed as an overview of musical milestones, sequences and learning outcomes for the Montessori Music Curriculum.

	Ages 5-7(k/1) Instructional Activities	Ages 7-9 (2/3) Indicators	Ages 9-12 (4/5/6) Indicators
Melodic Literacy	High & low 2-3 line staff	Treble clef notes reading.	Treble & bass notes reading.
Melodic Writing	Drawing the treble clef. Placing, and later notating, note heads ON a line or in the space UNDER or ABOVE the line.	Previous+ Notating notes on a five line staff.	Previous + Copying melodic patterns. Hand written compositions.
Instrumental	All previous percussion + metals (triangle, finger cymbals, cymbal, agogo bells, cowbell) Wood: claves, woodblock, long blue rhythm sticks Scrapers: quiro Skins: tom-toms, bongo Orff: small groups	All previous + Recorder program	All previous+ Piano
Orff Skill Progression	Drone & broken drone (singing bass line)	All previous + Crossover drone to the beat Crossover drone with rhythm Reading short melodic phrases and playing on the instruments Sticking (right/left hand) C scale	All previous+ Self study and/or teacher led work on instruments practicing bass lines long melodic lines, short repeated melodic phrases.
Computer software: Groovy	Groovy Shapes	Groovy Jungle	Lunch time access! Groovy City Sibelius Software
Performance opportunities and expectations.	Winter Concert with children on risers. Program include multi-cultural winter songs, dance, instrumental play. Short skits by 2-3 classroom, recorder play. Parents sit as an audience.		Talent Show & Spring Musical Full student participation in all areas of production.

	Children are expected to fully participate. If unable, they may sit with their teacher during the program and move to the performance area when ready.		
Rhythm	Reading duple meter rhythm patterns that include quarter notes, quarter rests, eighth notes, triplets, sixteenth notes, half notes, half rests, whole notes and whole rests. Exposure to triple meter through call and response. All notes have note heads. Rhythm patterns can be upside-down! Syllabic rhythm introduced.	Reading all previous rhythms+ Dotted quarter & dotted half notes. Eighth rests, 16 th rests, syncopation. Intro to reading in triple. Show "time sign". Introduce meter. Expand on syllabic rhythm.	All previous work+ Taking words to rhythm in preparation for composition. Explore complex meters (12/8, 5/4, 2/2).
Rhythmic Writing	Notation of notes (anatomy of a note).	Aural notation of duple meter rhythm patterns.	Aural notation of triple & duple rhythm patterns.
Steady Beat	Children approaching or have obtained rhythm/beat competence. Beat Competence is the ability to move, play or sing to the beat of a song that is either audibly present or through audiation.	Children who have reached BC will be able to perform the macro and micro beat simultaneously either through their bodies or with the support of an instrument. Both heard or audiated.	
Singing (tune-fullness)			
Aptitude	Stabilizing <i>Primary Measures of Music Audiation</i>	Small fluctuations <i>Intermediate or Primary Measures of Music Audiation</i>	By 9 aptitude is stabilized. <i>Musical Aptitude Profile</i>

DAP <i>(Developmentally appropriate practice)</i> See attachment	Support musical achievement		
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Music Aptitude: inner, potential for learning music...”Inner possibilities”- not observable but can be measured.

Musical Achievement: outward presentation of skills, abilities and knowledge....” outer actuality”can be measured through observation

Audition is musical thought

Hearing is physical, receiving frequencies.

Developmental Types and Stages of Prep Auditation

Stage	Age/ description	Stage name	Child	teacher
1	ACCULTURATION Birth to age 2-4	Absorption.	Listening, aurally collects music in the environment.	Only 2 beat rhythm patterns. Only stepwise legato tonal patterns Sing, chant, tp, rp,
2	Engages in music without	Random Response.	Moves & babbles in response	prerecorded music, no words necessary, diversity of

	conscious thought.		to music—babble and movement may not relate tonally or rhythmically to the music presented in the environment-not musical responses.	tonality & meter. No transpositions of song—keep in consistent key, tempo & rhythm. Changes will lead to confusion. Use vocal inflection a lot! This will not confuse. Pre-recorded music needs consistent tempo & lots of dynamic & timbre contrast. Differentiate between random action and random response!
3		Purposeful Response.	Respond to music in unpredictable ways-children are exploring their singing voices. Children’s singing voices happen between D and A above middle C. Below D results in speaking-voice singing. Children are interested in doing what they are doing— not imitating you!	Evoke the response. Encourage group to sing on their own. Expose to tonal and rhythm patterns. They can respond any way that they want! Imitate the child’s response. Songs and chants 1 st , patterns 2 nd
4	IMITATION Ages 2/3-4/5 Consciously engages most likely in music presented in the environment.	Shedding egocentricity.	Starts to recognize the sounds/movement that he/she is making may not match the sounds in the environment. May notice a quizzical look on their face. “Auditation Stare.”	4 beat rhythm pattern & arpeggiated tonal patterns, cadential patterns. Not legato, more space between the notes.

5		Breaking the code.	Imitates sounds (tonal and rhythmic) and movement of the music around him/her. Make become more precise—especially with tonal/rhythm patterns extracted from known songs.	Have students imitate 3 note tonic and dominant patterns. NOT YET BMC- even perfect imitation is shallow and fleeting!
6	Assimilation. 3/4-5/6 Consciously engaged in his/her own music making to the music in the environment	Introspection.	Self-observation and reporting of conscious inner thoughts, desires and sensations. It is a conscious mental and usually purposive process relaying on thinking/reasoning/examination of one's own thoughts and feelings. Music- recognizes the challenge of singing, breathing, muscular movement.	Can not teach this stage- child becomes critical of self--- difference of what was performed and what was meant to be performed! Continuously move—not rhythmic Movement triggers breathing and breathing triggers movement. No moment of music can stand alone. It needs what comes before and after it to make sense. This confusion is a necessary step to becoming artistically independent.
BEGIN FORMAL INSTRUCTION				
7		Coordination.	Aligns singing, speaking breathing, muscular movements to music.	Work towards imperfect audiation—not perfect imitation. Why imperfect---at this level this is always room for improvement because the musician is constantly checking the work as it is being presented.

Developmental Types and Stages of Prep Auditation

Stage	Age/ description	Stage name	Child	Teacher
1	ACCULTURATION	Absorption.	Listening, aurally collects	Only 2 beat rhythm patterns.

	Birth to age 2-4		music in the environment.	Only stepwise legato tonal patterns Sing, chant, tp, rp, prerecorded music, no words necessary, diversity of tonality & meter.
2	Engages in music without conscious thought.	Random Response.	Moves & babbles in response to music—babble and movement may not relate tonally or rhythmically to the music presented in the environment-not musical responses.	No transpositions of song—keep in consistent key, tempo & rhythm. Changes will lead to confusion. Use vocal inflection a lot! This will not confuse. Pre-recorded music needs consistent tempo & lots of dynamic & timbre contrast. Differentiate between random action and random response!
3		Purposeful Response.	Respond to music in unpredictable ways-children are exploring their singing voices. Children’s singing voices happen between D and A above middle C. Below D results in speaking-voice singing. Children are interested in doing what they are doing—not imitating you!	Evoke the response. Encourage group to sing on their own. Expose to tonal and rhythm patterns. They can respond any way that they want! Imitate the child’s response. Songs and chants 1 st , patterns 2 nd .
4	IMITATION Ages 2/3-4/5 Consciously engages most likely in music presented in the environment.	Shedding egocentricity.	Starts to recognize the sounds/movement that he/she is making may not match the sounds in the environment. May notice a quizzical look on their face. “Auditation Stare.”	4 beat rhythm pattern & arpeggioed tonal patterns, cadential patterns. Not legato, more space between the notes.

5		Breaking the code.	Imitates sounds (tonal and rhythmic) and movement of the music around him/her. Make become more precise—especially with tonal/rhythm patterns extracted from known songs.	Have students imitate 3 note tonic and dominant patterns. NOT YET BMC- even perfect imitation is shallow and fleeting!
6	Assimilation. 3/4-5/6 Consciously engaged in his/her own music making to the music in the environment.	Introspection.	Self-observation and reporting of conscious inner thoughts, desires and sensations. It is a conscious mental and usually purposive process relaying on thinking/reasoning/examination of one's own thoughts and feelings. Music- recognizes the challenge of singing, breathing, muscular movement.	Cannot teach this stage- child becomes critical of self--- difference of what was performed and what was meant to be performed! Continuously move—not rhythmic. Movement triggers breathing and breathing triggers movement. No moment of music can stand alone. It needs what comes before and after it to make sense. This confusion is a necessary step to becoming artistically independent.
BEGIN FORMAL INSTRUCTION				
7		Coordination	Aligns singing, speaking breathing, muscular movements to music.	Work towards imperfect audiation—not perfect imitation. Why imperfect--- at this level this is always room for improvement because the musician is constantly checking the work as it is being presented.

Get America Singing Multi-Year Cycle Sussex Montessori School

	1	2	3
September	School Song (4-6 learn countermelody) Shalom Haverim	School Song (4-6 learn countermelody) Getting to Know You	School Song (4-6 learn countermelody) Shana Tova

	If I Had A Hammer	Havah Nagilah	It's A Small World
October	Do-Re-Mi	Blue Skies	O, What a Beautiful Morning
November	Green, Green Grass of Home	Take Me Home Country Roads	Simple Gifts
December	What a Wonderful World Kum ba yah	He's Got the Whole World in His Hands Let There Be Peace on Earth	Dona Nobis Pacem
January	Auld Lang Syne Rock Around the Clock	All Through the Night I've Been Working on the Railroad	We Shall Overcome PRE/IT: Jimmy Crack Corn & Yankee Doodle K-1: My Country Tis of Thee 2-3: America, the Beautiful 4-6: The Star-Spangled Banner
February	My Favorite Things When the Saints Go Marching In	Follow the Drinking Gourd	Peace Like a River
March	Erie Canal Sakura	Music Alone Shall Live	I Got Rhythm Take Me Out to the Ballgame
April	Zip -a-doo-dah My Bonnie Lies Over the Ocean	Over the Rainbow Jamaica Farewell	Inch By Inch Des Colores
May	She'll Be Coming Around the Mountain Guantanamera	Make New Friends Home on the Range	Supercalifragalistic... I Love the Mountains

Sussex Montessori School

Music Curriculum

K-3rd Grade

**Sample Music Curriculum Scope and Sequence
Kindergarten -3rd Music**

Unit Order	Learning Targets	Theme/Big Idea/Concept	Enduring Understandings and/or Essential Questions
<p>Each Music Class To include: Experience with instruments, primarily percussives. Movement. Singing. Notation. Music appreciation.</p>			
<p>September Regular practice with unpitched percussive instruments in music class.</p>	<p><u>Introduce</u> 2.1 Imitate rhythmic and melodic patterns on pitched and unpitched instruments. 2.2 Perform on pitched and unpitched instruments in rhythm while applying a steady beat.</p>	<p>Practice with instruments. Rhythm. Melody.</p>	<p>When does playing an instrument move from mere repetition or imitation to creative and artful performance? To become a skilled performer requires persistence.</p>
<p>September Regular singing with emphasis on high/low and following hand signals to go up and down with notes. In the classroom: Sound cylinders.</p>	<p><u>Introduce</u> 1.1 Imitate melodic patterns.</p>	<p>Singing. Sounds. Sound matching.</p>	<p>A voice is a tool which when used according to the rules apart from the rules can move others' emotions and/or communicate meaning</p>

<p>September Proper posture when singing. Proper use of percussive instruments.</p>	<p><u>Introduce</u> 2.6 Perform with proper posture and breathing. 2.7 Perform with proper instrument technique.</p>	<p>Presentation and performance skills.</p>	<p>Different instruments require different physical skill sets.</p>
<p>September/October Singing the scale and copying a tune.</p>	<p><u>Introduce</u> 1.2 Sing on pitch within the appropriate singing range.</p>	<p>Singing.</p>	<p>A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.</p>
<p>September and on-going Direct instruction on how to sit/stand to sing for best results then practice of same.</p>	<p><u>Introduce</u> 1.4 Sing demonstrating proper posture and breathing.</p>	<p>Poster. Proper care of the "tool" of the voice.</p>	<p>To become a skilled performer requires persistence.</p>
<p>September and on-going Folk tunes, international songs, spirituals, etc. as a regular part of music class.</p>	<p><u>Introduce</u> 1.14 Sing a repertoire of songs representing different genres, styles and languages.</p>	<p>Music genres.</p>	<p>A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.</p>
<p>September and on-going Use movement in the class to react to tempo in the music, to show rhythm in music, and to express joy due to or a connection with music.</p>	<p><u>Introduce</u> 6.1 Express changes and contrasts in music through movement.</p>	<p>Movement.</p>	<p>Listening is an active endeavor. Audience participation and reaction are an integral part of the performance</p>

<p>September and on-going Music appreciation lessons including genres and instrumentation. In the classroom, exposure to the music of the continents, countries, and cultures studied.</p>	<p><u>Introduce</u> 7.1 Express personal preferences for specific musical styles 8.5 Compare and contrast artistic themes across cultures, history and multiple media. 9.2 Listen to music from various periods and diverse cultures by genre or style.</p>	<p>Music appreciation.</p>	<p>Music is a world language. People communicate about their culture through music. The more one knows about music the more opportunities one has to connect with the meaning.</p>
<p>Regularly in music class: Solo singing, rhythm, or melody opportunities in music class WORK assembly presentations.</p>	<p><u>Introduce</u> 2.9 Perform an independent part in an ensemble setting.</p>	<p>Performance skills.</p>	<p>To become a skilled performer requires persistence.</p>
<p>Throughout the year Following introductions to new genres or to specific pieces and following performances, debriefing conversations to enhance children’s internalization of their musical tastes and an appreciation for good performances. As new genres and pieces are introduced, “What does this make you think of?” “How does this make you feel?”</p>	<p><u>Introduce</u> 7.2 Identify ways for evaluating compositions and performances. 7.4 Discuss and evaluate the relationship between music and human emotions.</p>	<p>Music appreciation. Connections.</p>	<p>When is sound considered music? The more one knows about music, the more opportunities one has to connect with the meaning.</p>
<p>October – May Dance/movement class at the Baby Grand through which children will be exposed to a further variety of classical and multi-cultural music as they connect music and dance.</p>	<p><u>Introduce</u> 7.1 Express personal preferences for specific musical styles 8.2 Make connections with other disciplines as they relate to music. 8.3 Illustrate ways in which the principles and subject matter of other curricular areas are</p>	<p>Music appreciation. Connections.</p>	<p>Music is art. It allows a human being to integrate many techniques and use them to create emotion. Music has aesthetic, kinesthetic, and affective characteristics. The more one knows about music the more</p>

In art class, have music playing in the background; have children choose a color or design to represent a piece of music.	interrelated to music. 8.4 Compare and contrast terms common between the arts and other curricular areas (e.g., texture, color, form).		opportunities one has to connect with the meaning.
October Keeping the beat by clapping or through rhythm sticks.	<u>Introduce</u> 2.3 Perform rhythm accompaniments by ear.	Rhythm. Developing the musical ear.	How conscious and deliberate is the process of creating good music?
October Use rhythm sticks to keep a beat while singing. In the classroom: Rhythm games as enticers to meetings.	<u>Introduce</u> 1.3 Sing on pitch in rhythm while applying a steady beat.	Singing. Rhythm.	A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.
October Improvise with percussive instruments.	<u>Introduce</u> 3.1 Improvise rhythmically with voice or instrument.	Developing a musical ear.	Improvising as an individual allows complete creative freedom of expression.
November History/uses of call and response songs "Jambo" (Ella Jenkins).	<u>Introduce</u> 1.7 Sing call and response.	Call and response songs.	A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.
November half notes – "ta." Keep the beat.	<u>Introduce</u> 5.1 Identify and define standard notation symbols. 5.2 Read rhythmic notation.	Notation. Rhythmic notation.	Why learn to read and notate music? Why not?
December Concept of the scale – do to do.	<u>Introduce</u> 5.1 Identify and define standard notation	Notation.	Why learn to read and notate music? Why not?

	symbols.		
December Mouth and tongue exercises.	<u>Introduce</u> 1.5 Sing demonstrating proper vocal technique.	Proper care of the “tool” of the voice.	To become a skilled performer requires persistence.
December Practice songs for winter concert – focus on phrasing, dynamics and interpretation. Proper posture when standing to perform a concert. Following the conductor in preparation for the winter concert Especially practice starts and stops. The roles of the performers and listeners at the winter concert. Recognition of composers of the pieces performed.	<u>Introduce</u> 1.6 Sing expressively utilizing dynamics and phrasing. 1.9 Sing in groups in response to gestures of a conductor. 1.15 Sing expressively with phrasing, dynamics and stylistic interpretation. 1.17 Sing a repertoire of choral literature with expression and technical accuracy including songs performed from memory. 2.6 Perform with proper posture and breathing. 2.7 Perform with proper instrument technique. 2.8 Perform in groups in response to gestures of a conductor. 2.10 Perform music representing diverse genres and styles. 2.11 Perform in groups with blend and balance. 8.1 Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music.	Expressive singing. Performance. Memorization of musical repertoire. Presentation and performance skills. Following a conductor. The voice as an instrument. Performance etiquette	A voice is a tool which, when used according to the rules and apart from the rules, can move others’ emotions and/or communicate meaning. To become a skilled performer requires persistence. Different instruments require different physical skill sets. In order to engage in an ensemble, you must be both a performer and a listener with the ability to react. Music is one form of artistic expression. Audience participation and reaction are an integral part of the performance.

January "Twinkle, Twinkle" variations.	<u>Introduce</u> 3.8 Improvise melodies over given rhythm and tonal context.	Developing a musical ear.	Improvising as an individual allows complete creative freedom of expression.
January Enunciation when singing.	<u>Introduce</u> 1.5 Sing demonstrating proper vocal technique.	Proper care of the "tool" of the voice.	To become a skilled performer requires persistence.
January quarter notes – "ti ti." The notes and symbols on the staff.	<u>Introduce</u> 5.1 Identify and define standard notation symbols. 5.5 Notate symbols and terms for meter and rhythm.	Notation. The staff.	Why learn to read and notate music? Why not?
February Following a rhythm via clapping or with sticks.	<u>Introduce</u> 5.1 Identify and define standard notation symbols.	Notation.	Why learn to read and notate music? Why not?
February Proper posture and hand position when using a metalophone.	<u>Introduce</u> 2.6 Perform with proper posture and breathing. 2.7 Perform with proper instrument technique.	Presentation and performance skills.	Different instruments require different physical skill sets.
February Regular practice with the metallophone in music class. In the classroom: Montessori bells.	<u>Introduce</u> 2.1 Imitate rhythmic and melodic patterns on pitched and unpitched instruments. 2.2 Perform on pitched and unpitched instruments in rhythm while applying a steady beat.	Practice with instruments. Rhythm.	When does playing an instrument move from mere repetition or imitation to creative and artful performance? To become a skilled performer requires persistence.

<p>March Experiment with the metallophone – attempts to follow a melody.</p>	<p><u>Introduce</u> 2.5 Perform melodies by ear using a melodic instrument.</p>	<p>Melody. Developing a musical ear. Playing an instrument.</p>	<p>How conscious and deliberate is the process of creating good music?</p>
<p>March Improvise with the metallophone. In the classroom: improvise with the Montessori bells.</p>	<p><u>Introduce</u> 3.1 Improvise rhythmically with voice or on instrument.</p>	<p>Developing a musical ear.</p>	<p>Improvising as an individual allows complete creative freedom of expression.</p>
<p>March Repeated sound/keeping the beat in singing.</p>	<p><u>Introduce</u> 1.8 Singing ostinati with songs.</p>	<p>Rhythm/beat.</p>	<p>A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.</p>
<p>March Rests – “sh.”</p>	<p><u>Introduce</u> 5.1 Identify and define standard notation symbols.</p>	<p>Notation.</p>	<p>Why learn to read and notate music? Why not?</p>
<p>April Following a rhythm via clapping or with sticks; no sound at rests.</p>	<p><u>Introduce</u> 5.1 Identify and define standard notation symbols.</p>	<p>Notation.</p>	<p>Why learn to read and notate music? Why not?</p>
<p>April Following the notes on a staff How composers write and musicians read notes on a staff How composers write and musicians read notes on a staff.</p>	<p><u>Introduce</u> 5.3 Read melodic notation. 5.4 Read single line of an instrumental / vocal part. 5.9 Read unfamiliar music with tonal and rhythmic accuracy.</p>	<p>The staff. Composing and reading music.</p>	<p>Why learn to read and notate music? Why not? Written music is a language that has symbols and rules that enable a musician or performer to maintain accurate communication over time and distance.</p>

<p>April Using simple notation materials, and the metallophone, “write” a two-measure piece and play it in the class.</p>	<p><u>Introduce</u> 4.1 Compose short songs and instrumental pieces.</p>	<p>Notation. Composition.</p>	<p>The combinations of tone, texture, design, timbre, rhythm and theme are limited only by How can I make a tune or piece my own?</p>
<p>May Practice songs for end-of-year– focus on phrasing, dynamics and interpretation. Proper posture when standing to perform a concert. Following the conductor for the performance Especially practice starts and stops. The roles of the performers and listeners at the spring concert. Recognition of composers of the pieces performed.</p>	<p><u>Introduce</u> 1.6 Sing expressively utilizing dynamics and phrasing, focus on phrasing, dynamics and interpretation. 2.6 Perform with proper posture and breathing. 2.7 Perform with proper instrument technique. 2.8 Perform in groups in response to gestures of a conductor. 2.10 Perform music representing diverse genres. 2.11 Perform in groups with blend and balance. 8.1 Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music.</p>	<p>Expressive singing. Performance etiquette. Memorization of musical repertoire.</p>	<p>A voice is a tool which, when used according to the rules and apart from the rules, can move others’ emotions and/or communicate meaning. To become a skilled performer requires persistence. Different instruments require different physical skill sets. In order to engage in an ensemble, you must be both a performer and a listener with the ability to react. Music is one form of artistic expression. Audience participation and reaction are an integral part of the performance.</p>
<p>May Show symbols for flats, sharps and natural notes Show time signatures, symbols for crescendo and decrescendo, and for staccato.</p>	<p><u>Introduce</u> 5.6 Notate symbols for pitch. 5.7 Notate symbols and terms referring to dynamics, tempo and articulation.</p>	<p>Notation symbols.</p>	<p>Why learn to read and notate music? Why not?</p>

Sussex Montessori School

Music Curriculum

4th- 6th Grade

Sample Music Curriculum Scope and Sequence
Grade 4th – 6th Music

Unit Order	Learning Targets	Theme/Big Idea/Concept	Enduring Understandings / Essential Questions
<p>Each Music Class To include: Experience with instruments. Recorder Karate. Movement. Singing. Notation. Music appreciation.</p> <p>On-going Through regular singing practice imitating melodic patterns. Add to the repertoire of songs children know, paying special attention to traditional American tunes, folk songs, and patriotic songs, the songs “one ought to know.” Correctly imitate the pitch of a teacher, a recording, or an instrument. Use percussive to keep a beat while singing. Sit/stand to sing for best results. Follow hand gestures for rest, ready, and “go” postures. Lead mouth, tongue or vocal warm-up exercises before singing in the classroom. Enunciation when singing.</p>	<p>1.1 Imitate melodic patterns. 1.2 Sing on pitch within the appropriate singing range. 1.3 Sing on pitch in rhythm while applying a steady beat. 1.4 Sing demonstrating proper posture and breathing. 1.5 Sing demonstrating proper vocal technique. PLE: Extend</p>	<p>Singing. Sounds. Sound matching. Rhythm. Posture. Proper care of the “tool” of the voice. Communication skills.</p>	<p>A voice is a tool which, when used according to the rules and apart from the rules, can move others’ emotions and/or communicate meaning. To become a skilled performer requires persistence.</p>

Daily singing in the classroom.			
September and on-going Folk tunes, traditional American songs, international songs, spirituals, etc. as a regular part of music class.	1.14 Sing a repertoire of songs representing different genres, styles and languages. PLE: Develop	Music genres.	A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.
September and On-going Regular work with unpitched percussive instruments in music class. Recorder Karate. Regular practice with the metallophone and xylophone. Opportunities to practice with the floor xylophone in the classroom. Keep the beat by clapping or through the use of percussive instruments. Practice proper fingering of the recorder and play tunes by ear. Learn melodies on the xylophone. Employ proper posture when singing. Employ rest, ready, and singing positions. Proper posture and hand position when using a xylophone. Proper fingering when playing the recorder. Use proper mallet handling and use both hands.	2.1 Imitate rhythmic and melodic patterns on pitched and unpitched instruments. 2.2 Perform on pitched and unpitched instruments in rhythm while applying a steady beat. 2.3 Perform rhythm accompaniments by ear. PLE: Extend 2.5 Perform melodies by ear using a melodic instrument. PLE: Grade 4/5: Develop; Grade 6: Proficient 2.6 Perform with proper posture and breathing. PLE: Develop	Practice with instruments. Playing an instrument. Rhythm. Melody. Developing the musical ear.	When does playing an instrument move from mere repetition or imitation to creative and artful performance? To become a skilled performer requires persistence. How conscious and deliberate is the process of creating good music? Different instruments require different physical skill sets.
September and on-going Employ proper use of all percussive instruments. Properly finger and handle the recorder	2.7 Perform with proper instrument technique. 2.9 Perform an independent part in an ensemble setting.	Presentation and performance skills.	Different instruments require different physical skill sets. To become a skilled performer requires persistence.

Solo singing, rhythm, or melody opportunities in music class. WORK assembly presentations.	PLE: Develop		
September and on-going Improvise with percussive instruments and the xylophone In the classroom: experiment using the xylophone	3.1 Improvise rhythmically with voice or on instrument. PLE: Grades 4/5: Develop, Grade 6: Proficient	Developing a musical ear.	Improvising as an individual allows complete creative freedom of expression.
September and on-going; Add to one's notation ken; use notation materials to create rhythms and melodic measures to be played with unpitched and pitched instruments.	4.3 Utilize standard written notation in composition of short songs. PLE: Grades 4/5: Develop, Grade 6: Proficient	Music notation. Composition.	How can I make a tune or piece my own?
September and on-going Regularly practice the rhythmic and melodic notation learned through "composing" with notation materials and playing given, written rhythms and simple melodies using percussives and or metallophones, xylophones, or the recorder. Rhythmic notation – read and keep a beat with percussives, clapping, tapping, or another means. Review and practice the notes of the scale Practice playing the scale using the metallophone, xylophone, or recorder. Practice reading and playing given short pieces on the metallophone, xylophone,	5.8 Read an instrumental or vocal score. PLE: Grade 4: Introduce; Grades 5/6: Develop 5.1 Identify and define standard notation symbols. 5.2 Read rhythmic notation. 5.3 Read melodic notation. 5.4 Read a single line of an instrumental or vocal part. PLE: Grades 4/5: Develop; Grade 6: Proficient	Notation. Instrumentation. The staff. Composing and reading music.	Why learn to read and notate music? Why not? Written music is a language that has symbols and rules that enable a musician or performer to maintain accurate communication over time and distance.

or recorder.			
September and on-going Practice reading and playing given short pieces on the metallophone, xylophone or recorder.	5.9 Read unfamiliar music with tonal and rhythmic accuracy. PLE: Develop	Composing and reading music.	Written music is a language that has symbols and rules that enable a musician or performer to maintain accurate communication over time and distance. Why learn to read and notate music? Why not?
September and on-going Use movement in the class to react to tempo in the music, to show rhythm in music, and to express joy due to or a connection with music.	6.1 Express changes and contrasts in music through movement. PLE: Extend	Movement.	Listening is an active endeavor. Audience participation and reaction are an integral part of the performance.
September and on-going Participate in group discussions about music, tastes, etc.; use appropriate musical terminology and nomenclature. Participate in group discussions about compositions, performances, etc. giving one's opinions and linking those to one's musical knowledge; use appropriate musical terminology. Use correct nomenclature and terminology whenever possible to describe one's musical experiences. As new genres and pieces are introduced, "What does this make you think of?" "How does this make you feel?"	7.3 Explain personal music preferences using appropriate terminology. 7.4 Discuss and evaluate the relationship between music and human emotions. PLE: Develop 7.1 Express personal preferences for specific musical styles. 7.2 Identify ways for evaluating compositions and performances. PLE: Extend	Music appreciation. Musical terminology. Communication skills. Nomenclature. Terminology.	The more one knows about music the more opportunities one has to connect with the meaning. When is sound considered music?
September and on-going Musicians and all performers make mistakes. It is important to learn from	7.7 Critically evaluate one's own musical creations. 7.8 Critically evaluate the	Intra- and Interpersonal intelligence.	The process of evaluation is both subjective and objective.

<p>the mistakes one makes. Playing with a group should be a pleasure and a joy and group members should support each others' musical growth.</p>	<p>compositions, arrangements, and improvisations of others by applying specific criteria appropriate for the style of the music and other constructive suggestions for improvement. PLE: Develop</p>		
<p>Develop September and on-going Musical nomenclature and etymological connections. Music appreciation lessons including genres and instrumentation. In the classroom, exposure to the music of the continents, countries, and cultures studied Fundamental needs of people (artistic expressions).</p>	<p>8.4 Compare and contrast terms common between the arts and other curricular areas (e.g., texture, color, form). 8.5 Compare and contrast artistic themes across cultures, history and multiple media. PLE: Develop</p>	<p>Musical Nomenclature. Connections.</p>	<p>Music has aesthetic, kinesthetic, and affective characteristics. Music is a world language.</p>
<p>September and on-going As new pieces and genres are introduced, discuss the context in which the pieces were composed. Music appreciation lessons including genres and instrumentation. In the classroom, exposure to the music of the continents, countries, and cultures studied. As new pieces and genres are introduced, discuss the context in which the pieces were composed.</p>	<p>9.1 Identify and describe the roles of musicians in various historical periods, cultures, genres, and styles. 9.2 Listen to music from various periods and diverse cultures by genre or style. 9.3 Describe how elements of music are used in various historical periods, cultures, genres, and styles. 9.5 Classify and describe distinguishing characteristics of representative music genres and</p>	<p>Music appreciation.</p>	<p>Music as a form of expression becomes part of the history and culture. People communicate about their culture through music. To what extent does music play a role in culture?</p>

<p>As new pieces are introduced, discuss the significance or value of each piece.</p>	<p>styles from various cultures and historical periods. PLE: Develop 9.6 Identify and explain the characteristics that cause a musical work to be considered culturally, historically, and/or geographically significant. PLE: Grade 4: Introduce; Grades 5/6: Develop</p>		
<p>On-going Review genres and discuss the forms new pieces have (e.g., call and response, rondo, waltz, etc.). Actively listen and respond to a variety of genres as one gains musical knowledge and one's appreciation grows. Actively listen and respond to a variety of music as one gains musical knowledge and one's appreciation grows; what aspects of the music do you like or dislike and why? Do you like or dislike similar aspects of other pieces?</p>	<p>6.6 Express through verbal and non-verbal means various styles/ genres of music. 6.7 Identify the elements of music within a musical composition. 9.4 Identify sources of American music genres; trace the evolution of those genres and well-known musicians associated with them. PLE: Develop 6.4 Identify and describe basic music forms. PLE: Grades 4/5: Develop; Grade 6: Proficient</p>	<p>Music appreciation. Listening skills. Communication skills.</p>	<p>Knowledge of music provides more opportunities to connect with the meaning.</p>
<p>On-going Dance opportunities in music class, have music playing in the background; make an implicit connection to geography when hearing pieces from other lands, etc.</p>	<p>8.3 Illustrate ways in which the principles and subject matter of other curricular areas are interrelated to music. PLE: Develop</p>	<p>Connections.</p>	<p>Music is art. It allows a human being to integrate many techniques and use them to create emotion.</p>

Listen to Vivaldi's "Four Seasons," Holst's "The Planets" as connections to the curriculum can be made.			
October and on-going Learn melodic patterns on the recorder.	1.1 Imitate melodic patterns. PLE: Extend	Singing. Sounds. Sound matching.	A voice is a tool which when used according to the rules apart from the rules can move others' emotions and/or communicate meaning.
October Students will act as callers and responders. Students will attempt to create their own call and response song. Repeated sound/keeping the beat in singing. Improvise ostinati to songs in class?	1.7 Sing call and response. 1.8 Singing ostinati with songs. PLE: Extend	Call and response songs. Rhythm/beat.	A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.
October Sing partner songs with attention to staying on the proper tune and blending sounds.	1.11 Sing partner songs. PLE: Grade 4: Develop; Grade 5: Proficient; Grade 6: Develop	Listening skills. Singing. Following a conductor.	In order to engage in an ensemble, one must be both a performer and a listener with the ability to react.
October Use unpitched percussives or the voice to improvise ostinato to class pieces. Use sticks or a skin drum to respond improvisationally to a given melody.	3.2 Improvise ostinato accompaniments 3.5 Improvise rhythmic variations on given melodies. PLE: Grades 4/5: Develop; Grade 6: Proficient	Developing a musical ear.	Improvising as an individual allows complete creative freedom of expression.
October Review the parts of the orchestra and specific instruments. Experiment with an electronic keyboard – choose a melody and repeat it using a	4.5 Manipulate a variety of traditional, non- traditional and electronically produced sounds while creating or arranging. PLE: Develop	Music appreciation. The orchestra.	How essential is written music to the process of composition?

variety of sounds available on the keyboard.			
October Listen to strains of a variety of solo instruments and identify the instrument.	6.2 Identify and classify instruments according to family. PLE: Grade 4: Proficient; Grades 5/6: Extend	The orchestra. Music appreciation.	Listening is an active endeavor.
November "Gaudeamus Hodea" following the lead of the teacher	1.10 Sing rounds. PLE: Grade 4: Proficient; Grades 5/6: Extend 1.13 Sing in groups and blending vocal timbres PLE: Develop	Following the conductor. Rounds. Singing in a group.	To become a skilled performer requires persistence.
November Using the xylophone or metallophone, accompany the class singing a familiar tune. In the classroom: experiment independently with the xylophone.	2.4 Perform tonal accompaniments by ear. PLE: Grades 4/5: Develop; Grades 6: Proficient	Developing a musical ear. Music appreciation.	In order to engage in an ensemble, you must be both a performer and a listener with the ability to react.
November Attempt one's own melodic variation of a well-know piece on the xylophone, metallophone or recorder.	3.3 Improvise unaccompanied melodies. PLE: Grades 4/5: Develop; Grades 6: Proficient	Developing a musical ear.	Improvising as an individual allows complete creative freedom of expression.
November Aaron Copeland.	9.4 Identify sources of American music genres; trace the evolution of those genres and well-know musicians associate with them. PLE: Develop	Music appreciation.	Music as a form of expression becomes part of the history and culture.
December Adapt a tune one's self on the metallophone, xylophone, or recorder.	3.6 Improvise melodic variations. 3.8 Improvise melodies over given rhythm and tonal context.	Music appreciation. Developing a musical ear.	Improvising as an individual allows complete creative freedom of expression.

	PLE: Grades 4/5: Develop; Grades 6: Proficient		
December Gospel.	9.4 Identify sources of American music genres; trace the evolution of those genres and well-know musicians associate with them. PLE: Develop	Music appreciation.	Music as a form of expression becomes part of the history and culture.
December Following the conductor in preparation for the winter concert– students will take turns leading the group in practice sessions “Dona Nobis Pacem.” Practice songs for winter concert – focus on performance techniques. Practice songs for winter concert. Proper posture and countenance when standing to perform a concert. All songs to be sung with attention to good performance techniques and from memory. Enunciation when singing. Review the roles of the performers and listeners at the winter and spring concert. Follow the conductor for the performance resulting in smooth starts, exact stops, good time-keeping,	1.5 Sing demonstrating proper vocal technique. 1.6 Sing expressively utilizing dynamics and phrasing. 1.9 Sing in groups in response to gestures of a conductor. PLE: Extend 1.10 Sing rounds PLE: Grade 4: Proficient; Grades 4/5: Extend 1.13 Sing in groups and blending vocal timbres. 1.15 Sing expressively with phrasing, dynamics and stylistic interpretation. 1.17 Sing a repertoire of choral literature with expression & technical accuracy including songs performed from memory. 2.6 Perform with proper posture and breathing. 2.8 Perform in groups in response to	Following a conductor Rounds. Singing in a group. Expressive singing. Performance techniques. Communication skills. Proper care of the “tool” of the voice. Memorization of musical repertoire Following a conductor.	To become a skilled performer requires persistence. A voice is a tool which, when used according to the rules and apart from the rules, can move others’ emotions and/or communicate meaning. Different instruments require different physical skill sets. In order to engage in an ensemble, you must be both a performer and a listener the ability to react. Audience participation and reaction are an integral part of the performance. Music is one form of artistic expression.

<p>audible, articulate singing, and a joyful appearance.</p> <p>Solo (voice or instrument) in the performance.</p> <p>Pre-concert: what will make this a successful concert?</p> <p>Post-concert: How did we do? What will we do differently in the spring?</p>	<p>gestures of a conductor.</p> <p>2.9 Perform an independent part in an ensemble setting.</p> <p>2.10 Perform music representing diverse genres and styles.</p> <p>2.11 Perform in groups with blend and balance.</p> <p>2.12 Perform expressively with phrasing, dynamics, and stylistic interpretation.</p> <p>7.5 Develop and apply criteria for evaluating compositions and performances.</p> <p>8.1 Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music.</p> <p>PLE: Develop</p>		
<p>January</p> <p>Deconstruct a given piece of music to determine major or minor key.</p> <p>Attempt to duplicate minor key sounds using the metallophone, xylophone or recorder.</p> <p>Use the autoharp to accompany the class in singing given specific chords.</p>	<p>3.4 Improvise melodic embellishments on given melodies in various tonalities.</p> <p>3.7 Improvise melodies over basic chord progressions.</p> <p>PLE: Grades 4/5: Develop; Grade 6: Proficient</p>	<p>Developing a musical ear.</p> <p>Music appreciation.</p>	<p>Improvising as an individual allows complete creative freedom of expression.</p> <p>How much in music is technical skill and how much is “magic?”</p>
<p>January</p> <p>Compose and notate a short piece for the</p>	<p>4.1 Compose short songs and instrumental pieces.</p>	<p>Notation.</p> <p>Composition.</p>	<p>The combinations of tone, texture, design, timbre, rhythm and theme are limited</p>

class to play using the metalophone, xylophone, or recorder.	PLE: Grades 4/5: Develop; Grade 6: Proficient		only by How can I make a tune or piece my own?
January (Mozart's birth month) With the technology teacher, use computer and/or web-based tools used by composers to experiment with composition.	4.4 Utilize compositional technology. PLE: Develop	Music appreciation. Technology.	Compositions are written with a purpose that may be self-selected or imposed.
January Choose a performer, group, or genre to research; create a timeline of the subject's musical history; write a narrative describing the origins, influences, accomplishments, and importance in musical history; find samples of the subject's music to play for the class; present one's timeline to the class and tell about your subject's place in musical history.	8.2 Make connections with other disciplines as they relate to music. PLE: Develop	Music appreciation. Connections.	Music is art. It allows a human being to integrate many techniques and use them to create emotion.
February Listen to recordings of pieces sung in two- and three-parts; imitate the different parts; attempt to play a part with the recorder.	1.12 Sing music in 2 and 3 parts. PLE: Develop	Listening skills. Music appreciation.	In order to engage in an ensemble, one must be both a performer and a listener with the ability to react.
February Review rhythm types (Latin, African) and improvise melodies over a rhythm played on a percussive by a classmate.	3.10 Improvise melodies over given rhythm and harmonic context consistent to the style. PLE: Develop	Developing a musical ear. Music appreciation.	Improvising as an individual allows complete creative freedom of expression.
February Use rhythm notations to create a rhythm	5.7 Notate symbols and terms referring to dynamics, tempo and	The staff. Music notation.	Why learn to read and notate music? Why not?

<p>the class can produce together. Recognize and identify symbols for flats, sharps and natural notes. Recognize and identify time signatures, symbols for crescendo and decrescendo, and for staccato; practice crescendo and decrescendo while singing; how did these symbols develop.</p> <p>What is a clef? How can you tell which clef a piece of music is written in by looking at a piece of music? Listen to lines of music and attempt to discern what clef they are in.</p>	<p>articulation. PLE: Develop 5.5 Notate symbols and terms for meter and rhythm. 5.6 Notate symbols for pitch. PLE: Grades 4/5: Develop; Grade 6: Proficient 5.8 Read simple melodies in two more clefs. PLE: Grade 4: Introduce; Grades 5/6: Develop</p>	<p>Reading music.</p>	
<p>February Ragtime (Joplin).</p>	<p>9.4 Identify sources of American music genres; trace the evolution of those genres and well-know musicians associate with them. PLE: Develop</p>	<p>Music appreciation.</p>	<p>Music as a form of expression becomes part of the history and culture.</p>
<p>March Listen to The Kingston Trio, barbershop quartet or other group singing harmony. Attempt to duplicate harmonies with direction of the teacher.</p>	<p>3.9 Improvise basic harmonic accompaniment or bass line to a give melody. PLE: Grade 5: Introduce; Grade 6: Develop</p>	<p>Developing a musical ear.</p>	<p>Improvising as an individual allows complete creative freedom of expressions. Improvising as part of an ensemble allows freedom within guidelines.</p>
<p>March Listen to a selection of solo voices and identify each as soprano, alto, baritone, or bass.</p>	<p>6.3 Identify and classify voices by range and quality. PLE: Grade 4: Proficient; Grades 5/6: Extend</p>	<p>Music appreciation.</p>	<p>Knowledge of music provides more opportunities to connect with the meaning.</p>

Discern one's own voice with the help of the music teacher.			
March Review types of groups (trio – for voice or instruments, a cappella, etc.). Look for and describe repetition, canon, augmentation and other devices in compositions.	6.9 Identify and explain compositional devices and techniques used in a musical work. PLE: Grade 4: Introduce; Grades 5/6: Develop 6.5 Identify and describe common instrumental and vocal ensembles. PLE: Grades 4/5: Develop; Grade 6: Proficient	Music appreciation.	Knowledge of music provides more opportunities to connect with the meaning.
March Jazz (Parker).	9.4 Identify sources of American music genres; trace the evolution of those genres and well-known musicians associated with them. PLE: Develop	Music appreciation.	Music as a form of expression becomes part of the history and culture.
April Exposure to four part pieces.	1.16 Sing music in 4 parts with and without accompaniment. PLE: Develop	Singing. Music appreciation.	A voice is a tool which, when used according to the rules and apart from the rules, can move others' emotions and/or communicate meaning.
April Prepare for the Young People's Concert by listening to the pieces to be played and discerning melody and accompaniment.	2.4 Perform tonal accompaniments by ear. PLE: Grades 4/5: Develop; Grade 6: Proficient.	Developing a musical ear. Music appreciation.	In order to engage in an ensemble, you must be both a performer and a listener with the ability to react.
April Review a collection of sheet music noting the components of various types; what are the commonalities and what are the differences?	4.6 Organize the elements of music into compositions which are unified and varied. PLE: Develop	Music appreciation.	How essential is written music to the process of composition?

<p>April How composers write and musicians read notes on a staff. Show a variety of sheet music both from the Young People’s Concert and not to introduce the class to all the elements contained in a piece; note the differences and similarities in the presentation for each orchestral section and/or instrument.</p>	<p>5.8 Read an instrumental or vocal score. PLE: Grade 4: Introduce; Grades 5/6: Develop 5.4 Read a single line of an instrumental or vocal part. PLE: Grades 4/5: Develop; Grade 6: Proficient</p>	Composing and Reading music.	<p>Why learn to read and notate music? Why not? Written music is a language that has symbols and rules that enable a musician or performer to maintain accurate communication over time and distance.</p>
<p>April Describe the roles of the conductor/maestro and of the concertmaster/first violinist—how are they similar and how are they different? Review the proper comportment of audience members in preparation for Young People’s Concert. Recognition of composers of the pieces performed.</p>	<p>8.1 Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music. PLE: Develop 6.2 Identify and classify instruments according to family. PLE: Grade 4: Proficient; Grades 5/6: Extend</p>	<p>The orchestra. Music appreciation. Performance etiquette. Music appreciation. Communication skills.</p>	<p>Listening is an active endeavor. Music is one form of artistic expression. Audience participation and reaction are an integral part of the performance.</p>
<p>April Act as a critic for the Young People’s Concert; review the pieces and performances; rank the pieces by your estimation and defend your ranking.</p>	<p>7.6 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing. PLE: Develop</p>	Music appreciation.	<p>The more one knows about music, the more opportunities one has to connect with the meaning.</p>
<p>May Practice songs for end-of-year concert –</p>	<p>1.5 Sing demonstrating proper vocal technique.</p>	<p>Expressive singing. Communication skills</p>	<p>A voice is a tool which, when used according to the rules and apart from the</p>

<p>focus on performance techniques. All songs to be sung with attention to good performance techniques and from memory. Enunciation when singing. Proper posture and countenance when standing to perform a concert. Suggest and demonstrate a variation of one of the performance songs. Solo (voice or instrument) in the performance Review the roles of the performers and listeners at the winter and spring concert. Review the December concert coaching and make changes consistent with the suggestions made then. Review the concert afterwards: How did we do? What were the missed opportunities, if any?</p>	<p>1.6 Sing expressively utilizing dynamics and phrasing. PLE: Extend 1.15 Sing expressively with phrasing, dynamics and stylistic interpretation 1.17 Sing a repertoire of choral literature. with expression and technical accuracy including songs performed from memory. 2.6 Perform with proper posture and breathing. 2.9 Perform an independent part in an ensemble setting. 2.10 Perform music representing diverse genres and styles. 2.11 Perform in groups with blend and balance. 2.12 Perform expressively with phrasing, dynamics, and stylistic interpretation. 7.5 Develop and apply criteria for evaluating compositions and performances. 8.1 Identify, compare and contrast the roles of creators, performers and consumers in the production and presentation of the arts including music. PLE: Develop 2.13 Perform a repertoire of instrumental literature with</p>	<p>Performance skills. Proper care of the “tool” of the voice. Memorization of musical repertoire. Developing a musical ear. Music appreciation.</p>	<p>rules, can move others’ emotions and/or communicate meaning. To become a skilled performer requires persistence. Different instruments require different physical skill sets. In order to engage in an ensemble, you must be both a performer and a listener the ability to react. Arrangements are based on preexisting compositions. Audience participation and reaction are an integral part of the performance. Music is one form of artistic expression.</p>
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	<p>expression and technical accuracy on a pitched or unpitched instrument. PLE: Grade 6: Introduce 4.2 Arrange short songs and/or instrumental pieces. PLE: Grades 4/5: Develop; Grade 6: Proficient</p>		
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