Grade: 3 Subject: Music

The purpose of Music in the Third Grade is to: Provide students accessible, sequential, and robust music instruction in school. Students in our school district deserve the right to a music education and music-making which will provide them with a robust and active music life. According to the *Declaration on Equity in Music for City Students* written by The Symposium on Music in Schools at Yale University, an **active music life** means "creating, performing, and responding to music in a variety of settings. It is characterized by: Accessible, sequential, and robust music instruction in schools; Outside-of-school opportunities that provide services that schools do not provide; and informal music-making (at home, at places of worship, with family and friends, etc.)"

Though an active music life requires all three contexts, it is our responsibility as professionally certified music educators to ensure that students of the Seymour Public Schools have access to a sequential and robust music education at the primary level. We recognize that "access" does not simply refer to the existence of music opportunities at school, it means an ongoing commitment to strengthen and expand our existing music programs so that they become more robust and inclusionary.

Primary level general music offers every student the opportunity to participate in the artistic process of creating, performing, responding, and connecting to music. Through singing, movement, playing instruments and the use of technology students will acquire musical knowledge and skill, as well as an artistic outlet of expression, a method of interpersonal communication, and the ability to live a more robust active music life. Units will be spiraled in subsequent years to allow students to follow a logical sequence and explore music at a deeper level of understanding.   Units are run concurrently throughout the school year. By not segmenting units to specific timeframes, students receive an authentic musical experience; one piece of music literature will often be used to touch upon multiple if not all units in a particular grade level.

Unit 1 – Rhythm and Meter

Unit 2 – Melody/ Staff Notation

Unit 3 – Expression

Unit 4 - Harmony

Unit 5 - Form

UNIT 1- Rhythm and Meter

Subject: Grade: Time Frame: (# of weeks, etc)	**Music - Grade 3 - On Going - September - June**
CCSS Overarching Standards	● **Creating** 　○ Imagine 　○ Plan and Make 　○ Evaluate and Refine 　○ Present ● **Performing** 　○ Analyze 　○ Rehearse, Evaluate, and Refine 　○ Present ● **Responding** 　○ Evaluate ● **Connecting** 　○ Synthesize and relate knowledge and personal experiences to make music. 　○ Relate musical ideas and works with varied context to deepen understanding.
Enduring Understanding	● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.3 ● Musicians' creative choices are influenced by their expertise, context, and expressive intent. 2.1.3 ● Musician's evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 3.1.3 ● Musician's presentation of creative work is the culmination of a process of creation and communication. 3.2.3 ● Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.3 ● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. 5.1.3 ● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response. 6.1.3 ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. 9.1.3 ● Musicians connect their personal interest, experiences, ideas, and knowledge to creating, performing, and responding. 10.0.3 ● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. 11.0.3
Essential Questions	● How do musicians generate creative ideas? 1.1.3 ● How do musicians make creative decisions? 2.1.3 ● How do musicians improve the quality of their creative work? 3.1.3 ● When is creative work ready to share? 3.2.3

	● How does understanding the structure and context of musical works inform performance? 4.2.3 ● How do musicians improve the quality of their performance? 5.1.3 ● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? 6.1.3 ● How do we judge the quality of musical work(s) and performance(s)? 9.1.3 ● How do musicians make meaningful connections to creating, performing, and responding? 10.0.3 ● How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 11.0.3
Priority Standards	MU:Cr1.1.3 a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social). b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. MU:Cr2.1.3 a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas. MU:Cr3.1.3 a. Evaluate, refine, and document revisions to personal music ideas, applying teacher provided and collaboratively-developed criteria and feedback. MU:Cr3.2.3 Present the final version of personal created music to others, and describe connection to expressive intent. MU:Pr4.2.3 b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation. MU:Pr5.1.3 a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances. b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges. MU:Pr6.1.3 a. Perform music with expression and technical accuracy.

b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

MU:Re9.1.3 Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and

intent when creating, performing, and responding to music.

MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Performance Expectations **(Student outcomes: what will students will know/understand and be able to do)**	Students will be able to: ● Listen to, identify, notate, and perform rhythmic patterns (eg: even/uneven (dotted) rhythms) ● Identify by reading notation, and perform an upbeat ● Improvise rhythmic patterns in a variety of meters ● Listen and respond to a variety of meters. ● Create using rhythmic notation, and perform a rhythmic piece in a specified meter ● Conversationally decode rhythmic patterns

Strategies (examples)	Materials/Resources (examples)	Assessments (examples)
● Model using visual aids the comparison between different rhythmic patterns (eg: a dotted quarter and an eight note vs two quarter notes) ● Demonstrate reading and performing on singing/instruments different rhythmic patterns (eg: dotted quarter notes by using words like " 'tis of thee") ● Model a method of counting beats and identify the count given on an upbeat ● Model conducting patterns and other movements to feel and count meter ● Guide students to listen to music in various meters and cultivate discussion on how meter changes affect the music.	● Classroom instruments ● Dance or created movements (can be used to express a musical concept) ● "Be a conductor" and other music games ● Songs related to the concept taught ● Notation and other visuals ● Live/pre-recorded performances (can also be used to help identify the related concept) ● Vocabulary wall. ● Quaver Music ● Technology ● Conversational Solfege Levels 1 & 2 - John M. Feierabend	Summative Assessments ● Rhythm assessment, like a Food Opera Assessment ● Rubric Formative Assessments ● Music Journal ● Exit Ticket ● Self Assessment

UNIT 2- Melody/Staff Notation

Subject: Grade: Time Frame: (# of weeks, etc)	**Music - Grade 3 - On Going - September - June**
CCSS Overarching Standards	● **Creating** 　○ Imagine 　○ Plan and Make 　○ Evaluate and Refine ● **Performing** 　○ Select 　○ Analyze 　○ Rehearse, Evaluate, and Refine 　○ Present ● **Responding** 　○ Select 　○ Analyze ● **Connecting** 　○ Synthesize and relate knowledge and personal experiences to make music. 　○ Relate musical ideas and works with varied context to deepen understanding.
Enduring Understanding	● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.3 ● Musicians' creative choices are influenced by their expertise, context, and expressive intent. 2.1.3 ● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 3.1.3 ● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 4.1.3 ● Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.3 ● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. 5.1.3 ● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response. 6.1.3 ● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. 7.1.3 ● Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. 7.2.3 ● Musicians connect their personal interest, experiences, ideas, and knowledge to creating, performing, and responding. 10.0.3

	● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. 11.0.3
Essential Questions	● How do musicians generate creative ideas? 1.1.3 ● How do musicians make creative decisions? 2.1.3 ● How do musicians improve the quality of their creative work? 3.1.3 ● How do performers select repertoire? 4.1.3 ● How does understanding the structure and context of musical works inform performance? 4.2.3 ● How do musicians improve the quality of their performance? 5.1.3 ● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? 6.1.3 ● How do individuals choose music to experience? 7.1.3 ● How does understanding the structure and context of music inform a response? 7.2.3 ● How do musicians make meaningful connections to creating, performing, and responding? 10.0.3 ● How do the other arts, other disciplines, context, and daily life inform creating, performing, and responding to music? 11.0.3
Priority Standards	MU:Cr1.1.3 a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social). b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. MU:Cr2.1.3 b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas. MU:Cr3.1.3 a. Evaluate, refine, and document revisions to personal music ideas, applying teacher provided and collaboratively-developed criteria and feedback. MU:Pr4.1.3 Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context. MU:Pr4.2.3 a. Demonstrate understanding of the structure in music selected for performance. b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

	MU:Pr5.1.3
	a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
	b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
	MU:Pr6.1.3
	a. Perform music with expression and technical accuracy.
	b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
	MU:Re7.1.3 Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
	MU:Re7.2.3 Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and
	social).
	MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
	MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Performance Expectations **(Student outcomes: what will students will know/understand and be able to do)**	- Identify, perform, or improvise with voice/instruments melodic sequences using pitches eg. the do-, la-, and sol-pentatonic scales - Identify by listening and reading staff notation the tonal center of various melodies - Read and write using staff notation. - Using prior knowledge of rhythm and meter, compose and perform on recorder various melodies using G, A, B, C, and D - Aurally decode melodic patterns

Strategies (examples)	Materials/Resources (examples)	Assessments (examples)
- Create a visual of a staff to demonstrate orientation of pitches in steps/skips/repeats - Model solfeggio and Kodaly/Curwen handsigns to show melodic contour connections - Model the drawing of pitches on a staff - Use the saying "J, P, 6" to teach how to correctly draw a treble clef - Model fingerings on the recorder or other classroom instruments.	- Classroom instruments - Dance or created movements (can be used to express a musical concept) "Be a conductor" and other music games - Songs related to the concept taught - Visuals - Live/pre-recorded performances (can also be used to help identify the related concept) - Vocabulary wall. - Quaver Music - Technology - Read and write staff notation - Use software/websites to explore intervals and patterns on the staff - Use Kodaly/Curwen hand signs when singing pitch - Conversational Solfege Levels 1 & 2 - John M. Feierabend	<u>Summative Assessments</u> - Notation assessments (Read and/ or write) - Rubric - Self Assessment <u>Formative Assessments</u> - Music Journal - Exit Tickets

UNIT 3- Expression

Subject: Grade: Time Frame: (# of weeks, etc)	**Music - Grade 3 - On Going - September - June**
CCSS Overarching Standards	● **Creating** 　○ Imagine 　○ Plan and Make 　○ Evaluate and Refine 　○ Present ● **Performing** 　○ Select 　○ Analyze 　○ Interpret 　○ Rehearse, Evaluate, and Refine 　○ Present ● **Responding** 　○ Select 　○ Analyze 　○ Interpret 　○ Evaluate ● **Connecting** 　○ Synthesize and relate knowledge and personal experiences to make music. 　○ Relate musical ideas and works with varied context to deepen understanding.
Enduring Understanding	● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.3 ● Musicians' creative choices are influenced by their expertise, context, and expressive intent. 2.1.3 ● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 3.1.3 ● Musician's presentation of creative work is the culmination of a process of creation and communication. 3.2.3 ● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 4.1.3 ● Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.3 ● Performers make interpretive decisions based on their understanding of context and expressive intent. 4.3.3 ● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. 5.1.3 ● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response. 6.1.3 ● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. 7.1.3

	● Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. 7.2.3 ● Through their use of elements and structures of music, creators and performers provide clues to their expressive intent 8.1.3 ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. 9.1.3 ● Musicians connect their personal interest, experiences, ideas, and knowledge to creating, performing, and responding. 10.0.3 ● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. 11.0.3
Essential Questions	● How do musicians generate creative ideas? 1.1.3 ● How do musicians make creative decisions? 2.1.3 ● How do musicians improve the quality of their creative work? 3.1.3 ● When is creative work ready to share? 3.2.3 ● How do performers select repertoire? 4.1.3 ● How does understanding the structure and context of musical works inform performance? 4.2.3 ● How do performers interpret musical works? 4.3.3 ● How do musicians improve the quality of their performance? 5.1.3 ● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? 6.1.3 ● How do individuals choose music to experience? 7.1.3 ● How does understanding the structure and context of music inform a response? 7.2.3 ● How do we discern the musical creators' and performers' expressive intent? 8.1.3 ● How do we judge the quality of musical work(s) and performance(s)? 9.1.3 ● How do musicians make meaningful connections to creating, performing, and responding? 10.0.3 ● How do the other arts, other disciplines, context, and daily life inform creating, performing, and responding to music? 11.0.3
Priority Standards	MU:Cr1.1.3 b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. MU:Cr2.1.3 a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas. MU:Cr3.1.3

a. Evaluate, refine, and document revisions to personal music ideas, applying teacher provided and collaboratively-developed criteria and feedback.

MU:Cr3.2.3 Present the final version of personal created music to others, and describe connection to expressive intent.

MU:Pr4.1.3 Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

MU:Pr4.2.3

b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

c. Describe how context (such as personal and social) can inform a performance.

MU:Pr4.3.3 Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Pr5.1.3

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.

b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

MU:Pr6.1.3

a. Perform music with expression and technical accuracy.

b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

MU:Re7.1.3 Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

MU:Re7.2.3 Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

MU:Re8.1.3 Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

MU:Re9.1.3 Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

	MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Performance Expectations **(Student outcomes: what will students will know/understand and be able to do)**	● Listen, identify, and respond to a range of dynamics eg: p, mf, and f ● Perform changes in dynamics including cresc. and decresc. ● Listen, identify, and respond to changes in tempo including accel. and rit. ● Read notation for, and perform on recorder, a variety of articulations (eg: legato, staccato, and accents) ● Using prior knowledge of rhythm and melody, create and perform a piece of music that shows expressive intent through dynamics, tempo, and articulation

Strategies (examples)	Materials/Resources (examples)	Assessments (examples)
● Model putting dynamic symbols in order from quiet to loud ● Model a conductor's movements to express dynamics, tempo and articulation ● Model movement activities to show changes in tempo ● Model "too" "and "ta" syllables to model changes in articulation tonguing on recorder ● Use smartboards/technology to show expression symbols in notated music ● Present various expressive works, and have students discuss the composer's/performer's expressive intent	● Classroom instruments ● Dance or created movements (can be used to express a musical concept) ● "Be a conductor" and other music games ● Songs related to the concept taught ● Live/pre-recorded performances (can also be used to help identify the related concept) ● Vocabulary wall. ● Quaver Music ● Technology ● Conversational Solfege Levels 1 & 2 - John M. Feierabend	Summative Assessments ● Expression assessment (dictation, listening, etc…) ● Rubric Formative Assessments ● Music Journal ● Exit Ticket ● Self Assessment

UNIT 4- Harmony

Subject: Grade: Time Frame: (# of weeks, etc)	**Music - Grade 3 - On Going - September - June**
CCSS Overarching Standards	● **Creating** 　○ Imagine 　○ Plan and Make 　○ Evaluate and Refine 　○ Present ● **Performing** 　○ Select 　○ Analyze 　○ Interpret 　○ Rehearse, Evaluate, and Refine 　○ Present ● **Responding** 　○ Analyze 　○ Interpret 　○ Evaluate ● **Connecting** 　○ Synthesize and relate knowledge and personal experiences to make music. 　○ Relate musical ideas and works with varied context to deepen understanding.
Enduring Understanding	● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.3 ● Musicians' creative choices are influenced by their expertise, context, and expressive intent. 2.1.3 ● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 3.1.3 ● Musician's presentation of creative work is the culmination of a process of creation and communication. 3.2.3 ● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 4.1.3 ● Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.3 ● Performers make interpretive decisions based on their understanding of context and expressive intent. 4.3.3 ● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. 5.1.3 ● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response. 6.1.3 ● Response to music is informed by analyzing context (social, cultural, and historial) and how creators and performers manipulate the elements of music. 7.2.3

	● Through their use of elements and structures of music, creators and performers provide clues to their expressive intent 8.1.3 ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. 9.1.3 ● Musicians connect their personal interest, experiences, ideas, and knowledge to creating, performing, and responding. 10.0.3 ● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. 11.0.3
Essential Questions	● How do musicians generate creative ideas? 1.1.3 ● How do musicians make creative decisions? 2.1.3 ● How do musicians improve the quality of their creative work? 3.1.3 ● When is creative work ready to share? 3.2.3 ● How do performers select repertoire? 4.1.3 ● How does understanding the structure and context of musical works inform performance? 4.2.3 ● How do performers interpret musical works? 4.3.3 ● How do musicians improve the quality of their performance? 5.1.3 ● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? 6.1.3 ● How does understanding the structure and context of music inform a response? 7.2.3 ● How do we discern the musical creators' and performers' expressive intent? 8.1.3 ● How do we judge the quality of musical work(s) and performance(s)? 9.1.3 ● How do musicians make meaningful connections to creating, performing, and responding? 10.0.3 ● How do the other arts, other disciplines, context, and daily life inform creating, performing, and responding to music? 11.0.3
Priority Standards	MU:Cr1.1.3 b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. MU:Cr2.1.3 a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas. MU:Cr3.1.3

a. Evaluate, refine, and document revisions to personal music ideas, applying teacher provided and collaboratively-developed criteria and feedback.

MU:Cr3.2.3 Present the final version of personal created music to others, and describe connection to expressive intent.

MU:Pr4.1.3 Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

MU:Pr4.2.3

a. Demonstrate understanding of the structure in music selected for performance.

b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

MU:Pr4.3.3 Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Pr5.1.3

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.

b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

MU:Pr6.1.3

a. Perform music with expression and technical accuracy.

b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

MU:Re7.2.3 Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

MU:Re8.1.3 Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

MU:Re9.1.3 Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Performance Expectations (Student outcomes: what will students will know/understand and be able to do)	● Create and perform or improvise various rhythmic and melodic ostinatos ● Sing or play on instruments echo and partner songs ● Identify, notate and perform I and V7 chords to accompany a melody ● Using prior knowledge of rhythm, melody, and expression, create, notate, and perform a melody with a chordal accompaniment	
Strategies (examples)	**Materials/Resources (examples)**	**Assessments (examples)**
● Use revisions of a melody made in prior units to accompany with students ● Create visual aids to distinguish harmonizing notes ● Create aural games to give examples of harmony or disharmony ● Use technology to pre-record and compile a melody and chordal accompaniment, or parts to a partner song	● Classroom Instruments ● Be a conductor and cue layers ● Sing echo and partner songs ● Read and write chords on the staff ● Use software/ websites/ technology to notate accompaniments ● Dance or created movements (can be used to express a musical concept) ● "Be a conductor" and other music games ● Songs related to the concept taught ● Body percussion ● Live/pre-recorded performances (can also be used to help identify the related concept) ● Vocabulary wall. ● Quaver Music ● Technology ● Conversational Solfege Levels 1 & 2 - John M. Feierabend	Summative Assessments ● Harmony assessment (dictation, listening, etc…) ● Rubric Formative Assessments ● Music Journal ● Exit Ticket ● Self Assessment

UNIT 5- Form

Subject: Grade: Time Frame: (# of weeks, etc)	Grade 3 - Music - On Going - September - June

CCSS Overarching Standards	● **Creating**
	    ○ Imagine
	    ○ Plan and Make
	    ○ Evaluate and Refine
	    ○ Present
	● **Performing**
	    ○ Select
	    ○ Analyze
	    ○ Interpret
	    ○ Rehearse, Evaluate, and Refine
	    ○ Present
	● **Responding**
	    ○ Select
	    ○ Analyze
	    ○ Interpret
	    ○ Evaluate
	● **Connecting**
	    ○ Synthesize and relate knowledge and personal experiences to make music.
	    ○ Relate musical ideas and works with varied context to deepen understanding.

Enduring Understanding	● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 1.1.3 ● Musicians' creative choices are influenced by their expertise, context, and expressive intent. 2.1.3 ● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 3.1.3 ● Musician's presentation of creative work is the culmination of a process of creation and communication. 3.2.3 ● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 4.1.3 ● Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.2.3 ● Performers make interpretive decisions based on their understanding of context and expressive intent. 4.3.3 ● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. 5.1.3 ● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response. 6.1.3

	● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. 7.1.3 ● Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. 7.2.3 ● Through their use of elements and structures of music, creators and performers provide clues to their expressive intent 8.1.3 ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. 9.1.3 ● Musicians connect their personal interest, experiences, ideas, and knowledge to creating, performing, and responding. 10.0.3 ● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. 11.0.3
Essential Questions	● How do musicians generate creative ideas? 1.1.3 ● How do musicians make creative decisions? 2.1.3 ● How do musicians improve the quality of their creative work? 3.1.3 ● When is creative work ready to share? 3.2.3 ● How do performers select repertoire? 4.1.3 ● How does understanding the structure and context of musical works inform performance? 4.2.3 ● How do performers interpret musical works? 4.3.3 ● How do musicians improve the quality of their performance? 5.1.3 ● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? 6.1.3 ● How do individuals choose music to experience? 7.1.3 ● How does understanding the structure and context of music inform a response? 7.2.3 ● How do we discern the musical creators' and performers' expressive intent? 8.1.3 ● How do we judge the quality of musical work(s) and performance(s)? 9.1.3 ● How do musicians make meaningful connections to creating, performing, and responding? 10.0.3 ● How do the other arts, other disciplines, context, and daily life inform creating, performing, and responding to music? 11.0.3
Priority Standards	MU:Cr1.1.3 a. Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social). b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. MU:Cr2.1.3 a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

MU:Cr3.1.3

a. Evaluate, refine, and document revisions to personal music ideas, applying teacher provided and collaboratively-developed criteria and feedback.

MU:Cr3.2.3

a. Present the final version of personal created music to others, and describe connection to expressive intent.

MU:Pr4.1.3

a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

MU:Pr4.2.3

a Demonstrate understanding of the structure in music selected for performance.

b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

c. Describe how context (such as personal and social) can inform a performance.

MU:Pr4.3.3

a. Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Pr5.1.3

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.

b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

MU:Pr6.1.3

a. Perform music with expression and technical accuracy.

<table>
<tr><td></td><td>b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

MU:Re7.1.3 Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

MU:Re7.2.3 Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

MU:Re8.1.3 Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

MU:Re9.1.3 Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

MU:Cn10.0.3 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</td></tr>
<tr><td>**Performance Expectations**

(Student outcomes: what will students will know/understand and be able to do)</td><td>
- Listen, identify, and respond to repetition and contrast
- Improvise question and answer phrases
- Listen, identify, and respond to a variety of forms (eg: ABAform)
- Listen to, identify, and discuss form (eg: intros and repeats codas in a variety of styles)
- Using prior knowledge of rhythm, melody, harmony, and expression, create and perform a piece in specified form (eg: AB form)</td></tr>
</table>

Strategies (examples)	Materials/Resources (examples)	Assessments (examples)
- Create movements to respond to repetition/contrast while students are listening - Model and discuss musical concepts heard in question and answer phrases - Design visual aids to represent sections of various forms (eg: rondo) - Create timelines or listening maps to listen to, identify, and discuss various	- Classroom instruments (eg: recorders) - Dances or created movements to express a form - Songs to follow a form - Form worksheets/ visuals - Live/pre-recorded performances and identify the form - Music Games - Body Percussion - Vocabulary wall. - Quaver Music	Summative Assessments - Form Assessment - Rubric Formative Assessments - Music Journal - Exit Ticket - Self Assessment

sections in a given form (eg: chorus and verse in a pop song)	● Technology ● Conversational Solfege Levels 1 & 2 - John M. Feierabend	