



Park Hill School District

Building Successful Futures • Each Student • Every Day

3rd Grade Music Curriculum

Course Description: The Park Hill K-5 music program was developed collaboratively and built on both state and national standards. The K-5 music program provides students with a continuum of essential knowledge and skills incrementally increasing in depth and rigor. Students will develop knowledge and skills related to the elements of music, the principles of performance, the connection of music to history and culture, as well as music's many interdisciplinary connections.

Every effort has been made to ensure that sample lessons referenced in this document support culturally responsive education in an effort to promote inclusivity and belonging for all students. As part of a society that is constantly evolving and changing, we recognize that new information does at times become available about the origins of songs. We commit to engaging in purposeful learning and conversations as we create a culture of accountability by learning from and addressing our mistakes. Resources should continue to be evaluated to ensure that all materials are consistent with Park Hill's core value of Equity and aligned with the Diversity, Equity, Inclusion, and Belonging (DEIB) drivers and narratives as we continue to build a more inclusive Park Hill community.

Resource Acronyms

SOM: *Spotlight on Music* (2008) by Macmillian/McGraw-Hill

EEMC: *Essential Elements Music Class* (subscription web-based resource)

MPO: *MusicPlay Online* (subscription web-based resource)

GP: *GAMEPLAN* (2014) by KidSounds

Scope and Sequence

Timeframe	Unit	Instructional Topics
One Quarter	Emerging Grade-Level Skills	Topic 1: Rhythm Topic 2: Harmony Topic 3: Expressive Qualities
One Quarter	Intermediate Grade-Level Skills	Topic 1: Melody Topic 2: Harmony Topic 3: Expressive Qualities
One Quarter	Advancing Grade-Level Skills	Topic 1: Rhythm Topic 2: Melody Topic 3: Timbre
One Quarter	Performance Skills	Topic 1: Vocal/Instrumental Performance Skills Topic 2: Performance Etiquette

Emerging Grade-Level Skills

Subject: Music

Grade: Third

Name of Unit: Emerging Grade-Level Skills

Length of Unit: One Quarter

Overview of Unit: In this quarter, students will be reading rhythm patterns containing whole notes/rests and playing melodic and rhythmic ostinati. Students will also be exploring dynamics by using dynamic terms such as *piano* and *forte*.

Priority Standards for Unit

- **MU: Cr2A.3b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- **MU: Pr4B.3a** Demonstrate understanding of the structure in music selected for performance.
- **MU: Pr4B.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

- **MU: Pr4C.3a** Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

Supporting Standards for Unit

- **MU: Cr1A.3a** Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).

Elements of Music

- **Rhythm:** Whole Note/Whole Rest
- **Melody:** N/A
- **Harmony:** Ostinato
- **Form:** N/A
- **Timbre:** N/A
- **Expressive Qualities:** *Piano/Forte*

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas	Use	Apply	3
Structure of music (i.e. form)	Demonstrate	Apply	2
Rhythmic patterns and melodic phrases using iconic and standard notation	Analyze	Analyze	4
Rhythmic patterns and melodic phrases using iconic and standard notation	Read	Understand	2
Rhythmic patterns and melodic phrases using iconic and standard notation	Perform	Apply	2
How intent is conveyed through expressive qualities (i.e.dynamics and tempo)	Demonstrate	Apply	2
How intent is conveyed through expressive qualities (i.e.dynamics and tempo)	Describe	Understand	1

Essential Questions

1. How can you read rhythmic patterns that contain whole note/rests?
2. How can you show an ostinato?
3. How can you vary tempo or dynamics?

Enduring Understanding/Big Ideas

1. Students can read rhythmic patterns by showing an understanding of music notation through use of sheet music, manipulatives, movements, body percussion, singing and playing instruments.
2. Students can perform ostinati by speaking, singing, using body percussion, and/or instruments to perform a short, repeated pattern.
3. Students can choose the tempo and dynamics as they perform.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Whole Note Whole Rest Dotted Half Note Staff String Percussion Brass Woodwind Dynamics <i>Crescendo</i> <i>Decrescendo</i>

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will read rhythm patterns containing whole notes

Suggested Length of Time: 15-20 minutes

Standards Addressed:

Priority:

- **MU: Cr2A.3b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- **MU: Pr4B.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

Supporting: N/A

Detailed Description/Instructions:

One way to do this is the Four Chair Rhythm Game. Put four chairs at the front of the room. Put one student in each chair. Remind them that each person in one chair is a ♩ . Have them read

the rhythm: ♩ ♩ ♩ ♩ . Then, put two in a chair and remind them that two people are ♩ , have students read the rhythm in ♩ , and ♩ . Then, put one person stretching across two chairs. Explain a half note ♩ , which is one note that takes up two beats. If you leave a chair empty, students grunt on the rest. Have one student lay across 4 chairs. Explain that the student is using their body to represent a whole note. The whole note (♩) takes up 4 beats of space, just like the student stretched across the chairs. **Another way to do this is** to ask a student to make up a rhythm including quarter notes/rests, eighth note pairs, half notes and whole notes. The students will hear the made up rhythm first, then students will write with the markers on the dry boards what they think they hear.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Harmony / Topic 3: Expressive Qualities

Engaging Experience 1

Learning Objective: Students will sing/play ostinati

Suggested Length of Time: 12-15 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.3a** Demonstrate understanding of the structure in music selected for performance
- **MU: Pr4C.3a** Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

Supporting:

- **MU: Cr1A.3a** Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).

Detailed Description/Instructions:

One way to do this is using the song “Falling Leaves” from *MPO*. Teach the melody by rote. Use body percussion to teach 4 ostinati. Have students use body percussion to learn the patterns to be transferred to instruments. Begin with speaking, Left, Right, Left, Wait. Transfer for body percussion with patting left leg, right leg, left leg, rest. When competence is reached, switch to bass xylophones on the pitches D, A, D, silence. The second ostinato can be taught in a similar fashion with beginning with speech, and then moving to body percussion by marking the pats in the same pattern, but adding a snap in place of the rest. When students can do that, move them to glockenspiels to play the pitch D in octaves. The third layer of ostinato can be reached by teaching students the word patter, short, short, long. Add body percussion with clap, clap, clap

but sliding hands together to represent two beats. Transfer this to metallophones on the pitches, A, A, A-----. When the three ostinati can be played together, have students sing the song and add in the fourth ostinato with the windchimes, playing on the words “slowing to the ground”. Perform with many repetitions to give students multiple opportunities for success and instrument rotation.

Bloom’s Levels: Apply

Webb’s DOK: 2

Engaging Scenario

Engaging Scenario

Classroom Performance

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will read rhythm patterns containing whole notes	One way to do this is the Four Chair Rhythm Game. Put four chairs at the front of the room. Put one student in each chair. Remind them that each person in one chair is a  . Have them read the rhythm:     . Then, put two in a chair and remind them that two people are   , have students read the rhythm in  , and  . Then, put one person stretching across two chairs. Explain a half note  , which is one note that takes up two beats. If you leave a chair empty, students grunt on the rest. Have one student lay across 4 chairs. Explain that the	15-20 minutes

		student is using their body to represent a whole note. The whole note () takes up 4 beats of space, just like the student stretched across the chairs. Another way to do this is to ask a student to make up a rhythm including quarter notes/rests, eighth note pairs, half notes and whole notes. The students will hear the made up rhythm first, then students will write with the markers on the dry boards what they think they hear.	
Harmony/ dynamics	Students will play ostinati	One way to do this is using the song “Falling Leaves” from <i>MPO</i>. Teach the melody by rote. Use body percussion to teach 4 ostinati. Have students use body percussion to learn the patterns to be transferred to instruments. Begin with speaking, Left, Right, Left, Wait. Transfer for body percussion with patting left leg, right leg, left leg, rest. When competence is reached, switch to bass xylophones on the pitches D, A, D, silence. The second ostinato can be taught in a similar fashion with beginning with speech, and then moving to body percussion by marking the pats in the same pattern, but adding a snap in place of the rest. When students can do that, move them to glockenspiels to play the pitch D in octaves. The third layer of ostinato can be reached by teaching students the word patter, short, short, long. Add body percussion with clap, clap, clap but sliding hands together to represent two beats. Transfer this to metallophones on the pitches, A, A, A-----. When the three ostinati can be played together, have students sing the song and add in the fourth ostinato with the windchimes, playing on the words “slowing to the ground”. Perform with many repetitions to give students multiple opportunities for success and instrument rotation.	12-15 minutes

Intermediate Grade-Level Skills

Subject: Music

Grade: Third

Name of Unit: Intermediate Grade-Level Skills

Length of Unit: One Quarter

Overview of Unit: In this quarter, students will be reading rhythm patterns containing whole notes/rests, playing melodic and rhythmic, and exploring dynamics by using dynamic terms such as piano and forte. In addition, students will reading rhythm patterns containing dotted half notes, be introduced to the notes on the staff and treble clef while learning about standard pitch notation. Students will also be singing and/or playing rounds (canons) and demonstrating knowledge of *crescendos* and *decrescendos*.

Priority Standards for Unit

- **MU: Cr2A.3b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- **MU: Pr4B.3a** Demonstrate understanding of the structure in music selected for performance
- **MU: Pr4B.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- **MU: Pr4C.3a** Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- **MU: Re7B.3a** 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).

Supporting Standards for Unit

- **MU: Cr1A.3b** Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
- **MU: Cr2A.3a** Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.
- **MU: Re7A.3a** Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- **MU: Cn11A.3a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Elements of Music

- **Rhythm:**

- **Melody:** Staff, Treble Clef
- **Harmony:** Round
- **Form:** N/A
- **Timbre:** N/A
- **Expressive Qualities:** *Crescendo/Decrescendo*

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas	Use	Apply	2
Understanding of the structure in music selected for performance (i.e. form)	Demonstrate	Apply	2
Read and perform rhythmic patterns and melodic phrases using iconic and standard notation	Analyze	Analyze	4
Read and perform rhythmic patterns and melodic phrases using iconic and standard notation	Read	Understand	1
Read and perform rhythmic patterns and melodic phrases using iconic and standard notation	Perform	Apply	2
How intent is conveyed through expressive qualities (i.e.dynamics and tempo)	Demonstrate	Apply	2
How intent is conveyed through expressive qualities (i.e. dynamics and tempo)	Describe	Understand	1
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).	Demonstrate	Apply	2
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).	Describe	Understand	1

Essential Questions

1. How can you show a melody using pitch notation?
2. How can you perform a round (canon)?
3. How can you demonstrate a knowledge of crescendo and decrescendo?

Enduring Understanding/Big Ideas

1. Students can represent a melody on the treble clef staff by showing an understanding of the names of lines and spaces and how they correspond to the melody.
2. Students can perform a round by having two or more groups of people do the same thing, but at different times.
3. Students can demonstrate crescendo and decrescendo by performing, moving, and identifying symbols in music.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Whole Note Whole Rest Dotted Half Note Staff String Percussion Brass Woodwind Dynamics Crescendo Decrescendo

Topic 1: Melody

Engaging Experience 1

Learning Objective: Sing a *do-re-mi* melody using pitch syllables and hand signs

Suggested Length of Time: 20-25 minutes

Standards Addressed:

Priority:

- **MU: Cr2A.3b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- **MU: Pr4B.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- **MU: Re7B.3a** 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).

Supporting:

- **MU: Cr1A.3b** Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

- **MU: Cn11A.3a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **MU: Re7A.3a** Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

Detailed Description/Instructions:

One way to do this is to have students sing “The Happy Wanderer” by Friedrich Moller (found in *SOM Grade Three, Teacher Edition*, p. 18-21). Have students practice singing *mi-re-do* with hand signs. Show students where mi, re, do are written on the staff. Teach students to sing/play the counter melody on page 21 while listening to/singing “The Happy Wanderer”.

Bloom’s Levels: Apply

Webb’s DOK: 2

Topic 2: Harmony

Engaging Experience 1

Learning Objective: Students perform a round (canon).

Suggested Length of Time: 5-8 minutes

Standards Addressed:

Priority:

- **MU: Pr4B.3a** Demonstrate understanding of the structure in music selected for performance
- **MU: Re7B.3a** 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).

Supporting:

- **MU: Cr1A.3b** Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
- **MU: Cr2A.3a** Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

Detailed Description/Instructions:

One way to do this is a canon (overlapping imitation) presented in *GP Grade Three*, p. 58. In a standing circle, the teacher begins a four-beat pattern using body percussion (snap, clap, pat, stomp) while the students watch and listen. As they copy the rhythm pattern, then, you introduce a second rhythm pattern on a different level. For example, if you snapped a four-beat rhythm pattern, then, the next pattern would be clapped. Students are always going to be 4 beats behind.

Keep the sequence fairly easy and stop to check for understanding. Ask students to explain what they learned in their own words.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 3: Expressive Qualities

Engaging Experience 1

Learning Objective: Students express *crescendo* with body movements while listening to music

Suggested Length of Time: 10-15 minutes

Standards Addressed:

Priority:

- **MU: Pr4C.3a** Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- **MU: Re7B.3a** 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).

Supporting:

- **MU: Cn11A.3a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- **MU: Re7A.3a** Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

Detailed Description/Instructions:

One way to do this is to listen to the Edvard Grieg piece, “In the Hall of the Mountain King”. Have students listen to how quietly the piece begins. Review with students the dynamic word for quiet (*piano*). Have students continue to listen to hear how the music is getting louder and louder as the piece goes on. Introduce the term *crescendo* and explain that this term means to get gradually louder and louder. Explain that conductors have ways of moving when they want a musician to *crescendo* - their arms will move to make larger gestures. Have students use their bodies as they creep around the room to have larger and larger movements as the piece *crescendos*.

Bloom's Levels: Apply

Webb's DOK: 2

Engaging Scenario

Engaging Scenario*Classroom Performance*

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Melody	Sing a do, re, mi melody using pitch syllables and hand signs	One way to do this is to have students sing “The Happy Wanderer” by Friedrich Moller (found in <i>SOM Grade Three, Teacher Edition</i> , p. 18-21). Have students practice singing <i>mi-re-do</i> with hand signs. Show students where mi, re, do are written on the staff. Teach students to sing/play the counter melody on page 21 while listening to/singing “The Happy Wanderer”.	20-25 minutes
Form	Students perform a round (canon)	One way to do this is a canon (overlapping imitation) presented in <i>GP Grade Three</i> , p. 58. In a standing circle, the teacher begins a four-beat pattern using body percussion (snap, clap, pat, stomp) while the students watch and listen. As they copy the rhythm pattern, then, you introduce a second rhythm pattern on a different level. For example, if you snapped a four-beat rhythm pattern, then, the next pattern would be clapped. Students are always going to be 4 beats behind. Keep the sequence fairly easy and stop to check for understanding. Ask students to explain what they learned in their own words.	5-8 minutes

Expressive Qualities	Students express crescendo with body movements while listening to music	One way to do this is to listen to the Edvard Grieg piece, “In the Hall of the Mountain King”. Have students listen to how quietly the piece begins. Review with students the dynamic word for quiet (<i>piano</i>). Have students continue to listen to hear how the music is getting louder and louder as the piece goes on. Introduce the term <i>crescendo</i> and explain that this term means to get gradually louder and louder. Explain that conductors have ways of moving when they want a musician to <i>crescendo</i> - their arms will move to make larger gestures. Have students use their bodies as they creep around the room to have larger and larger movements as the piece <i>crescendos</i> .	10-15 minutes
----------------------	---	--	---------------

Advanced Grade-Level Skills

Subject: Music

Grade: Third

Name of Unit: Advanced Grade-Level Skills

Length of Unit: One Quarter

Overview of Unit: In this quarter, students will be reading rhythm patterns containing whole notes/rests, playing melodic and rhythmic, and exploring dynamics by using dynamic terms such as *piano* and *forte*. In addition, students will be reading rhythm patterns containing dotted half notes, be introduced to the notes on the staff and treble clef while learning about standard pitch notation. Students will also be singing and/or playing rounds (canons) and demonstrating knowledge of *crescendos* and *decrescendos*. In addition, students will be introduced to the four orchestral families, discuss sound production of each orchestral instrument and identify them visually and aurally.

Priority Standards for Unit

- **MU: Cr2A.3b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- **MU: Pr4B.3a** Demonstrate understanding of the structure in music selected for performance

- **MU: Pr4B.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- **MU: Pr4C.3a** Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- **MU: Re7B.3a** 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).

Supporting Standards for Unit

- **MU: Cn10A.3a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- **MU: Cr3A.3a** Evaluate, refine, and document revisions to personal musical ideas, applying teacher provided and collaboratively developed criteria and feedback.
- **MU: Cr3B.3a** Present the final version of personal created music to others, and describe connection to expressive intent

Elements of Music

- **Rhythm:** Dotted half note
- **Melody:** Lines/Spaces
- **Harmony:** N/A
- **Form:** N/A
- **Timbre:** Orchestral Families
- **Expressive Qualities:** N/A

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas	Use	Apply	2
Understanding of the structure in music selected for performance	Demonstrate	Apply	2
Rhythmic patterns and melodic phrases using iconic and standard notation	Analyze	Analyze	4
Rhythmic patterns and melodic phrases using iconic and standard notation	Read	Understand	1
Rhythmic patterns and melodic phrases using iconic and standard notation	Perform	Apply	2

How intent is conveyed through expressive qualities (i.e. dynamics and tempo)	Demonstrate	Apply	2
How intent is conveyed through expressive qualities (i.e. dynamics and tempo)	Describe	Understand	1
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).	Demonstrate	Apply	2
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).	Describe	Understand	1

Essential Questions

1. How can you read dotted half notes/rests?
2. How can you transfer short melodies to pitch notation?
3. How can you identify instruments and group them into families?
4. How can you distinguish the method of sound production?

Enduring Understanding/Big Ideas

1. Students can read rhythmic patterns by showing an understanding of music notation through use of sheet music, manipulatives, movements, body percussion, singing and playing instruments.
2. Students can represent a melody on the treble clef staff by showing an understanding of the names of lines and spaces and how they correspond to the melody.
3. Students can identify instruments visually and aurally and group into families based upon how sound is produced on an instrument.
4. Students can distinguish how sound is produced on an instrument by creating instruments, examining existing instruments, watching videos of instruments being played and playing instruments.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Whole Note Whole Rest Dotted Half Note Staff String Percussion Brass

	Woodwind Dynamics <i>Crescendo</i> <i>Decrescendo</i>
--	--

Topic 1: Rhythm

Engaging Experience 1

Learning Objective: Students will read dotted half notes and show an understanding of its rhythmic value.

Suggested Length of Time: 15-20 minutes

Standards Addressed:

Priority:

- **MU: Cr2A.3b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- **MU: Pr4B.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- **MU: Re7B.3a** 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).

Supporting:

- **MU: Cr3A.3a** Evaluate, refine, and document revisions to personal musical ideas, applying teacher provided and collaboratively developed criteria and feedback.
- **MU: Cr3B.3a** Present the final version of personal created music to others, and describe connection to expressive intent

Detailed Description/Instructions:

One way to do this is the Four Chair Rhythm Game. Put four chairs at the front of the room.

Put one student in each chair. Remind them that each person in one chair is a . Have them read the rhythm:    . Then, put two in a chair and remind them that two people are , have students read the rhythm in , and . Then, put one person stretching across two chairs. Explain a half note , which is one note that takes up two beats. If you leave a chair empty, students grunt on the rest. Have one student lay across 4 chairs. Explain that the whole note () takes up 4 beats of space, just like the student stretched across the chairs.

Have the students slide off of one of the chairs so that they are only covering 3 chairs. Introduce the concept of dotted half note (). Spend time explaining that a dot can be added to any note or rest and it means to add half of the value of the note or rest it is next to. **Another way to do this is** to have a student make up a rhythm including quarter notes/rests, eighth note pairs, half notes and whole notes. The students will hear the made up rhythm first, then students will write with the markers on the dry boards what they think they hear.

Bloom's Levels: Understand

Webb's DOK: 1

Topic 2: Melody

Engaging Experience 1

Learning Objective: Sing a *do-re-mi-sol-la* melody using pitch syllables and hand signs

Suggested Length of Time:

Standards Addressed

Priority:

- **MU: Cr2A.3b** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.
- **MU: Pr4B.3a** Demonstrate understanding of the structure in music selected for performance
- **MU: Pr4B.3b** When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- **MU: Pr4C.3a** Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- **MU: Re7B.3a** 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).

Supporting:

- **MU: Cn10A.3a** a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Detailed Description/Instructions:

One way to do this is to ask students to sing “Frosty Weather”, found in *SOM Grade Three, Teacher Edition*, p. 250. Have students practice singing *mi-re-do-sol-la* with hand signs. Show students where *mi*, *re*, *do*, *sol*, and *la* are written on the staff. Teach students to sing/play the ostinato (cold wind) while listening to/or singing “Frosty Weather”.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 3: Timbre



Engaging Experience 1

Learning Objective: Students will be introduced to the four orchestral families and discuss sound production of each orchestral instrument and identify them visually and aurally.

Suggested Length of Time: 4-(50) minute lessons

Standards Addressed

Priority: N/A

Supporting:

- **ISTE EMPOWERED LEARNER 1:** Students leverage technology to take an active role in choosing, achieving and demonstrating competency in their learning goals, informed by the learning sciences.
- **ISTE KNOWLEDGE COLLECTOR 3:** Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts and make meaningful learning experiences for themselves and others.

Detailed Description/Instructions:

One way to do this is by using *SOM* Orchestral Instruments software to teach visual and aural identification of orchestral instruments, including the four orchestral families and sound production of each orchestral instrument, and the role of the conductor. The program has 44 lessons, which include performance video demonstrations and identification assessment activities.

Bloom's Levels: Understand

Webb's DOK: 1

Engaging Experience 2

Learning Objective: Students will discuss how sound is made on various percussion instruments.

Suggested Length of Time: 30-45 minutes

Standards Addressed:

Priority: N/A

Supporting: N/A

Detailed Description/Instructions:

One way to do this is to place a box of random percussion instruments in the middle of the room. Be sure to include pitched and unpitched instruments as well as instruments that make

sound in various ways (strike, scrape, shake). Write the name of the instruments on a card and pass the cards out to the students. Discuss that percussion instruments are instruments that make sound when something hits something else. Each student must examine their percussion instrument to figure out how the sound is produced. After several minutes of experimenting with the instrument, each student will present their instrument to the class, showing its name, why it belongs in the percussion family and how it makes sound (either striking, scraping, or shaking it). After each student has presented their instrument, discuss as a class how instruments that are struck sound different than instruments that are shaken or scraped.

Bloom's Levels: Understand

Webb's DOK: 1

Engaging Scenario

Engaging Scenario

Classroom Performance

Students will demonstrate their level of mastery of the elements of music in various ways, for example: Singing, playing instruments, movement, manipulatives, and body percussion.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Rhythm	Students will read dotted half notes and show an understanding of its rhythmic value.	One way to do this is the Four Chair Rhythm Game. Put four chairs at the front of the room. Put one student in each chair. Remind them that each person in one chair is a  . Have them read the rhythm:     . Then, put two in a chair and remind them that two people are  , have students read the rhythm in  , and  . Then, put one	15-20 minutes

		person stretching across two chairs. Explain a half note , which is one note that takes up two beats. If you leave a chair empty, students grunt on the rest. Have one student lay across 4 chairs. Explain that the whole note () takes up 4 beats of space, just like the student stretched across the chairs. Have the students slide off of one of the chairs so that they are only covering 3 chairs. Introduce the concept of dotted half note (). Spend time explaining that a dot can be added to any note or rest and it means to add half of the value of the note or rest it is next to. Another way to do this is to have a student make up a rhythm including quarter notes/rests, eighth note pairs, half notes and whole notes. The students will hear the made up rhythm first, then students will write with the markers on the dry boards what they think they hear.	
Melody	Sing a <i>do-re-mi-sol-la</i> melody using pitch syllables and hand signs	One way to do this is to ask students to sing “Frosty Weather”, found in <i>SOM Grade Three, Teacher Edition</i>, p. 250. Have students practice singing <i>mi-re-do-sol-la</i> with hand signs. Show students where <i>mi</i>, <i>re</i>, <i>do</i>, <i>sol</i>, and <i>la</i> are written on the staff. Teach students to sing/play the ostinato (cold wind) while listening to/or singing “Frosty Weather”.	25 minutes
Timbre	Students will be introduced to the four orchestral families and	One way to do this is by using <i>SOM</i> Orchestral Instruments software to teach visual and aural identification of	4-(50) minute lessons

	discuss sound production of each orchestral instrument and identify them visually and aurally 	orchestral instruments, including the four orchestral families and sound production of each orchestral instrument, and the role of the conductor. The program has 44 lessons, which include performance video demonstrations and identification assessment activities.	
Timbre	Students will discuss how sound is made on various percussion instruments	One way to do this is to place a box of random percussion instruments in the middle of the room. Be sure to include pitched and unpitched instruments as well as instruments that make sound in various ways (strike, scrape, shake). Write the name of the instruments on a card and pass the cards out to the students. Discuss that percussion instruments are instruments that make sound when something hits something else. Each student must examine their percussion instrument to figure out how the sound is produced. After several minutes of experimenting with the instrument, each student will present their instrument to the class, showing its name, why it belongs in the percussion family and how it makes sound (either striking, scraping, or shaking it). After each student has presented their instrument, discuss as a class how instruments that are struck sound different than instruments that are shaken or scraped.	30-45 minutes

Performance Skills

Subject: Music

Grade: Third

Name of Unit: Performance Skills

Length of Unit: One Quarter

Overview of Unit: In this unit, students will perform in groups vocally and/or instrumentally. They will demonstrate appropriate singing posture. They will learn to follow the cues of a conductor in rehearsal and performance settings. Students will develop criteria to distinguish between quality and non-quality performances. Students will demonstrate appropriate listening behavior during performances.

Priority Standards for Unit

- **MU: Pr6A.3a** Perform music with expression and technical accuracy.
- **MU: Pr6A.3b** Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

Supporting Standards for Unit

- **MU: Pr4A.3a** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose and context.
- **MU: Pr4B.3c** Describe how context (such as personal and social) can inform a performance.
- **MU: Pr5A.3a** Apply teacher provided and collaboratively - developed criteria and feedback to evaluate accuracy of ensemble performances.
- **MU: Pr5A.3b** Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
- **MU: Re8A.3a** Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- **MU: Re9A.3a** Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Specific purpose (i.e. expression, technical accuracy)	Perform	Apply	2
Appropriately for the audience	Perform	Apply	2

Essential Questions

1. How can correct singing posture help to improve the sound of a singer?
2. How does following the conductor's cues and directions help us make music?

3. How can you analyze criteria for a quality performance?
4. What are behavioral expectations when watching a performance?
5. How can students show expected performance behaviors when watching or participating in performances?

Enduring Understanding/Big Ideas

1. Students can use correct singing posture to give them proper breath support and tone production when singing.
2. Following the conductor's directions helps us to work as a team to make music together.
3. Students can create criteria for quality performance by being exposed to quality and non-quality performances, having class discussions about performances, reading reviews of performances, and self-evaluation after a performance.
4. Students are expected to sit tall, eyes on the performer, voices off, silent bodies and applaud when appropriate.
5. Students are expected to sit tall, eyes on the performer, voices off, silent bodies and applaud when appropriate.

Unit Vocabulary

Academic Cross-Curricular Words	Content/Domain Specific
	Whole Note Whole Rest Dotted Half Note Staff String Percussion Brass Woodwind Dynamics <i>Crescendo</i> <i>Decrescendo</i>

Topic 1: Vocal/Instrumental Performance Skills



Engaging Experience 1

Title: Grade-Level Rehearsal

Suggested Length of Time: 8 weeks

Standards Addressed

Priority:

- **MU: Pr6A.3a** Perform music with expression and technical accuracy.
- **MU: Pr6A.3b** Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

Supporting:

- **MU: Pr4A.3a** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose and context.
- **MU: Pr4B.3c** Describe how context (such as personal and social) can inform a performance.
- **MU: Pr5A.3a** Apply teacher provided and collaboratively - developed criteria and feedback to evaluate accuracy of ensemble performances.
- **MU: Pr5A.3b** Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
- **MU: Re8A.3a** Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- **MU: Re9A.3a** Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Detailed Description/Instructions: Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using appropriate tone quality, and following the conductor's cues. Show examples of similar performances and/or record the performance and have students reflect on their musicianship using Kagan strategies.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Performance Etiquette

Engaging Experience 1

Title: Grade-Level Rehearsal

Suggested Length of Time: 8 weeks

Standards Addressed

Priority:

- **MU: Pr6A.3a** Perform music with expression and technical accuracy.
- **MU: Pr6A.3b** Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

Supporting:

- **MU: Pr4A.3a** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose and context.
- **MU: Pr4B.3c** Describe how context (such as personal and social) can inform a performance.
- **MU: Pr5A.3a** Apply teacher provided and collaboratively - developed criteria and feedback to evaluate accuracy of ensemble performances.
- **MU: Pr5A.3b** Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
- **MU: Re8A.3a** Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- **MU: Re9A.3a** Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Detailed Description/Instructions: Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students will practice following procedural expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate. Show examples of similar performances and/or record the performance and have students reflect on their performance etiquette using Kagan strategies.

Bloom's Levels: Apply

Webb's DOK: 2

Engaging Scenario



Engaging Scenario

Grade-Level Performance

Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using tone quality, and following the conductor's cues. Students will also practice following procedural expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Vocal/ Instrumental Performance Skills	Grade-Level Rehearsal	Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students may practice: matching pitch, singing/playing with correct rhythm and steady beat, using appropriate tone quality, and following the conductor's cues. Show examples of similar performances and/or record the performance and have students reflect on their musicianship using Kagan strategies.	8 weeks
Performance Etiquette	Grade-Level Rehearsal	Students will prepare to perform in a grade-level program over the course of an 8-week time period. Students will practice following procedural expectations for rehearsals and performances including sitting tall, eyes on the performer, voices off, silent bodies and applauding when appropriate. Show examples of similar performances and/or record the performance and have students reflect on their performance etiquette using Kagan strategies.	8 weeks

Unit of Study Terminology

Appendices: All Appendices and supporting material can be found in this course's shell course in the District's Learning Management System.

Assessment Leveling Guide: A tool to use when writing assessments in order to maintain the appropriate level of rigor that matches the standard.

Big Ideas/Enduring Understandings: Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

Engaging Experience: Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

Engaging Scenario: This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher has the ability to substitute with the same intent in mind.

Essential Questions: Engaging, open-ended questions that teachers can use to engage students in the learning.

Priority Standards: What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

Supporting Standards: Additional standards that support the learning within the unit.

Topic: These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

Unit of Study: Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

Unit Vocabulary: Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.



Symbols:

This symbol depicts an experience that can be used to assess a student's 21st Century Skills using the rubric provided by the district.



This symbol depicts an experience that integrates professional skills, the development of professional communication, and/or the use of professional mentorships in authentic classroom learning activities.