

Cornwall-Lebanon School District Curriculum Overview

General Music - 3rd Grade

32 length of time in weeks	Concepts & Competencies	Common Assessments	Academic Standards (PA Core if applicable)
Unit 1: Melody	<p style="text-align: center;"><u>Melody</u></p> <p>Melodies may move upward and downward. (E) Identify an ascending or descending pattern. (visually, aurally)</p> <p>Melodies may be high or low. (E) Identify a melody in a high or low register.</p> <p>Melodies may move by leaps, steps and/or repeated tones. (E) Identify melodies that move by leaps, steps, and/or repeated tones.</p> <p>Melodies are made up of phrases. (I) Identify the phrases in a song.</p> <p>Tone matching (I) Approximate a dictated interval.</p>	<ul style="list-style-type: none"> ➤ Observation of movement (smooth up/down body motions), singing (vocal slides/stepwise motion), playing instruments (xylophones/metallophones/boomwhackers), visuals (to support above) ➤ Observation of movement (on toes arms up/crouching with abrupt motion change), vocal demonstration (melodic leaps), instruments (high/low timbre, pitched percussion) ➤ Observation of moving (tiered kinesthetic attachment), singing, visuals (simple & complex), class discussion (higher level Q), and reading (symbolic) ➤ Observation of movement micro & macro phrase building) and performance-based with visual enhancements ➤ Observation of pitch- matching (singing songs, singing games), reading, playing, and notating 	<p>9.1.3A 9.1.3C 9.2.3A 9.2.3D 9.2.3E 9.2.3I 9.2.3J 9.2.3K</p>
Unit 2: Rhythm	<p style="text-align: center;"><u>Rhythm</u></p> <p>Music may have a steady or no steady beat. (E) Identify the steady beat or lack of a steady beat.</p> <p>Music may be made up of rhythmic patterns. (E) Identify rhythmic patterns.</p> <p>Rhythmic syllables may be used orally and visually to describe music. (E) Identify rhythmic syllables.</p>	<ul style="list-style-type: none"> ➤ Observation of movement (body percussion), instrument demonstration (body percussion transfer), visuals (following the beat), lack of ability to ID beat with body percussion/ambiguous motions to music. ➤ Observation of reading and speaking (visual ID of simple syllables using body percussion) and playing rhythmic syllables (transfer of 	<p>9.1.3A-C 9.2.3A 9.2.3C 9.2.3D 9.2.3E 9.2.3H 9.2.3I 9.2.3J</p>

	<p>Music may be expressed through structured movement. (I) Perform a structured movement to a selected piece of music.</p> <p>Rhythm instruments provide accompaniment. (E) Accompany a selected piece of music using rhythm instruments.</p> <p>Rhythms heard in music can be shown in written form. (E) Write selected rhythmic passages</p> <p>Rhythmic patterns may be read through rhythmic syllables. (E) Read rhythmic patterns using rhythmic syllables.</p>	<p>body percussion), singing (combinations of syllables)</p> <ul style="list-style-type: none"> ➤ Observation of reading (visuals), speaking, movement (body percussion), and instruments (non-pitched percussion transferred to pitched percussion) ➤ Observation of movement (movement to words for aural reinforcement, movement to phrasing for larger scale structured movement) ➤ Performance-based (base of body percussion with an element of transfer to percussion) ➤ Composition-based (visual manipulation of structured rhythms) and use of written music in texts for treble clef comprehension (recorder enhancement) ➤ Observation and performance based (combine individual and pattern-based rhythmic combinations into application) 	<p>9.2.3K</p>
<p>Unit 3: Tone Color</p> <div style="border: 1px solid red; border-radius: 50%; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-left: 10px;">9</div>	<p style="text-align: center;"><u>Tone Color</u></p> <p>Environmental sounds can be recognized by their unique qualities. (C) Identify environmental sounds. The human voice has its own unique quality of speaking and singing. (E) Perform using a speaking and a singing voice.</p> <p>Instruments can be identified by their unique sound qualities. (E) Identify instruments by their unique timbre.</p>	<ul style="list-style-type: none"> ➤ Aural recognition (random sounds as well as application into compositions) ➤ Performance based (whisper/speak/sing same pattern of words to a structured rhythm transfer to manipulation of singing voice for musical elements) ➤ Listening activities (aural recognition of classroom and non-classroom instruments through movement and performance), orchestra families detailed 	<p>9.1.3A-C 9.2.3A-H 9.2.3J-L</p>
<p>Unit 4: Staff/Recorder</p> <div style="border: 1px solid red; border-radius: 50%; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-left: 10px;">10</div>	<p style="text-align: center;"><u>Staff/Recorder</u></p> <p>Melodies may move upward and downward. (E) Identify an ascending or descending pattern. (visually, aurally)</p> <p>Melodies may be high or low. (E) Identify a melody in a high or low register.</p> <p>Melodies may move by leaps, steps and/or repeated tones. (E) Identify melodies that move by leaps, steps, and/or repeated tones.</p> <p>Melodies are made up of phrases. (I) Identify the phrases in a song.</p>	<ul style="list-style-type: none"> ➤ Observation of movement (smooth up/down body motions), singing (vocal slides/stepwise motion), playing instruments (xylophones/metallophones/boomwhackers), visuals (to support above) ➤ Observation of movement (on toes arms up/crouching with abrupt motion change), vocal demonstration (melodic leaps), instruments (high/low timbre, pitched percussion) 	<p>9.1.3A-C 9.1.3G 9.2.3A-L 9.3.3A-D 9.3.3F-G 9.4.3C-D</p>

Music may have a steady or no steady beat. (E) Identify the steady beat or lack of a steady beat.

Music may be made up of rhythmic patterns. (E) Identify rhythmic patterns.

Rhythmic syllables may be used orally and visually to describe music. (E) Identify rhythmic syllables.

Music may be expressed through structured movement. (I) Perform a structured movement to a selected piece of music.

Rhythm instruments may provide accompaniment. (E) Accompany a selected piece of music using rhythm instruments.

Rhythms heard in music can be shown in written form. (E) Write selected rhythmic passages.

Rhythmic patterns may be read through rhythmic syllables. (E) Read rhythmic patterns using rhythmic syllables.

Some notes in music may sound louder than others. (accent) (I) Identify accented notes.

Music may be experienced through dance. (I) Perform simple dances.

Environmental sounds can be recognized by their unique qualities. (C) Identify environmental sounds.

The human voice has its own unique quality of speaking and singing. (E) Perform using a speaking and a singing voice.

Instruments can be identified by their unique sound qualities. (E) Identify instruments by their unique timbre.

There is repetition and contrast in music. (AB, ABA, AABA, theme and variations). (E) Identify repetition and contrast in music.

A melody may or may not have an accompaniment. (I) Identify a melody with or without an accompaniment.

Melodies may have simple chord changes (I, IV, V) (C) Identify simple chord changes (I, IV, V)

Some melodies may be sung in a round (canon). (I) Perform a melody in a round.

Music may have Ostinati. (I) Identify an Ostinato.

- Observation of moving (tiered kinesthetic attachment), singing, visuals (simple & complex), class discussion (higher level Q), and reading (symbolic)
- Observation of movement micro & macro phrase building) and performance-based with visual enhancements
- Observation of movement (body percussion), instrument demonstration (body percussion transfer), visuals (following the beat), lack of ability to ID beat with body percussion/ambiguous motions to music
- Observation of reading and speaking (visual ID of simple syllables using body percussion) and playing rhythmic syllables (transfer of body percussion), singing (combinations of syllables)
- Observation of reading (visuals), speaking, movement (body percussion), and instruments (non-pitched percussion transferred to pitched percussion)
- Observation of movement (movement to words for aural reinforcement, movement to phrasing for larger scale structured movement)
- Performance-based (base of body percussion with an element of transfer to percussion)
- Composition-based (visual manipulation of structured rhythms) and use of written music in texts for treble clef comprehension (recorder enhancement)
- Observation and performance based (combine individual and pattern-based rhythmic combinations into application)
- Observation of singing and moving (vocal performance and aural recognition through expanding/contracting arms side to side, hopping)

Music may be loud or quiet. (E) Identify loud and quiet in music.

Music may be fast or slow. (E) Identify different tempi. Symbols such as <, > are used to describe the elements of music. (I) Identify symbols such as <, > and define them.

Music creates various moods. (C) Identify various moods in music.

Music may have many different styles.(C) Identify the different styles in music.

Music may be related to the other arts. (C) Correlate music to another art form.

Tone matching (I) Approximate a dictated interval.

Composers have unique ways of using the elements of music to create compositions. (C) Identify the unique elements of music a composer uses to create compositions.

- Performance based observation of movement (structured patterns)
- Aural recognition (random sounds as well as application into compositions)
- Performance based (whisper/speak/sing same pattern of words to a structured rhythm transfer to manipulation of singing voice for musical elements)
- Listening activities (aural recognition of classroom and non-classroom instruments through movement and performance), orchestra families detailed
- Observation of movement (through use of rhythms, rhythmic patterns, and simple movement) and beginning elements of form through kinesthetic/aural/vocal comprehension (letter-based, rondo, round, canon)
- Singing and listening activities (singing with & without accompaniment, playing xylophones/metallophones with & without accompaniment)
- Observation of listening and performing activities based on movement
- Observation of singing, listening, and playing rounds

- Observation of singing and performing (body percussion transferring to percussion) and listening
- Observation of movement, performance-based (singing dynamic changes of loud/soft, moving separately to listening example, combine singing with moving ID)
- Observation of movement, performance-based (singing tempo changes of fast/slow, moving separately to listening example, combine singing with moving to ID)

		<ul style="list-style-type: none"> ➤ Performance-based (visuals linked to movement linked to singing/playing instruments), and reading activities ➤ Performance-based observation of movement (secondary objects such as fabric as enhancements) ➤ Performance-based class discussion activated by listening, singing, playing and moving activities ➤ Observation of visual ideas, dance movements, and other extended activities ➤ Observation of pitch- matching (singing songs, singing games), reading, playing, and notating ➤ Observation of guided composition activities, movement to different elements, discussion of composers 	
<p>Unit 5: Form</p>	<p style="text-align: center;">Form</p> <p>4</p> <p>Music may be expressed through structured movement. (I) Perform a structured movement to a selected piece of music. There is repetition and contrast in music. (AB, ABA, AABA, theme and variations). (E) Identify repetition and contrast in music. A melody may or may not have an accompaniment. (I) Identify a melody with or without an accompaniment. Some melodies may be sung in a round (canon). (I) Perform a melody in a round. Music may have Ostinati. (I) Identify an Ostinato. Composers have unique ways of using the elements of music to create compositions. (C) Identify the unique elements of music a composer uses to create compositions.</p>	<ul style="list-style-type: none"> ➤ Observation of movement (movement to words for aural reinforcement, movement to phrasing for larger scale structured movement) ➤ Observation of movement (through use of rhythms, rhythmic patterns, and simple movement) and beginning elements of form through kinesthetic/aural/vocal comprehension (letter-based, rondo, round, canon) ➤ Singing and listening activities (singing with & without accompaniment, playing xylophones/metallophones with & without accompaniment) ➤ Observation of singing, listening, and playing rounds ➤ Observation of singing and performing (body percussion transferring to percussion) and listening ➤ Observation of guided composition activities, movement to different elements, discussion of composers 	<p>9.1.3A-C 9.1.3G 9.2.3A-L 9.3.3A-D 9.3.3F-G</p>

<p>Unit 6:</p> <p>Harmony/Chords</p> <p>2</p>	<p>Harmony/Chords</p> <p>A melody may or may not have an accompaniment. (I) Identify a melody with or without an accompaniment. Melodies may have simple chord changes (I, IV, V) (C) Identify simple chord changes (I, IV, V) Some melodies may be sung in a round (canon). (I) Perform a melody in a round. Music may have Ostinati. (I) Identify an Ostinato.</p>	<ul style="list-style-type: none"> ➤ Singing and listening activities (singing with & without accompaniment, playing xylophones/metallophones with & without accompaniment) ➤ Observation of listening and performing activities based on movement ➤ Observation of singing, listening, and playing rounds ➤ Observation of singing and performing (body percussion transferring to percussion) and listening 	<p>9.1.3A 9.1.3B 9.1.3C 9.1.3G</p>
<p>Unit 7:</p> <p>Extension</p> <p>TBD</p>	<p>Extension</p> <p>Extension (previous units) Curricular Focus</p>	<ul style="list-style-type: none"> ➤ Extension (previous units) Curricular Focus 	<p>Extension (previous units) Curricular Focus</p>