### K-6 General Music Curriculum
Iowa City Community School District

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<thead>
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</tr>
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ICCSD General Music Mission Statement

The mission of general music is to inspire and educate children while exploring, creating, and sharing music as a community.

ICCSD General Music Belief Statements

1. The study of general music is an essential element of every child’s basic education.

2. Music provides a means for developing critical thinking and creativity.

3. Music encourages students to be active participants in the learning process.

4. Music encourages students to analyze, evaluate, and appreciate their own work and the work of others.

5. Music promotes understanding and appreciation for diverse cultures, past and present.

6. Instruction in music provides a foundation for independent thinking, self-expression, and self-esteem.

7. Music education is a vehicle for collaboration and team building.
ICCSD General Music Program Goals*

The general music program supports students in their development of:

1. **21st century skills**, including:
   - Effective communication
   - Collaboration
   - Creativity
   - Productivity and accountability
   - Flexibility and adaptation
   - Critical Thinking

2. An understanding of musical elements and techniques for making music as part of an ensemble.

3. The ability to collaboratively and individually create and communicate original and interpretive musical ideas.

4. Understanding music within the contexts of time, place, community, as well as how music reflects culture and identity.

5. The ability to analyze, reflect upon, and construct meaning in response to their own and others’ music.

### Kindergarten

*Students will experience, discover and demonstrate the following as they are able through the use of musical tools: voices, instruments and movement.*

<table>
<thead>
<tr>
<th>Beat, Rhythm &amp; Meter</th>
<th>Pulse (individual/group)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fast/slow</td>
</tr>
<tr>
<td></td>
<td>Long/short</td>
</tr>
<tr>
<td></td>
<td>Short rhythm patterns through speech, body percussion, and un-pitched percussion</td>
</tr>
<tr>
<td></td>
<td>Meter (2/4, 4/4, &amp; 6/8)</td>
</tr>
<tr>
<td></td>
<td>Sound/silence</td>
</tr>
<tr>
<td>Melody &amp; Pitch</td>
<td>Repertoire of songs (folk, seasonal, multicultural, and patriotic)</td>
</tr>
<tr>
<td></td>
<td>Proper vocal tone production</td>
</tr>
<tr>
<td></td>
<td>High/low</td>
</tr>
<tr>
<td></td>
<td>SM melodies</td>
</tr>
<tr>
<td></td>
<td>Up/down</td>
</tr>
<tr>
<td>Harmony &amp; Texture</td>
<td>Pulse/steady beat against rhythm</td>
</tr>
<tr>
<td></td>
<td>Proper mallet technique</td>
</tr>
<tr>
<td>Form</td>
<td>Same/different</td>
</tr>
<tr>
<td></td>
<td>Phrase</td>
</tr>
<tr>
<td></td>
<td>Body Awareness: responding to music through movement</td>
</tr>
<tr>
<td>Expression &amp; Timbre</td>
<td>Un-pitched percussion</td>
</tr>
<tr>
<td></td>
<td>Dramatic play</td>
</tr>
<tr>
<td></td>
<td>Body percussion (snap, clap, pat, and stomp)</td>
</tr>
<tr>
<td></td>
<td>Vocal qualities (speak, sing, whisper, call)</td>
</tr>
<tr>
<td></td>
<td>Loud/quiet</td>
</tr>
</tbody>
</table>

**Terms for Students to Know and Use**

<table>
<thead>
<tr>
<th>Beat</th>
<th>Speak</th>
<th>Call</th>
<th>High/Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fast/Slow</td>
<td>Sing</td>
<td>Loud/ Quiet</td>
<td>Long/Short</td>
</tr>
<tr>
<td>Whisper</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Students will experience, identify and demonstrate the following as they are able through the use of musical tools: voices, instruments and movement.

Review concepts from Kindergarten as needed

<table>
<thead>
<tr>
<th>Beat, Rhythm &amp; Meter</th>
<th>Pulse</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Beat vs. rhythm</td>
</tr>
<tr>
<td></td>
<td>Pulse as ta (♩)</td>
</tr>
<tr>
<td></td>
<td>Silence as rest (♩)</td>
</tr>
<tr>
<td></td>
<td>Ti-ti (♩♩) as two per beat</td>
</tr>
<tr>
<td></td>
<td>Symbols ♩, ♩♩, ♩</td>
</tr>
</tbody>
</table>

| Melody & Pitch | High/middle/low |
|               | Up/down |
|               | SM/ SML melodies, scale tones and hand signals |
|               | Contour |

| Harmony & Texture | Proper mallet technique (simple/chord bordun and glissando) |
|                  | Ostinato |

| Form | Phrase |
|      | Introduction |
|      | Repeat sign (♩♩) |
|      | Same/different as AB |

| Expression & Timbre | Dynamics (loud/quiet) |
|                     | Four levels of body percussion (snap, clap, pat, stamp) |
|                     | Un-pitched percussion (wood, metal, skin) |
|                     | Pitched percussion (wood, metal) |

<table>
<thead>
<tr>
<th>Terms for Students to Know and Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sol</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>Mi</td>
</tr>
<tr>
<td>La</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
**Second**  

*Students will experience, identify and demonstrate the following as they are able through the use of musical tools: voices, instruments and movement.*

Review concepts from previous grades as needed

| Beat, Rhythm & Meter | ● 2/4 and 4/4 time signatures  
|                     | ● Rhythmic phrases using tied quarter notes, tied quarter rests, half notes, and half rests  
|                     | ● Symbols ‖ ‰ |
| Melody & Pitch      | ● Lines and spaces on a staff  
|                     | ● Do, re, mi, sol, la, and high do  
|                     | ● Steps, skips, and repeated notes |
| Harmony & Texture   | ● Rounds  
|                     | ● Partner songs  
|                     | ● Broken borduns on barred instruments  
|                     | ● Layered ostinati |
| Form                | ● Question/Answer  
|                     | ● ABA form  
|                     | ● Phrase  
|                     | ● Introduction/Coda |
| Expression & Timbre | ● Piano/Forte  
|                     | ● Accent  
|                     | ● Legato/Staccato |

**Terms for Students to Know and Use**

<table>
<thead>
<tr>
<th>Round</th>
<th>Introduction/Coda</th>
<th>Quarter note/rest</th>
<th>Legato/Staccato</th>
<th>Double Bar Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABA</td>
<td>Question/Answer</td>
<td>Half note/rest</td>
<td>Piano/Forte</td>
<td>Steps/Skips</td>
</tr>
<tr>
<td>Ostinato</td>
<td></td>
<td>Eighth notes</td>
<td>Accent</td>
<td></td>
</tr>
</tbody>
</table>
**Third**

*Students will experience, identify and demonstrate the following as they are able through the use of musical tools: voices, instruments and movement.*

<table>
<thead>
<tr>
<th>Review concepts from previous grades as needed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beat, Rhythm &amp; Meter</strong></td>
</tr>
<tr>
<td>• Duple and triple meter</td>
</tr>
<tr>
<td>• 3/4 time signature</td>
</tr>
<tr>
<td>• Rhythmic phrases using whole notes, whole rests, eighth notes, and eighth rests</td>
</tr>
<tr>
<td>• Symbols ( \cdot ), ( \updownarrow )</td>
</tr>
<tr>
<td><strong>Melody &amp; Pitch</strong></td>
</tr>
<tr>
<td>• Low sol and low la</td>
</tr>
<tr>
<td>• Staff</td>
</tr>
<tr>
<td>• Treble clef lines and spaces</td>
</tr>
<tr>
<td><strong>Harmony &amp; Texture</strong></td>
</tr>
<tr>
<td>• Three-part rounds</td>
</tr>
<tr>
<td>• Unison/harmony</td>
</tr>
<tr>
<td>• Cross over bordun on barred instruments</td>
</tr>
<tr>
<td><strong>Form</strong></td>
</tr>
<tr>
<td>• Interlude</td>
</tr>
<tr>
<td>• Rondo</td>
</tr>
<tr>
<td><strong>Expression &amp; Timbre</strong></td>
</tr>
<tr>
<td>• Crescendo/decresendo</td>
</tr>
<tr>
<td>• ( pp, mp, mf, ) and ( ff )</td>
</tr>
<tr>
<td>• Fermata</td>
</tr>
</tbody>
</table>

**Terms for Students to Know and Use**

<table>
<thead>
<tr>
<th>2/Duple Meter</th>
<th>Bar Line</th>
<th>Unison</th>
<th>Dynamics</th>
<th>Posture</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/Triple Meter</td>
<td>Measure</td>
<td>Partner Song</td>
<td>Introduction</td>
<td>Rondo</td>
</tr>
<tr>
<td>Coda</td>
<td>Fermata</td>
<td>3-Part Round</td>
<td>Interlude</td>
<td></td>
</tr>
</tbody>
</table>
**Fourth**

*Students will experience, identify and demonstrate the following as they are able through the use of musical tools: voices, instruments and movement.*

<table>
<thead>
<tr>
<th>Review concepts from previous grades as needed</th>
</tr>
</thead>
</table>

**Beat, Rhythm & Meter**
- Rhythmic phrases using sixteenth notes and syncopa
- Symbols: \(\text{♩♩♩} \), \(\text{♩♩} \), \(\text{♩} \), \(\text{♩} \)

**Melody & Pitch**
- Treble staff absolute note names
- Low la, low sol, and high do, and pentatonic

**Harmony & Texture**
- Level bordun on barred instruments
- Major/minor tonalities

**Form**
- Interlude
- Rondo

**Expression & Timbre**
- Orchestral families
- Allegro/andante
- Ritardando/accelerando

### Terms for Students to Know and Use

<table>
<thead>
<tr>
<th>Pitch</th>
<th>Tempo</th>
<th>Brass</th>
<th>Woodwinds</th>
<th>Syncopation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Andante</td>
<td>Strings</td>
<td>Percussion</td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>Allegro</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Fifth/Sixth

Students will experience, identify and demonstrate the following as they are able through the use of musical tools: voices, instruments and movement.

Review concepts from previous grades as needed

| Beat, Rhythm & Meter | ● Rhythmic phrases using sixteenth-eighth note combinations and dotted quarter-eighth note combinations  
| | ● Symbols 🄺 ▰ 🄺 ▰  

| Melody & Pitch | ● Solfege (including fa/ti) vs. absolute note names  
| | ● Diatonic scale  
| | ● Sharp and flat

| Harmony & Texture | ● Chord changes I, IV, and V

| Form | ● 12-Bar Blues  
| | ● Theme and Variations  
| | ● 1st and 2nd endings

| Expression & Timbre | ● Slur  
| | ● A tempo  
| | ● Timbres from Popular and/or World Cultures

| Terms for Students to Know and Use |
|-----------------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| Time Signature | Acoustic | Reading road signs in an octavo, such as: | DC al fine | A tempo |
| | Electronic | ACC | DC al coda | slur |
Iowa CORE Curriculum

The following General Music K-8 alignment with Iowa Core was developed to provide guidance with the 21st Century Universal Constructs: Critical Thinking, Effective Communication, Creativity, Collaboration, Flexibility and Adaptability, and Productivity and Accountability.


General Music K-2 Primary Elementary Grades

1. Uses song, speech, and movement to effectively communicate, collaborate with a group, and produce a musical product. (effective communication, collaboration, creativity, productivity/accountability)
   a. shows ability to employ a singing voice by singing responses to questions that are sung in the context of singing games
   b. develops pitch matching skills, alone and in groups
   c. creates expressive movement to accompany a song or recording
   d. uses expressive speech and articulation to tell a story
   e. practices creative movement alone and in groups
   f. develops a movement vocabulary

2. Uses instruments and body percussion to effectively communicate, collaborate with a group, and produce a musical product. (effective communication, creativity, collaboration, productivity/accountability)
   a. performs with the group by maintaining the beat shared by the group
   b. explores various levels of body percussion (claps, snaps, pats, stamps)
   c. performs steady beat and simple rhythmic patterns on untuned percussion

3. Creates music and movement using critical thinking to improvise and compose through a collaborative and flexible process. (critical thinking, creativity, collaboration, flexibility/adaptability, productivity/accountability)
   a. improvises musical answers by singing or playing instruments in response to musical questions
   b. organizes familiar rhythmic and melodic elements into original patterns, using speech and graphic notation
   c. transfers creations to an instrument and/or voice

4. Demonstrates literacy by reading and notating music fluently using appropriate processes and systems. (effective communication, collaboration, productivity/accountability)
   a. uses an established notation system to read and notate simple rhythm patterns
   b. uses a staff to read and notate simple melodies with a controlled number of pitches
   c. uses iconic notation to help tell a story, providing sounds that are appropriate to the icons

5. Listens, responds, describes, analyzes and evaluates music critically. (critical thinking, creativity, collaboration, productivity/accountability)
   a. creates a dance based on the form of a simple ABA musical example
   b. compares and contrasts two performances of the same song, and is able to articulate how they are the same or different
   c. describes the mood or purpose of a song by drawing conclusions based on knowledge of musical style— for example, is able to articulate why a song is a good lullaby
   d. expresses preference for songs using musical terms

6. Recognizes and respects the commonality and diversity among the cultures and histories of the world through musical experiences. (effective communication, flexibility/adaptability)
   a. performs music from a variety of world cultures in an authentic manner
   b. performs music from different cultures, and is able to articulate how the songs are alike and different
   c. listens to music from various cultures: Mexico, Japan, Africa, etc.
   d. identifies the likely origin of the music, using musical terms

7. Connects music with other disciplines while preserving the integrity of authentic musical learning experiences. (critical thinking, creativity, flexibility/adaptability)
   a. incorporates drama and visual arts into a performance
   b. incorporates iconic symbols and other discipline connections
General Music 3-5 Upper Elementary Grades

1. Uses song, speech, and movement to effectively communicate, collaborate with a group, and produce a musical product. *(effective communication, collaboration, creativity, productivity/accountability)*
   a. sings alone and with others, using accurate pitches, a variety of ethnic, folk, and patriotic songs
   b. uses rhythmic speech as a performance element or as a tool in learning rhythmic patterns
   c. incorporates movement or dance into a performance product to enhance the message of the music
   d. accumulates additional movement vocabulary and skills through creative movement and folk dance

2. Uses instruments and/or body percussion to effectively communicate, collaborate with a group, and produce a musical product. *(effective communication, creativity, collaboration, productivity/accountability)*
   a. creates and performs on both pitched and unpitched instruments; this can include playing barred instruments in C, F, and G pentatonic keys in accompanimental, soloist, and improvisatory styles
   b. creates and performs in modes, including 'la' based minor
   c. demonstrates psychomotor/coordination skills essential to all disciplines
   d. performs rhythmic patterns using 2-4 levels of body percussion
   e. plays untuned percussion in a variety of styles
   f. plays melodic music using a recorder or other instrument

3. Creates music and movement using critical thinking to improvise and compose through a collaborative and flexible process. *(critical thinking, creativity, collaboration, flexibility/adaptability, productivity/accountability)*
   a. improvises vocally and instrumentally various styles of music
   b. uses a variety of media, including technological tools, to compose music utilizing basic musical terminology and compositional technique
   c. applies learned rhythmic, melodic, and formal elements to new compositions, improvisations, and arrangements and transfers them to an instrument or voice
   d. composes and/or improvises movement sequences

4. Demonstrates literacy by reading and notating music fluently using appropriate processes and systems. *(effective communication, collaboration, productivity/accountability)*
   a. reads, sings, plays, and writes music using standard rhythmic and melodic notation in different tonalities such as pentatonic, major, and minor
   b. reads, notates, and performs music using advanced rhythms in a variety of meters

5. Listens, responds, describes, analyzes and evaluates music critically. *(critical thinking, creativity, collaboration, productivity/accountability)*
   a. identifies basic musical forms (such as AB, ABA, Rondo, Theme & Variations) by communicating through writing, drawing, and/or moving
   b. communicates the quality of a performance through writing, discussing, and completing assessment forms using musical terminology
   c. aurally identifies specific rhythmic or melodic elements in recorded music
   d. uses inner voice to silently sing and identify a piece of music
   e. identifies vocal and instrumental timbres

6. Recognizes and respects the commonality and diversity among the cultures and histories of the world through musical experiences. *(effective communication, flexibility/adaptability)*
   a. identifies basic genres and styles of music via listening and responding in verbal or written form
   b. performs music from various time periods and many cultures, while exploring the history and cultural setting of each piece

7. Connects music with other disciplines while preserving the integrity of authentic musical learning experiences. *(critical thinking, creativity, flexibility/adaptability)*
   a. communicates verbally how music is related to math, geography, and social studies
   b. labels various styles of music with certain countries around the globe
   c. demonstrates how music reading is related to reading poetry
   d. describes various aspects of music production utilizing terms from physics and general science
   e. utilizes technology to connect music and other disciplines
   f. infuses all arts disciplines (visual arts, dance, music, drama) together into projects
This focus is important because it develops personal and cultural identity through musical expression and communication. Ultimately, the objective is that students will take on a more central role in their music making as they become more independently musical.
Skills with movement

- Expression through Movement
- Awareness of Space
- Creative Movement
- Isolation of Body Parts
- Sequencing Movements
- Folk Dance
- Locomotor
- Non-Locomotor
- Levels

Expression through Movement
Awareness of Space
Creative Movement
Isolation of Body Parts
Sequencing Movements
Folk Dance
Locomotor
Non-Locomotor
Levels
Pitched Percussion

Playing Technique
- tremolo
- glissando
- tone clusters
- walking (bass line)
- sensitivity to overall musical goal via dynamics

Mallet Technique
- holding
- center
- bouncing off the bar
- alternating mallets
- wrist

Bordun
- Level
- Crossover
- Chord
- Broken
- Moving
- Tonic

Tonic Moving (bass line)

Sensitivity to overall musical goal via dynamics

Walking (bass line)
Skills on Un-Pitched Percussion

- sensitivity to overall musical goal via dynamics
- can convey expression/meaning through appropriate choice of timbre
- long vs. short sounds
- high vs. low
- timbre recognition (families)
- appropriate playing technique

Appropriate technique can convey expression and meaning through an appropriate choice of timbre, while sensitivity to overall musical goal via dynamics can be achieved through the use of high vs. low sounds and timbre recognition (families). The skill in playing un-pitched percussion also involves choosing between long and short sounds.
Skills on Recorder

- Left hand on top
- Holding the recorder
- Playing technique
- Reading notes in some form
- Playing sensitively with others
- Posture
- Independent part playing
- Improvising with designated pitch set
- Knowing pitch
- Understanding recorder as a melodic voice
- Fingers over holes
- End of recorder pointed toward floor
- Right hand thumb on lower back of recorder
- Tonguing
- Blowing
- Proper covering of holes
Rhythm Teaching Process

Aural/Kinesthetic

Establish understanding of beat

Beat vs. rhythm

Experiencing Songs, Chants with Target rhythm or meter

Guided Practice in identifying Target Rhythm or Meter by Ear

Use Iconic Representation of Target Rhythm or meter - pictures to body percussion to Orff to notation

Performing multiple rhythms at once

Understanding that rhythmic patterns are found in speech and environmental sounds, long, short, silence, metered vs. unmetered

Experiencing Strong beats vs. weak beats, accents, meter

Rhythm is separate from melody - instruments that are unpitched vs. pitched

Understanding how rhythms can compliment one another

Understanding of how rhythms fit into meter
# ICCSD Rhythm Syllable Method

## Duplet Meter ~ agreed upon syllables

<table>
<thead>
<tr>
<th>Notation</th>
<th>Value</th>
<th>Syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>⏯️</td>
<td>Quarter Note</td>
<td>Ta</td>
</tr>
<tr>
<td>⏷️</td>
<td>Quarter Rest</td>
<td>Rest (Silence)</td>
</tr>
<tr>
<td>⏷️</td>
<td>Double Eighths</td>
<td>Ti-Ti</td>
</tr>
<tr>
<td>⏷️</td>
<td>Half Note</td>
<td>Ta-ah</td>
</tr>
<tr>
<td>⏷️</td>
<td>Dotted Half Note</td>
<td>Ta-ah-ah</td>
</tr>
<tr>
<td>.</td>
<td>Whole Note</td>
<td>Ta-ah-ah-ah</td>
</tr>
<tr>
<td>⏷️️</td>
<td>Four Sixteenths</td>
<td>Ti-ka-ti-ka</td>
</tr>
<tr>
<td>⏷️️</td>
<td>Eighth + Two Sixteenths</td>
<td>Ti – Ti-ka</td>
</tr>
<tr>
<td>⏷️️</td>
<td>Two Sixteenths + Eighth</td>
<td>Ti-ka – Ti</td>
</tr>
<tr>
<td>⏷️️️</td>
<td>Eighth + Quarter + Eighth</td>
<td>Ti-ta-ti / syn-co-pa</td>
</tr>
<tr>
<td>⏷️️</td>
<td>Dotted Eighth + Eighth</td>
<td>Tam – Ti</td>
</tr>
<tr>
<td>⏷️️</td>
<td>Eighth + Dotted Quarter</td>
<td>Ti - Tam</td>
</tr>
</tbody>
</table>

## Compound Meter (6/8) ~ suggested syllables

<table>
<thead>
<tr>
<th>Notation</th>
<th>Value</th>
<th>Syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>⏷️️</td>
<td>Triple Eighths</td>
<td>Jog-ging and</td>
</tr>
<tr>
<td>⏷️️</td>
<td>Quarter + Eighth</td>
<td>Skip and</td>
</tr>
<tr>
<td>⏷️️</td>
<td>Eighth + Quarter</td>
<td>Gal-lop</td>
</tr>
<tr>
<td>⏷️</td>
<td>Dotted Quarter</td>
<td>Walk</td>
</tr>
<tr>
<td>⏷️</td>
<td>Dotted Half Note</td>
<td>Slide</td>
</tr>
<tr>
<td>MUSIC LESSON</td>
<td>GRADE LEVEL</td>
<td>DATE/WEEK</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
<td>-----------</td>
</tr>
<tr>
<td>OBJECTIVE:</td>
<td>The learner will (DO) using (TOOL) focusing on (LANGUAGE)</td>
<td></td>
</tr>
</tbody>
</table>

**PROCESS**

INTRODUCTION (motivator, advance organizer, purpose):

INSTRUCTIONAL STRATEGY(IES):

REFLECTION ACTIVITY:

ASSESSMENT OPPORTUNITY:

CONNECTION FOR FUTURE LEARNING:
List of Symbols

- **Pitch**
  - staff
  - treble clef
  - step/neighbor, skip, leap
  - solfege
  - pitch ladder
  - A-G
  - 1-7
  - Accidentals, Naturals
  - Key Signature

- **Rhythm**
  - meter - 2/4, 3/4, 4/4, 6/8, 5/4, ...
  - note and rest values
  - icons

- **Expressive Elements**
  - dynamics
  - tempo
  - articulation
  - fermata

- **Form**
  - D.C al fine
  - Coda
  - Elemental forms: AABA, ABBA, AAAB, ABAB, ...
  - Rondo
  - AB
  - ABA
  - D.S al fine
  - D.S al coda
  - Repeat Sign
  - Double Bar
  - 1st and 2nd Endings
Glossary of Terms

**AB form**
a sequential compositional form with two distinct parts in which a music theme (A) is followed by a contrasting but related music theme (B).

**ABA form**
a sequential compositional form with three distinct parts in which a music theme (A) is followed by a contrasting but related music theme (B) and ends with a repeat of the initial music theme (A).

**accelerando**
a gradual increase in tempo, resulting in getting faster.

**accent**
a note performed with emphasis or stress.

**allegro**
a lively and quick tempo.

**andante**
a moderate tempo or walking pace.

**ascending contour**
the shape of a melody established by its upward movement.

**a tempo**
return to the original tempo.

**balance**
maintaining proper emphasis between parts of an ensemble.

**beat**
the underlying pulse of music.

**body percussion**
use of the body to make sounds (e.g., snap, clap, patsch, stamp).

**call and response**
a sequential compositional form in which a lead musician calls or performs a music phrase, while another musician or group responds by imitating the same phrase or performing a related one.
canon
an overlapping compositional form in which two or more musicians or groups imitate a melody after a given interval (e.g., four beats).

coda
the concluding part of a music composition.

crescendo
a gradual increase in dynamics, or getting louder.

da capo (DC)
a direction to perform again from the beginning.

dal segno (DS)
a direction to perform again from a sign indicated in a score ( ).

decrescendo (diminuendo)
a gradual decrease in dynamics, or getting quieter.

descending contour
the shape of a melody established by its downward movement.

dynamics
the overall volume (loudness or quietness) of music.

first and second endings
repeated sections of a music composition with two different endings indicated by brackets and numbers in a score.

forms
designs or structures for organizing music.

forte (f)
loud dynamics.

fortissimo (ff)
very loud dynamics.

harmony
a vertical element of music created by two or more pitches sounding simultaneously.

improvise
making music “in the moment” with intent to explore.
interlude
a short section or bridge between two main sections of a music composition.

introduction
the opening part of a music composition.

largo
a very slow tempo.

legato
a smooth, connected style of articulation.

melodic contour
the shape of a melody established by its upward, downward, or horizontal movement.

melody
a horizontal element of music created by a sequence of pitches resulting in a tune.

meter
a regular pattern of accented (stronger) and unaccented (weaker) beats.

metric accents
beats felt and heard in a metrical context that have a stronger accent than others.

mezzo-forte (mf)
moderately loud dynamics.

mezzo-piano (mp)
moderately soft dynamics.

non-pitched instruments
percussion instruments producing one or more indefinite pitches used to perform rhythms.

ostinato
a short, repeated musical phrase or pattern often used as an accompaniment.

partner songs
two or more different songs sharing the same chord structure that can be sung simultaneously to produce harmony.

pentatonic scale
a simple five-tone scale.
phrase
a music sentence or a series of sounds that connect and have a clear beginning and end.

pianissimo (pp)
very soft dynamics.

piano (p)
soft dynamics.

pitch
the highness or lowness of a tone determined by its frequency.

pitched instruments
instruments producing more than one definite pitch used to perform melodies and/or harmonies.

rhythm
the time element of music consisting of a sequence of sound and/or silence durations.

ritardando
a gradual decrease in tempo, or getting slower.

rondo form (ABACA . . .)
a sequential compositional form with several distinct parts in which a music theme (A) is alternated with contrasting music themes (B, C, D . . .) and ends with a repeat of the initial music theme (A).

slur
a curved line above or below notes in a score that are to be performed legato.

staccato
a detached, disconnected style of articulation.

style
characteristic use of music elements producing distinctive ways of making music identified with particular performers, composers, cultures, or historical periods.

syncopation
the rhythmic effect produced by unexpectedly shifting accents from strong to weak beats.

tempo
the overall pace or speed of music.
**texture**
the fabric of music created by layering and interrelating rhythms, melodies, harmonies, and/or timbres.

**theme and variations (A,A1,A2,A3,A4, . . .)**
a sequential compositional form with several distinct parts in which a music theme (A) is repeated in modified forms (e.g., altering the style, tempo, rhythm, scale).

**timbre**
the tone color or distinctive quality of a sound source.

**verse-chorus**
a song in which the main section (verse) is followed by a refrain (chorus); the chorus is repeated after every verse.