

General Music Curriculum

Iowa City Community School District



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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.

ICCS D 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.

*Adapted from *Iowa Core Curriculum* and *Manitoba Curriculum Framework of Outcomes*:
http://educateiowa.gov/index.php?option=com_content&task=view&id=702&Itemid=703
<http://www.edu.gov.mb.ca/k12/cur/arts/music.html>

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

Beat, Rhythm & Meter

- Pulse (individual/group)
- Fast/slow
- Long/short
- Short rhythm patterns through speech, body percussion, and un-pitched percussion
- Meter (2/4, 4/4, & 6/8)
- Sound/silence

Melody & Pitch

- Repertoire of songs (folk, seasonal, multicultural, and patriotic)
- Proper vocal tone production
- High/low
- SM melodies
- Up/down

Harmony & Texture

- Pulse/steady beat against rhythm
- Proper mallet technique

Form

- Same/different
- Phrase
- Body Awareness: responding to music through movement

Expression & Timbre

- Un-pitched percussion
- Dramatic play
- Body percussion (snap, clap, pat, and stomp)
- Vocal qualities (speak, sing, whisper, call)
- Loud/quiet

Terms for Students to Know and Use

Beat	Speak	Call	High/Low
Fast/Slow	Sing	Loud/ Quiet	Long/Short
	Whisper		

First

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

Beat, Rhythm & Meter

- Pulse
- Beat vs. rhythm
- Pulse as *ta* (↓)
- Silence as *rest* (†)
- Ti-ti* (↘ ↗) as two per beat
- Symbols ↓ , ↘ ↗ , †

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)

Terms for Students to Know and Use

Sol	Rhythm	Wood	Mallets	Repeat Sign
Mi	Ta	Metal	Barred Instruments	
La	Ti-Ti	Skin		
	Rest			

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

Round	Introduction/ Coda	Quarter note/rest	Legato/Staccat o	Double Bar Line
ABA				Steps/Skips
Ostinato	Question/ Answer	Half note/rest	Piano/Forte	
		Eighth notes	Accent	

Third

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

- Duple and triple meter
- 3/4 time signature
- Rhythmic phrases using whole notes, whole rests, eighth notes, and eighth rests
- Symbols ♩ = ♪ ♫

Melody & Pitch

- Low sol and low la
- Staff
- Treble clef lines and spaces

Harmony & Texture

- Three-part rounds
- Unison/harmony

Form

- Rondo

Expression & Timbre

- Crescendo/decrecendo
- *pp*, *mp*, *mf*, and *ff*
- Fermata

Terms for Students to Know and Use

2/Duple Meter	Bar Line	Unison	Dynamics	Posture
3/Triple Meter	Measure	Partner Song		
	Fermata	3-Part Round		
		Rondo		

Fourth

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 notes and syncopa
- Symbols 

Melody & Pitch

- Treble staff absolute note names
- Low la, low sol, and high do, and pentatonic

Harmony & Texture

- Cross-over bordun on barred instruments
- Level bordun on barred instruments
- Major/minor tonalities

Form

- Interlude

Expression & Timbre

- Orchestral families
- Allegro/andante
- Ritardando/accelerando

Terms for Students to Know and Use

Pitch	Tempo	Brass	Woodwinds	Syncopation
Melody	Andante	Strings	Percussion	
Harmony	Allegro			

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

Accoustic

Reading road signs in an octavo, such as:

DC al fine

A tempo

Electronic

DC al coda

slur

Iowa CORE Curriculum

Essential Concepts/ Skill Sets

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. (http://educateiowa.gov/index.php?option=com_content&task=view&id=702&Itemid=703)

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)*

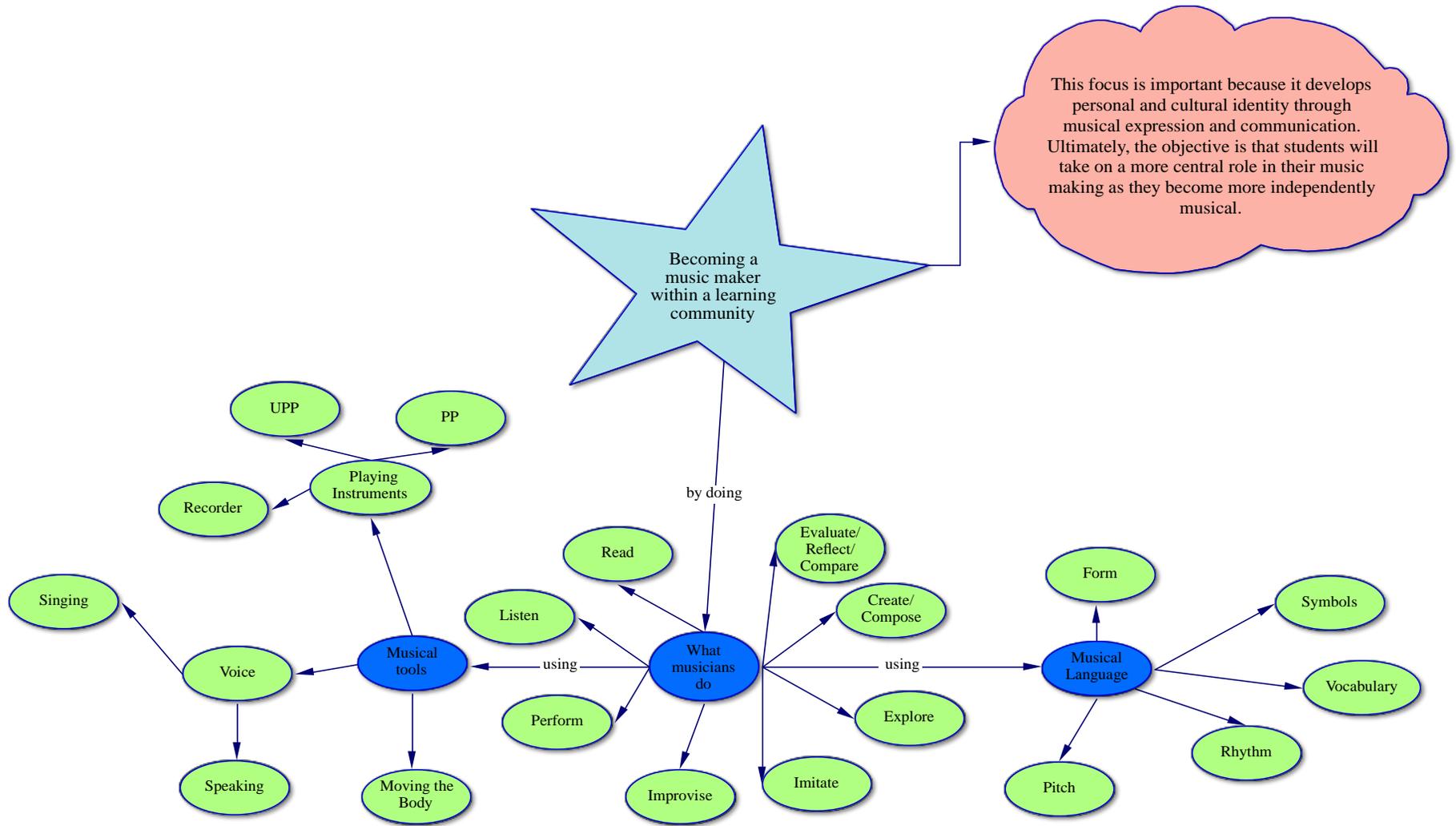
- a. identifies basic musical forms (such as AB, ABA, Rondo, Theme & Variations) by communicating through writing, drawing, and/or moving
- b. communicates the quality of a performance through writing, discussing, and completing assessment forms using musical terminology
- c. aurally identifies specific 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)*

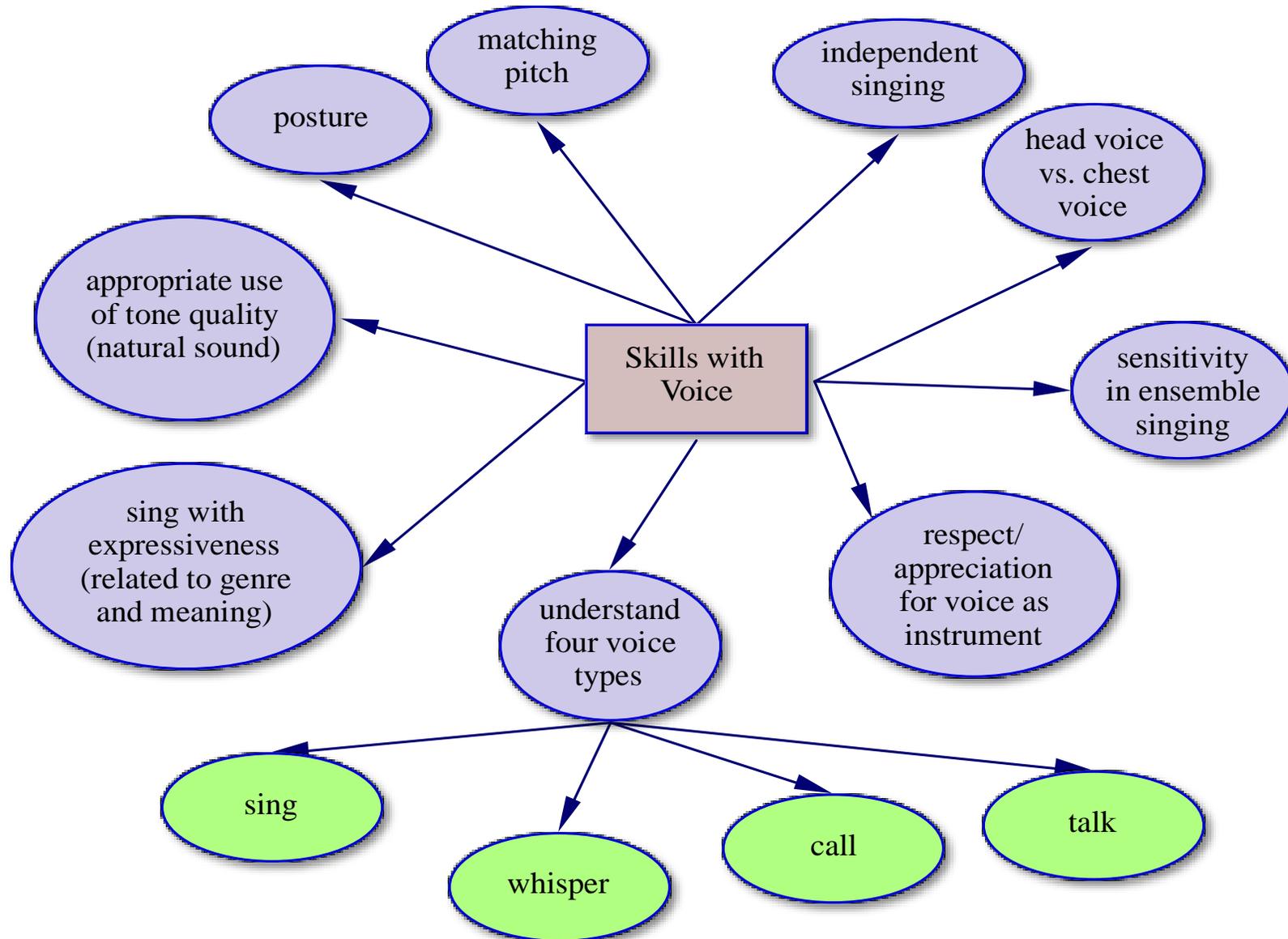
- a. identifies basic genres and styles of music via listening and responding in verbal or written form
- b. performs music from various time periods and many cultures, while exploring the history and cultural setting of each piece

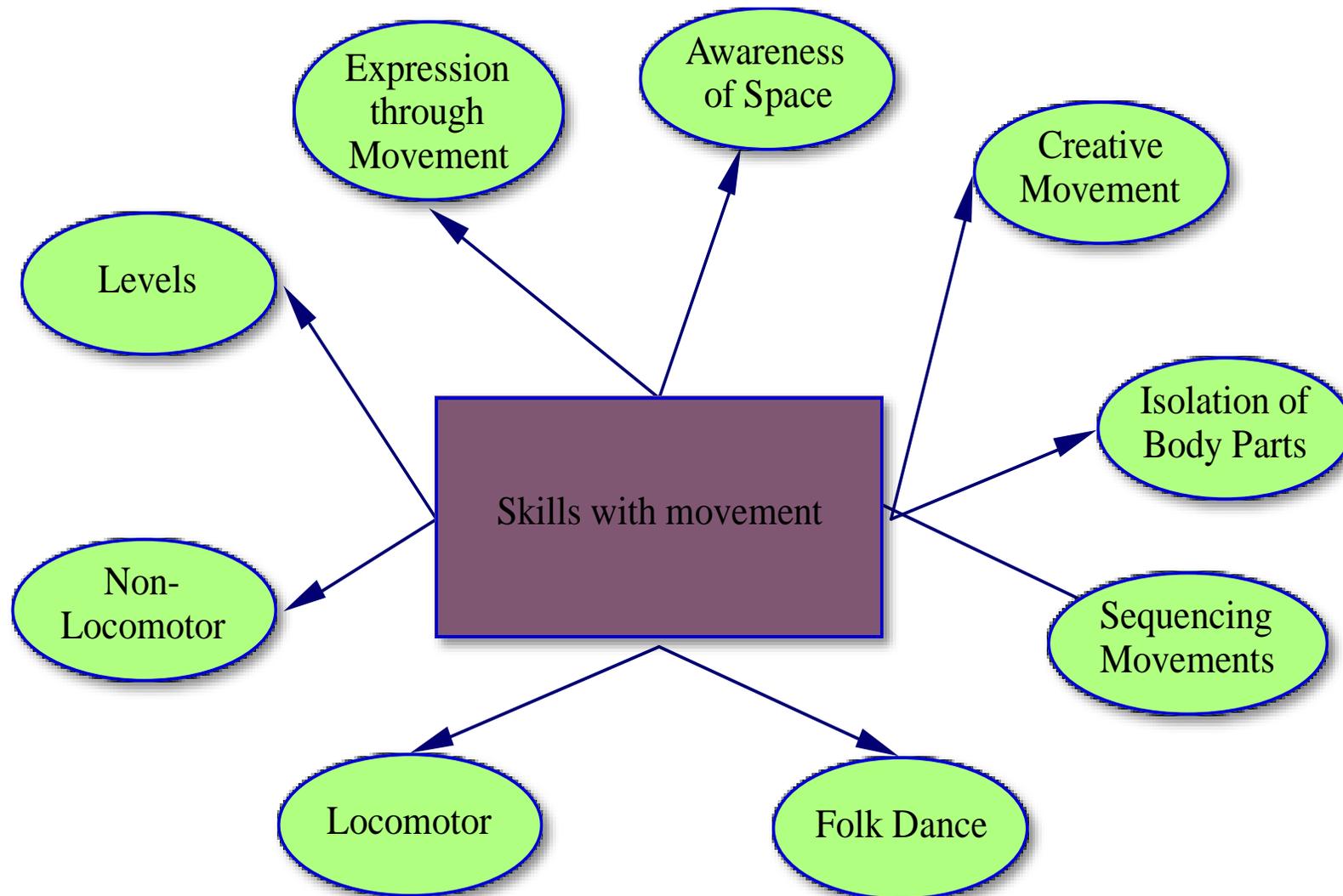
7. Connects music with other disciplines while preserving the integrity of authentic musical learning experiences. *(critical thinking, creativity, flexibility/adaptability)*

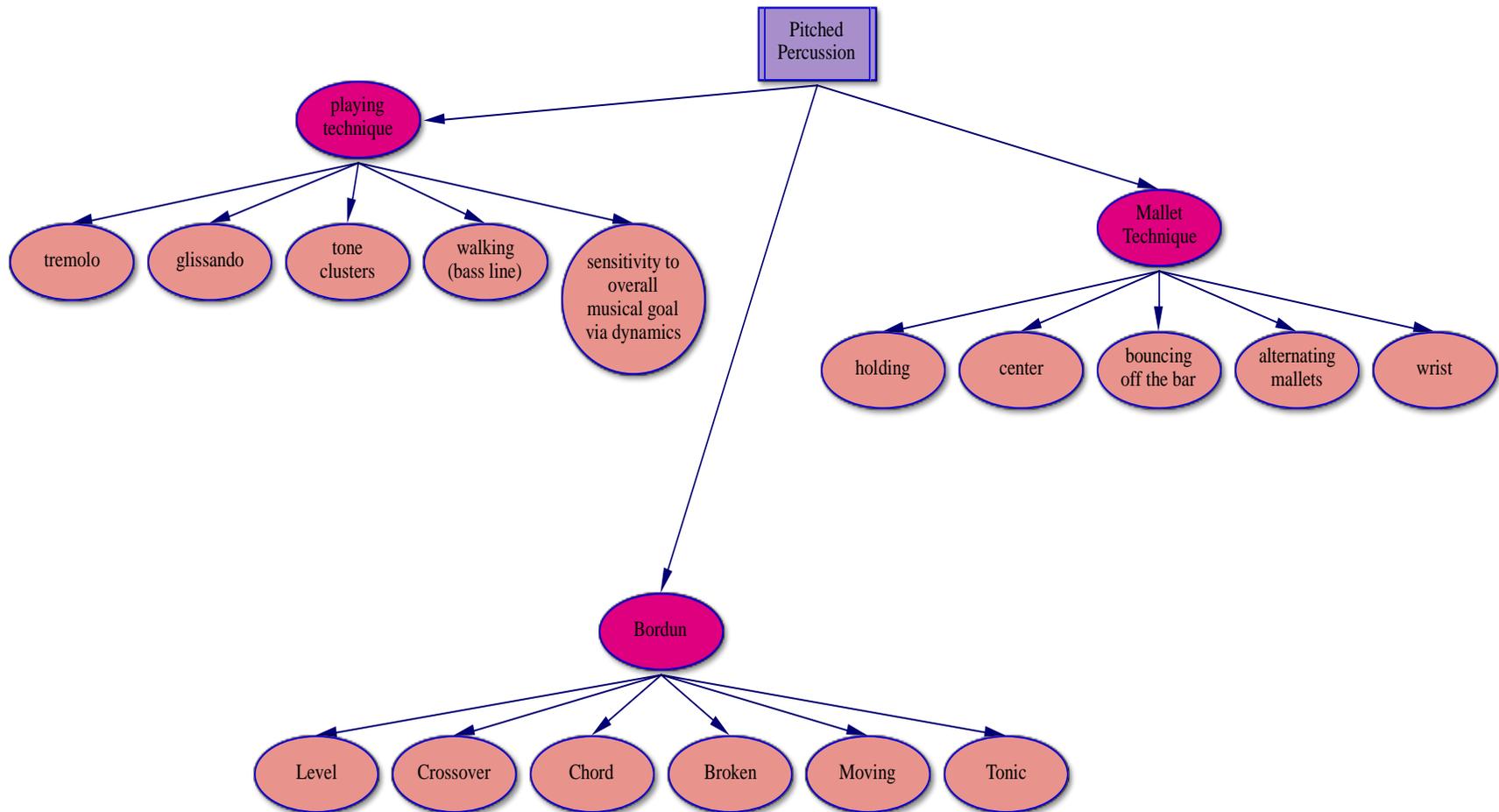
- a. communicates verbally how music is related to math, geography, and social studies
- b. labels various styles of music with certain countries around the globe
- c. demonstrates how music reading is related to reading poetry
- d. describes various aspects of music production utilizing terms from physics 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

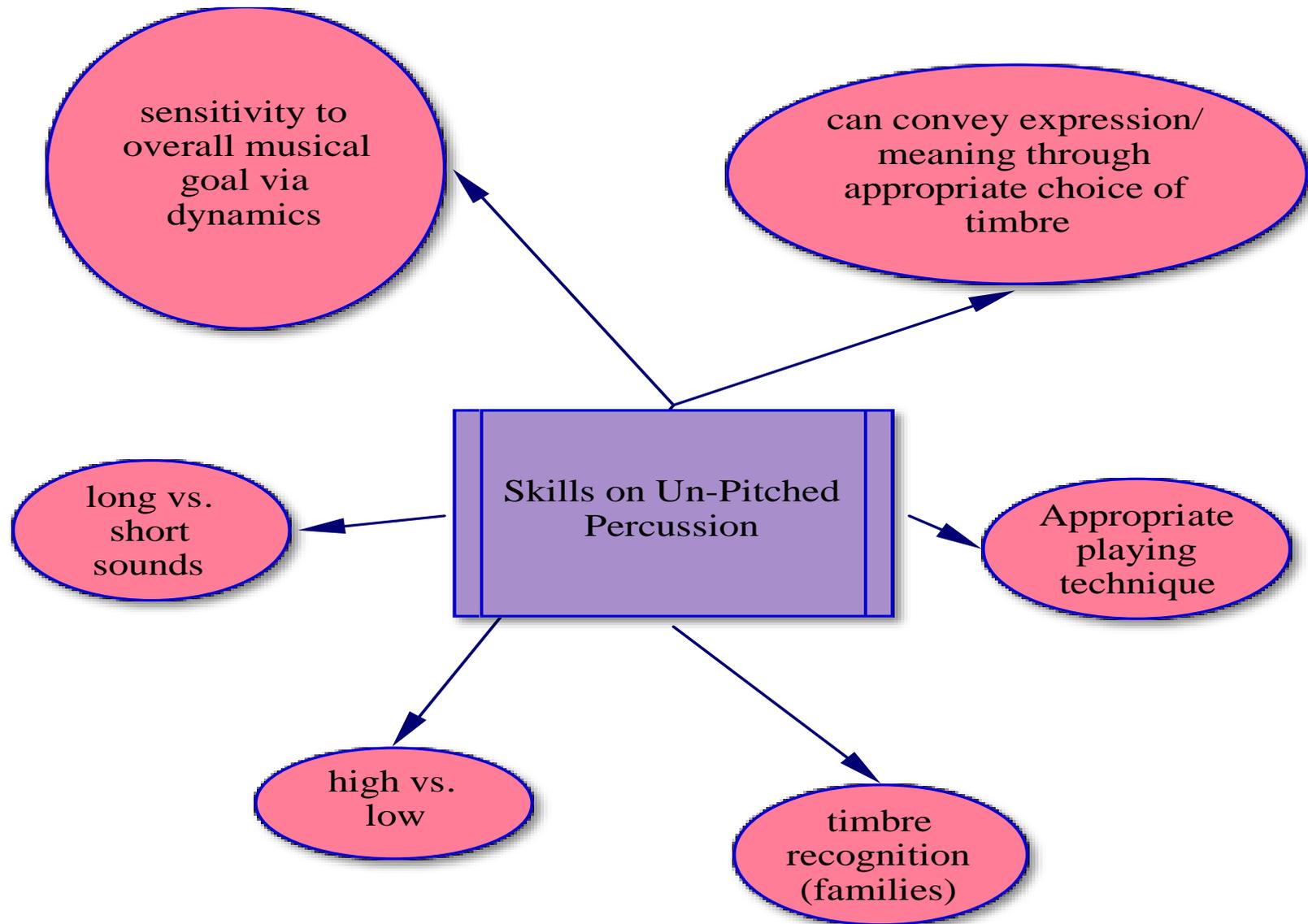


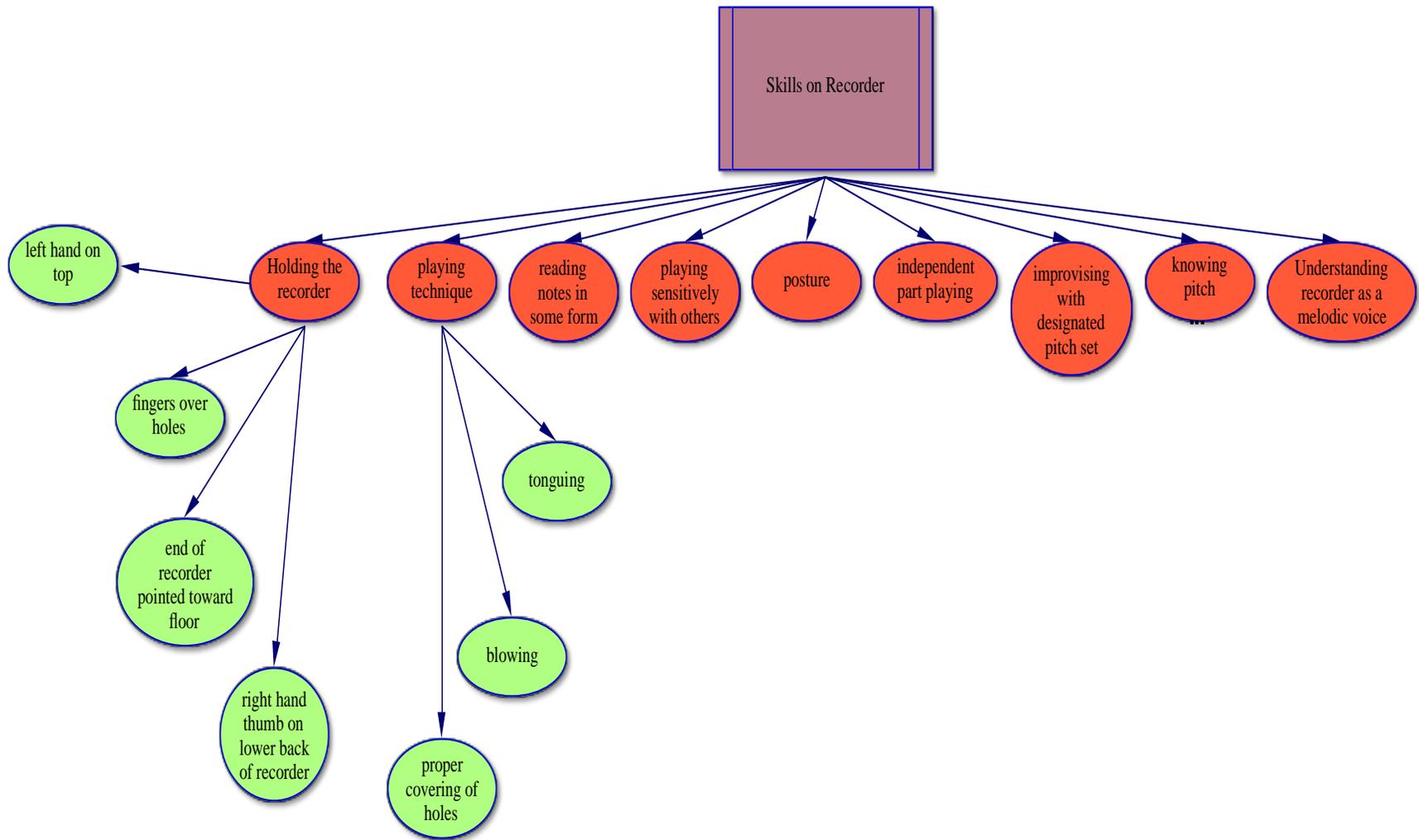
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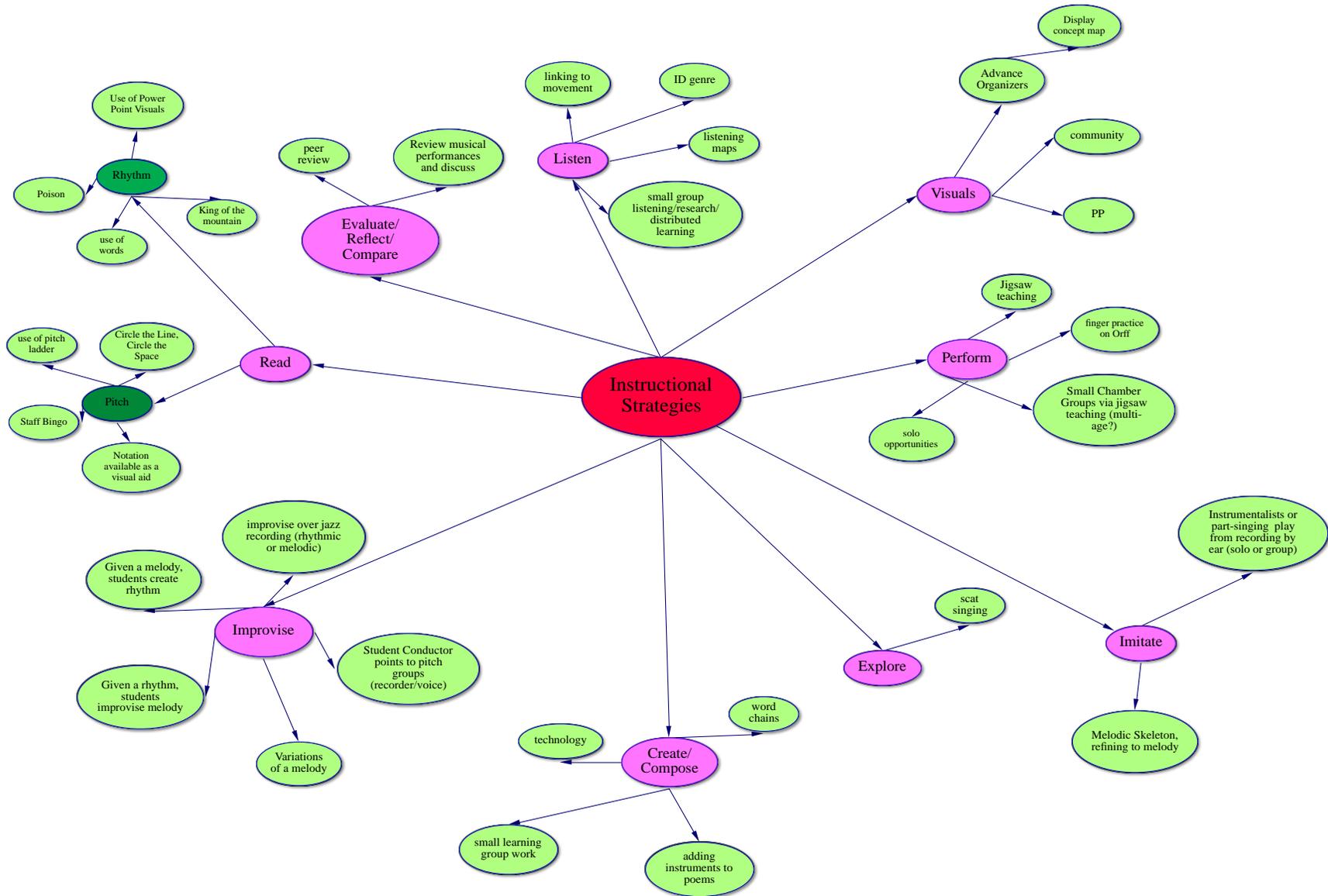


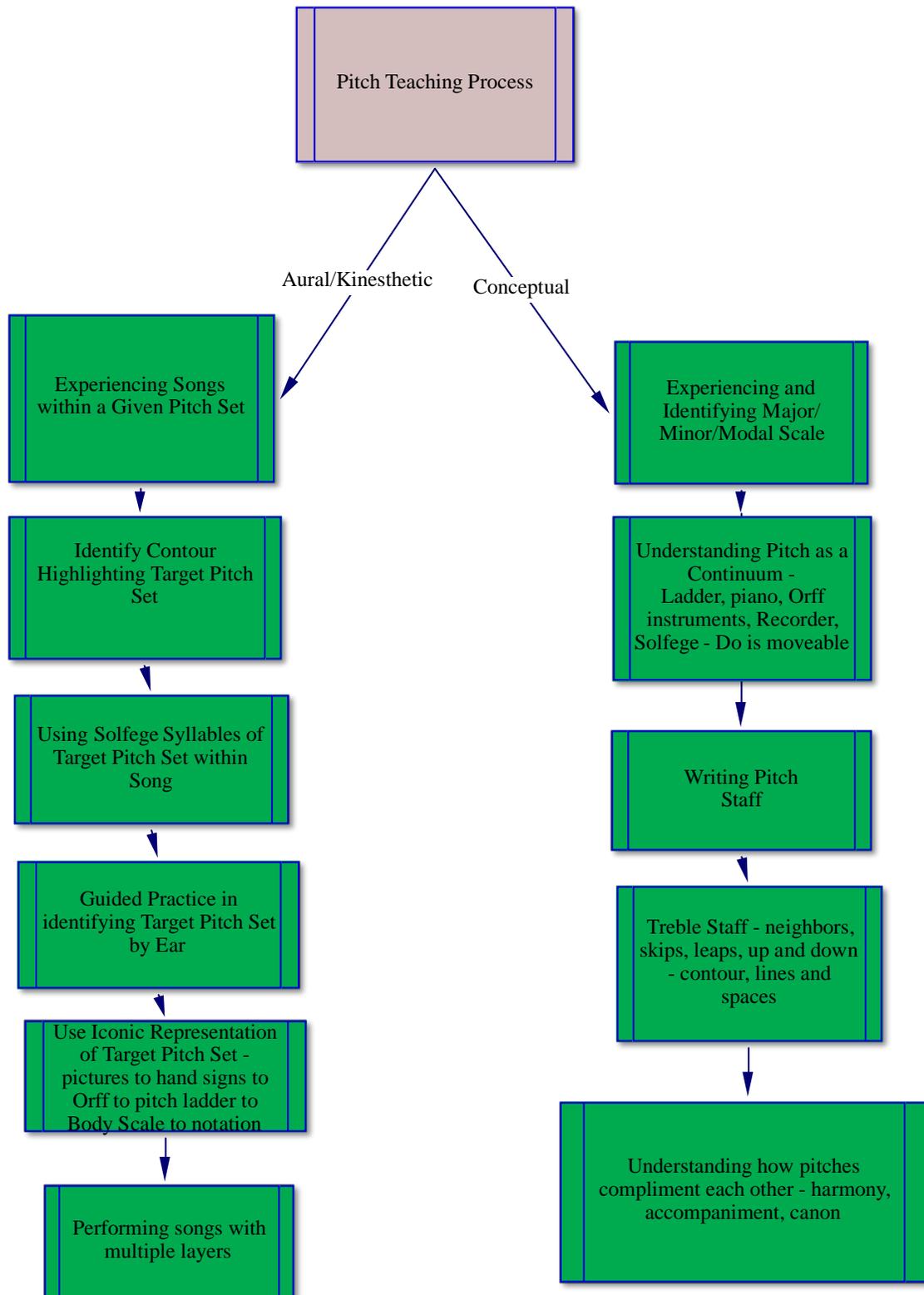


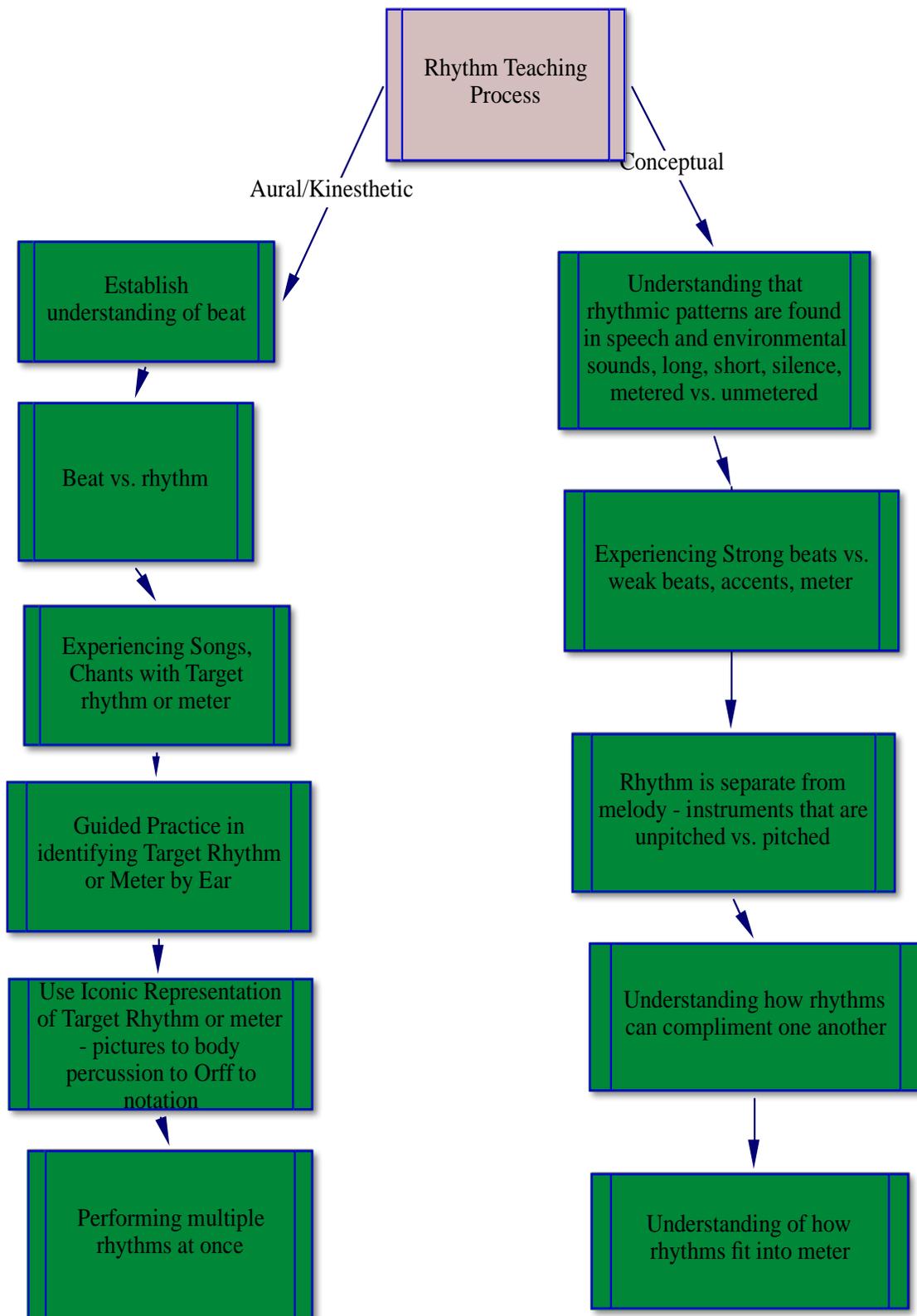










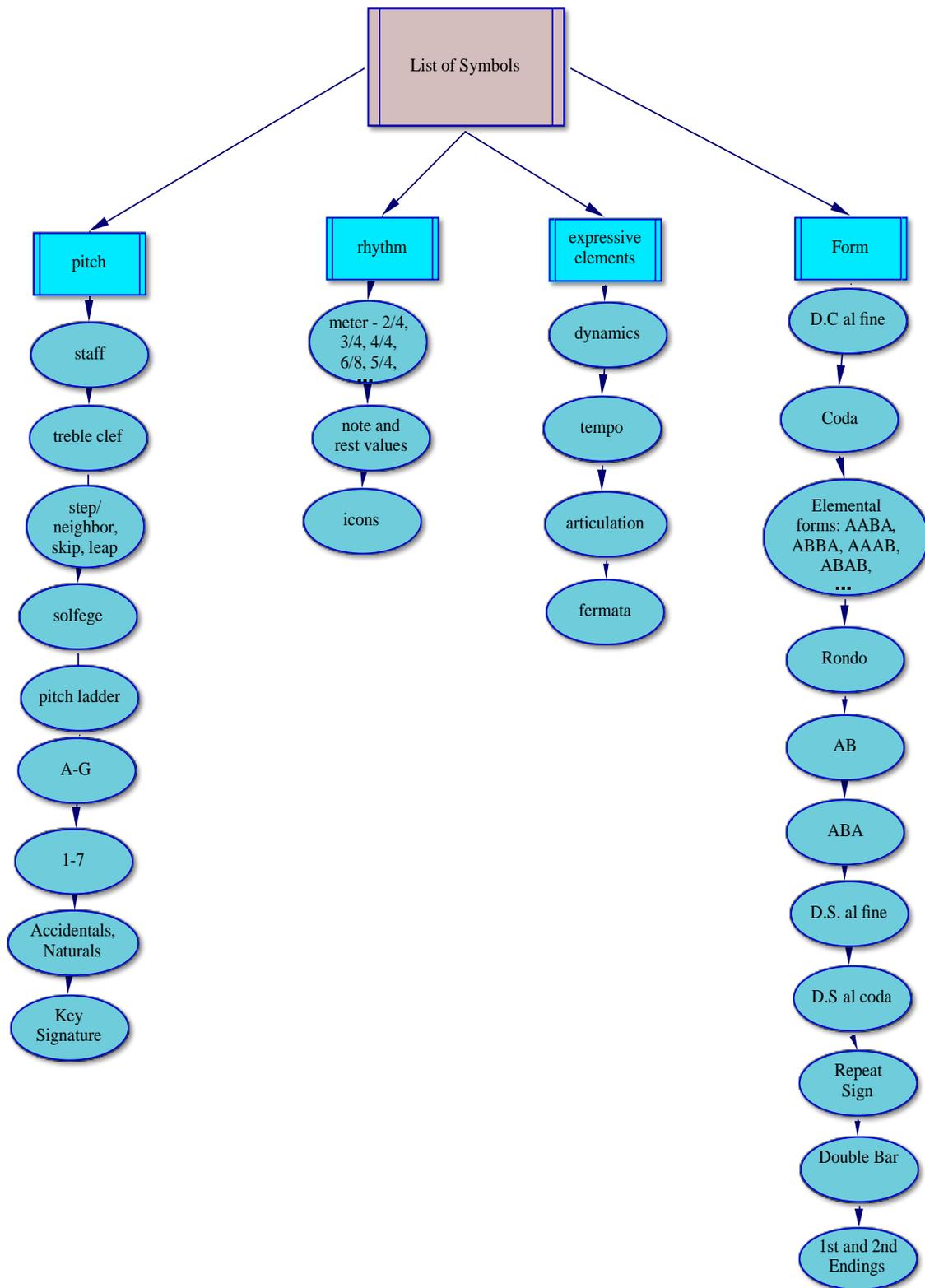


ICCSA Rhythm Syllable Method

DUPLÉ METER ~ agreed upon syllables		
	Quarter Note	Ta
	Quarter Rest	Rest (Silence)
	Double Eighth Notes	Ti-Ti
	Half Note	Ta-ah
	Dotted Half Note	Ta-ah-ah
	Whole Note	Ta-ah-ah-ah
	Four Sixteenth Notes	Ti-ka-ti-ka
	Eighth + Two Sixteenth Notes	Ti – Ti-ka
	Two Sixteenth Notes + Eighth Note	Ti-ka – Ti
	Eighth + Quarter + Eighth Note	Ti-ta-ti / syn-co-pa
	Dotted Eighth + Eighth Note	Tam – Ti
	Eighth + Dotted Quarter Note	Ti - Tam

Compound Meter (6/8) ~ suggested syllables		
	Triple Eighth Notes	Jog-ging and
	Quarter + Eighth Note	Skip and
	Eighth + Quarter Note	Gal-lop
	Dotted Quarter Note	Walk
	Dotted Half Note	Slide

MUSIC LESSON	GRADE LEVEL	DATE/WEEK
OBJECTIVE: The learner will (DO) using (TOOL) focusing on (LANGUAGE)		
PROCESS		
INTRODUCTION (motivator, advance organizer, purpose):		
INSTRUCTIONAL STRATEGY(IES):		
REFLECTION ACTIVITY:		
ASSESSMENT OPPORTUNITY:		
CONNECTION FOR FUTURE LEARNING:		



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.