

A HANDBOOK FOR BEGINNING ELEMENTARY MUSIC EDUCATORS

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## **Purpose of Handbook**

Teacher preparation courses cannot fully prepare students for what teaching in the field requires. These courses educate future teachers about education philosophies, techniques, and musical knowledge. The refinement of one's teaching skill requires a great deal of time and practice. When entering into the professional world, the prospective teacher must rely on their formal training, have confidence, and work with conviction.

This handbook is intended to bridge the gap between the college and the elementary classrooms by guiding new music educator through several stages, from finding their first job to succeeding in the first few years of practice. The information in this handbook is a compilation of insights from the author, veteran music teachers, and new music teachers (those with less than five years teaching experience). The content of this handbook represents information and insights that the author and other teachers wish they had when they started teaching.

Many of the ideas presented are interrelated. (For example, classroom setup and classroom management.) The approach offered in this handbook is not the only way to do things; it simply presents information that is often not readily available to new educators. There is a saying in the teaching profession, "[b]eg, borrow, and steal!" The author hopes that the reader will take what is useful and leave the rest; not all of it will be helpful to everyone.

## **Methodology of Information Collection**

The information in this handbook is a collection of ideas from the authors' personal teaching experience as well as the result of interviews of other Florida music teachers, e-mails, and other interactions with several contributors. There are many references to Florida standards and resources, these are not the only resources they are just ones that the author and the contributors use. The contributors to the handbook include the following:

- Dr. Artie Almeida is the music teacher at Bear Lake Elementary School in Apopka, FL. Mrs. Almeida has been the Florida Music Educator of the Year as well as the Seminole County Teacher of the Year and Teacher of the Year at the school level six times. In addition, Mrs. Almeida teaches early childhood music classes at the University of Central Florida and Seminole Community College.
- Laurie Foote is the music teacher at Quest Elementary in Viera, FL. Mrs. Foote is a National Board Certified Teacher in addition to have completing Orff Level's one and two training. Quest Elementary is a Florida Music Demonstration School.
- Charles Harris is the music teacher at Coquina Elementary in Titusville, FL. Mr. Harris has taught elementary music for the last four years and was chosen as Coquina's teacher of the year for the 2009-2010 school year.
- Mary Jackson is the music teacher at Oak Park Elementary in Titusville, FL. Mrs. Jackson has been teaching music for eight years. Oak Park Elementary is a Florida Music Demonstration School.
- Sheila King is the music teacher at Apollo Elementary in Titusville, FL. Mrs. King has been teaching music for over forty years and has been the Apollo teacher of the year for the 2003-2004 school year, the Brevard County Teacher of the Year as well as the 2005

FMEA Florida Music Teacher of the Year. Apollo Elementary is a Florida Music Demonstration School. In addition, Mrs. King is the President Elect of FMEA.

- Elizabeth Whitney is the music teacher at Ralph Williams Elementary in Rockledge, FL. She is in her first year teaching and is a recent graduate of the University of Central Florida.
- Lisa Weikel is the music teacher at Mims Elementary in Mims, FL. Ms. Weikel has been teaching for fifteen years and is a National Board Certified Teacher.

## Chapter 1- Finding a Job

The first hurdle encountered, post-graduation is finding a job. It is the responsibility of a recent graduate to be vigilant in networking with other music teachers and getting to know music supervisors. Music jobs are often few and far between because there are only a limited number of positions at elementary schools, which generally employ only one music teacher. Look for job openings on:

- District websites;
- The Florida Music Educators Association (FMEA) website (<http://www.flmusiced.org/>).
- Florida Department of Education teacher recruitment website (<http://www.teachinflorida.com/>).

When the applicant finds a position that they are interested in, preparing and sending resumes to schools as well as district music supervisors (if the county has them) is the first step. Resumes should be one page, clear, concise, and should be accompanied by a cover letter. Materials should be carefully checked for grammar and spelling errors. It is recommended to have others (like family, friends and mentors) review materials before they are sent out.

The amount of influence that music supervisors have over hiring and recruitment varies from county to county. Some principals will not hire a music teacher without a previous interview with the music supervisor, whereas other principals prefer to make their own decisions. If possible, it is suggested to contact teachers and administrators you know, in those counties, to see if there is a proper protocol for submitting an application.

When looking for a job, the applicant might consider whether they would like to live in that area and would be happy there. The following questions are helpful to consider:

1. Will you be able to adjust to the location? For example, if you enjoy spending time at the beach and the school is landlocked, the adjustment may be difficult.

2. Do you know anyone in the area you are looking into? Being an elementary music teacher can be very lonely because there is generally only one per school. Having friends or family near by can be helpful during the transition from college life to the career world.
3. Can you find a place to live that you can comfortably live in?
4. If you cannot afford to live close by, how long would a commute be? Remember when looking for places to live keep in mind the fact that teachers' salaries do not qualify for low-income housing. Also think about any student loan debt that you might have incurred during your schooling.

If student loan debt is an issue, contacting lenders can provide information about monthly payments and loan consolidation. Recognizance can be helpful; some applicants investigate the schools before applying or interviewing. The Website [greatschools.org](http://greatschools.org) is an excellent resource for finding information on schools, as is the school's own website. Important questions to ask include:

1. Could you see yourself working with that particular faculty?
2. What is the school's motto and educational philosophy?
3. Is the school's philosophy and "vibe" inline with your views?

Scouting out a school is not only helpful for the process of deciding to apply, but also in preparing for an interview. Most principals are more interested in candidates if they know they have done research and taken time to learn about their school. If one interviews for several schools, a cheat sheet with information about a school (that can be reviewed before going into an interview) can be helpful. Feel free to use the cover pages and resumes at the end of this chapter as examples.

### **Prepare a Portfolio**

After you send out cover letters and resumes, hopefully you will receive calls from those schools to set up an interview; the next step is to create a portfolio. A portfolio displays items that demonstrate that you are a viable candidate for the job. The following is an example of what could be included in a portfolio and how it could be organized:

1. Personal information

- a. Biography
- b. Resume
- c. Educational Philosophy
2. Professional Development
  - a. Goals and Accomplishments
  - b. In-service Records
  - c. Other certificates ex. Orff certification
  - d. Teaching Certificate if you have a copy
3. Evaluations and Letters of Recommendation
  - a. Internship evaluations from professors
  - b. Internship evaluations from cooperating teacher(s)
  - c. Letters of recommendation from previous employers
  - d. Letters of recommendation from an advisor
4. Artifacts
  - a. Sample Lesson Plans
  - b. Photos of Lessons
  - c. Videos of teaching
  - d. Sample units and student work
  - e. Photos of performances
  - f. Anything else you feel fits well that you would like to include

Many people have a single copy of their portfolio that they bring to all of their interviews. If you are doing a lot of interviews, this might be the way to go. However, it is the opinion of the author and other veteran music teachers that a portfolio should be duplicated and presented to each school if possible. Principals are short on time and don't want to spend time flipping through a book when they could be getting to know a candidate. A portfolio can be constructed in a variety of ways, from folders to professional bindings. An easy way to assemble one is to get a three ring binder and use page protectors to put the pages in; this creates a very polished and streamlined look. If you get the three-ring binder in some sort of a color other than white or black, it will stand out more in an office and they will be more likely to pick it up and look through it. Otherwise it could get lost in a jumble of papers that can accumulate during the hiring process.

## **Interview**

Interviewing can be an intimidating time. However, if you prepare as much as you can, it can be a pleasure. After researching the school and creating your portfolio, it is advised that your review commonly asked questions during an interview. The following is a list of some commonly asked questions or discussion topics:

- Tell me about yourself.
- Tell me what you know about this school.
- Tell me about any issues you've had with your previous boss.
- Tell me about your classroom management.
- Why are you looking?
- What motivates you to do a good job?
- Where else have you applied?
- What's your biggest weakness?
- What's your biggest strength?
- Has anything ever irritated you about the people you work with?
- Would you like to be liked or feared?
- Why should I hire you?
- What questions would you like to ask me?

Thinking through a question carefully before answering is important. Try to avoid using fillers like “hmm” or “umm”. Formulate your answer and then begin. An answer should be logical, clear, and address the question that was asked. For example, the first question could be “Tell me about yourself.” It is sometimes used as an icebreaker, to calm the interviewee and give the interviewer a sense of your personality. The appropriate answer is one that is given honestly and truthfully, (giving too much personal information is inadvisable). A good answer can include items such as your level of education, GPA, professional affiliations, hobbies, and an explanation of why you want to teach. Appropriate hobbies include sports, working out, reading, crafting, art, photography, computers, etc. It is also important to remember that you do not know much about the person interviewing you, so avoid any talk of political affiliations, religion, or

controversial topics if possible. Try to be as politically correct as possible. Remember that some questions are more important than others and some are traps.

One of the more important questions asked by principals is about classroom management philosophy. Successful answers to the question include: “I plan so many activities that students do not have time to misbehave;” or, “I have clearly stated rules and procedures and consistently hold students accountable for their actions.” The questions that can be traps if not approached carefully include those about your weaknesses, issues with previous supervisors, and issues with co-workers. Do not fall into the trap of talking negatively about previous supervisors or co-workers. Try to avoid discussing specifics about problems you may have had. Turn the questions around and refocus them back on how you work for students and help your colleagues.

Prepare a list of questions to ask the principal. Some examples of questions that could be asked are:

- What are the performing ensembles?
- What are the concert expectations?
- Are there grade level performances?
- What is the current rehearsal schedule for the ensembles?
- Are activity teachers allowed to give input into the activity schedule?
- If hired, may I come in early to start setting up things?
- Is there a school-wide behavior plan in place?
- Are there traditions (started by previous music teachers) that they would like continued?
- Is there a budget in place to purchase new equipment, music, and pay for repairs?
- May I see the music room?

After preparing a list of question, holding practice interviews with family, friends, and trusted mentors can be helpful. Carefully consider any suggestions that they may have for you. If all of your planned questions have been addressed, ask for additional details regarding those topics. It is important to ask questions during the interview so as to appear engaged, inquisitive, and intelligent. Your demeanor should communicate that you are the best person for the job, but guard against appearing conceited or self-absorbed.

*Jane Doe*

4512 Jobless Ave. · Apartment 111 · Unemployed · FL 12345  
Cell: (111)222-3333 · E-mail: teacher4hire@gmail.com

April 12, 2010 (Today's Date)

Mr. Prince E. Pal, Principal  
Elementary School  
123 Crayon Street  
Anywhere, FL 98765

RE: Open music position

Dear Mr. Prince E. Pal:

I have recently learned that you will be looking for a music teacher for the next school year. I am extremely interested in this position. I feel as though I would be an asset to the elementary school community.

I am a creative and innovative educator that prides myself in building a positive classroom environment. I have worked in (your experience here). I have strong classroom management skills (List your strengths, example this sentence). I pride myself on being a team player that often collaborates with other educators.

I hold a Bachelors Degree from A University in Music Education. As a professional I am always looking to expand my knowledge and seek professional development. I am a member of many professional organizations and attend workshops often. In addition I have completed (any additional training that is relevant).

Mr. Prince E. Pal, I would like to meet with you and discuss the opening at Elementary School. Feel free to contact me at your earliest convenience.

Thank you for your consideration.

Sincerely,

(signature here)

Jane Doe

## Jane Doe

4512 Jobless Ave. Apartment 111 • Unemployed, FL 12345  
Phone: 111-222-3333 • E-Mail: teacher4hire@gmail.com

### Objective

To obtain a position as an elementary music teacher, in a school that understands the importance of the arts and it's ability to help students develop a well-rounded view of the world.

### Education

Master of Music Education, University, In progress, will complete Month Year.  
Level 1, World Music Drumming Certification, Month Year.  
Music K-12, Professional Teaching Certificate, Florida valid thru year.  
Bachelor of Music Education, University, Month Year.

### Teaching Experience

- Music Teacher, School, City, State  
List teaching responsibilities, grades, extra ensembles, etc. Month year to month year  
Ex. December 2006-  
July 2007
- 
- 
- 

### Professional Organizations

- Florida Music Educators Association
- Florida Elementary Music Educators Association
- American Orff Shulerwerk Association
- Central Florida Orff Chapter
- Sigma Alpha Iota, international music fraternity for women
- Collegiate Music Educators National Conference

### Interests

- I deeply enjoy being creative at work and home. My creative interests manifest themselves in several ways, from planning lessons, to decorating my classroom with interesting bulletin boards, to learning new ways to teach more effectively and solve problems. At home I enjoy scrapbooking, photography, cooking, baking, as well as other craft projects like sewing and painting. (include your interests.)

### Experience

- The strengths of my teaching experience are that I have taught students of many ages with a variety of different backgrounds. I have taught students who live in extreme poverty as well as students who do not ever have to go without what they want or need. I am able to adapt and excel in different situations. I am comfortable taking on projects and completing them in a timely manner. I enjoy fixing problems and working with 'difficult' or 'at risk' students. (use this as a space to showcase your talents and strengths.)

## **Chapter 2- The Classroom**

### **Inventory**

One of the first tasks is to assess what the classroom contains. This is a very important step because you can't plan lessons without understanding what equipment you have available. Make note of what and how many instruments there are. If there are not class sets, it's important to anticipate having to explain the procedure for sharing equipment. It is also important to evaluate the number of textbooks you have, not only for inventory purposes, but also to plan for in-class use.

A simple way to keep track of one's inventory is to make an excel spreadsheet. It does not have to be fancy or complicated. Just a simple list of what there is, the number of them, and where they are located is sufficient. This is especially helpful with supplemental materials, such as methods books and storybooks. From time to time, classroom teachers may ask to borrow things from the music room, and the spreadsheet is a great place to record who borrowed what item and when. During the end-of-the-year inventory, items belonging to the teacher must be clearly labeled as such and items belonging to the school should be labeled with the school name. The idea is to clearly distinguish school property from materials purchased by the educator. Orff workshops teachers are frequently asked to bring a few instruments to share and the best way to make sure they are returned is to have them clearly labeled.

### **Set up**

It is important to spend time designing a layout for your classroom. Educations must consider: How do you want to lay out the classroom? Where will the Orff instruments, non-pitched percussion, drums, textbooks, your desk and computer, and so on, be placed? It can be helpful for the students and teacher alike to label where the instruments will be stored. Will the students sit on the floor, risers, or in chairs? Figures 1-1 through 1-9 at the end of this chapter

include photos from several different music rooms. There is no right or wrong way to set up a classroom. Feel free to experiment and if something doesn't work, then change it. Will there be a dedicated space for movement? If not, how will students move the chairs or instruments to allow space for movement? Be prepared to explain in detail what the expectations are and practice the correct behaviors.

### **Bulletin Board Ideas**

Bulletin boards are a great way to decorate a classroom and they are also a great way to convey information. The more visually appealing they are, the more effective they are. These boards can assist in making the classroom personalized and can help the teacher express who they are. It's important for a change to occur in the room, so the students realize that there is a new teacher and new expectations. Decorating the classroom can also help create a positive classroom environment.

A helpful hint for bulletin boards is to use fabric for the background instead of the large rolls of paper. Paper can rip and crinkle, and the color will fade over time. When putting up the fabric it is helpful to staple it on in opposing corners and to stretch the fabric over the board being careful to smooth out any wrinkles. Educators can either use purchased borders or ribbon; they will give the bulletin board a focused look.

Purchasing decorations for the classroom can be rather expensive. Instead of purchasing premade posters, an educator can save money and get a similar effect using paper and markers. It can be time consuming, but cost effective. Examples of classroom bulletin board can be seen in Figures 1-1 through figure 1-10. This website also has many great bulletin board ideas for music teachers: (<http://www.musicbulletinboards.net/>).

## Pictures of Classrooms Set Up and Bulletin Board Ideas



Figure 1-1, Mims Elementary, Lisa Weikel, Music Teacher, Mims, Brevard County, Florida



Figure 1-2, Quest Elementary School Music Room, Music Teacher Laurie Foote, Viera, Brevard County, Florida



Figure 1-3, Quest Elementary School Music Room, Music Teacher Laurie Foote, Viera, Brevard County, Florida



Figure 1-4, Quest Elementary School Music Room, Music Teacher Laurie Foote, Viera, Brevard County, Florida

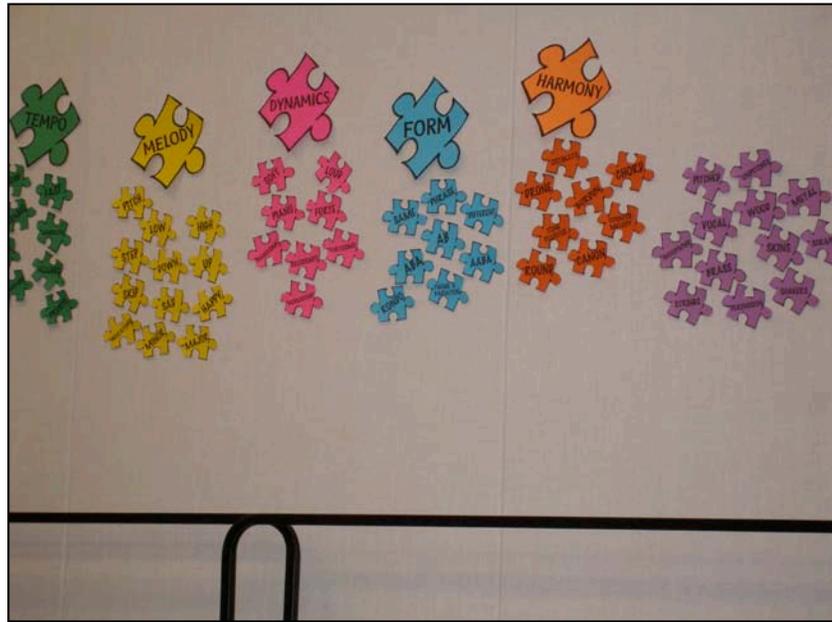


Figure 1-5, Quest Elementary School Music Room, Music Teacher Laurie Foote, Viera, Brevard County, Florida



Figure 1-6, Riverview Elementary School Music Room, Music Teacher Kimberly McNees, Titusville, Brevard County, Florida



Figure 1-8, Riverview Elementary School Music Room, Music Teacher Kimberly McNeese, Titusville, Brevard County, Florida



Figure 1-9, Riverview Elementary School Music Room, Music Teacher Kimberly McNeese, Titusville, Brevard County, Florida

## **Chapter 3- The First Days of School**

### **Rules and Procedures**

It is important to have clear rules and procedures for students to follow on the first day of school. Rules should be simple to understand and clearly stated. It is advisable to have fewer than five rules. It is also good to state them in a positive manner. For example, instead of writing “Do not call out,” state the rule as “Please raise your hand to speak.” When in doubt, put yourself in the shoes of one of your students and ask, “Will they understand?” After deciding on the rules, post them prominently in the classroom. The same criteria should be used for procedures. The following are the rules I use in my classroom:

1. Respect yourself.
2. Respect others.
3. Respect the property of all.

It is important that the students understand what the word “respect” means. If the rules above are used, an explanation of the teacher’s definition of respect should be provided. Try not to assume anything, because students come to school with different backgrounds and knowledge. It is also very important to have set in place, before the first day, to have set in place what the procedures will be for using the restroom as well as going to the clinic. Check with other teachers to see if there are school-wide procedures that you will be expected to follow.

### **Classroom Management**

The best defense is a good offense. Greet students at the door and explain your expectations of them. Idle time is one of the leading causes of misbehavior. It is advisable to have a plan or back-up activities, so there are no blocks of time for students to become disruptive. Learning students’ names as quickly as possible is helpful. This is helpful just in teaching and being able to call on students but also when dealing with behavior. Students are

generally more receptive to following directions and listening if the teachers know their names. A seating chart can be used if it is difficult to learn student names. Elementary students are wonderful at mimicking the behaviors and attitudes of their teachers. If their teacher loves music and smiles, the students are more prone to do so as well. The teacher is responsible for everything that happens in their classroom. If a student talks back, it is because the teacher has left space for the student to do so. Be careful not to get into power struggles with students, they never end well. When students act up, it's not always about you. Perhaps they had a disagreement with another teacher or student that is causing their mood or behavior.

Aim to discipline the behavior not the student. In other words, when reprimanding a student, tell them that talking out, or whatever the undesirable behavior is, is not appropriate, rather than saying "Johnny is being bad." Be consistent in the application of the rules and the consequences for breaking them. Pointing out positive behaviors in specific students that should be emulated can be helpful. For example, "I love how Suzie is sitting criss-cross apple sauce on the rug ready to sing." Pick a way to refocus the class if they become unfocused. Some examples include: give me five, clapping patterns, flick the lights, and use a bell. Behavior is tied to classroom set up; try not to turn your back, and have the classroom ready to go with books and materials that will be used.

### **Ways to Use Class Time**

Teachers interviewed for this document found it helpful to have a framework for class time set up. It gives structure to the lesson and builds in different elements so that students do not become bored and rambunctious. Ideas for time allotments include:

- 5 min. – Tell students about your classroom management.
- 5 min. – Singing/echo rhythms.
- 20 min. – Main lesson/objectives.
- 5 minutes – Movement.

- 5 minutes – Review.

Try to incorporate school-wide efforts/project like “Word of the day” and/or FCAT strategies, etc into lessons. It makes your classes more valuable to administrators and teachers and they will be less likely to remove them from your classes for remediation if they know you support school wide efforts.

### **Lesson Ideas**

Play parties/mixers, name games, and rhymes are wonderful ways to learn students names and have a positive interaction during the first days of the school year. These activities often involve singing and moving, so they are a great informal assessment tool to figure out what level the students are at. In addition, they help the teacher mingle with students.

I like the song/party mixer, “I let her go go” from Trinidad and Tobago. It is a very simple movement song, with only five words in it. It is easy to sing, and is great fun for students. It is a great activity to use to reinforce the concept of respecting others. Elementary students often have a hard time partnering up with someone other than their best friend. This activity provides a good segue into teaching manners and empathy. It is important to ask students:

- “How would you feel if no one wanted to be your friend” or said “eeeeeeew!” when they had to touch your hands?
- Do you want to make other people feel that way?

As the students sing the song, the tempo can gradually be increased to make the activity more difficult. This particular activity is a hit. This song is available in the collection of play parties and singing games, *Down In the Valley* by Andy Davis and Peter and Mary Alice Amidon, available at ([http://www.dancingmasters.com/store/Down\\_in\\_the\\_Valley.html](http://www.dancingmasters.com/store/Down_in_the_Valley.html)). At the end of this chapter you will find a set of lessons developed or adapted by Sheila King to work drumming into the elementary classroom.

## **Cultivate Relationships (with Teachers, Staff, Parents, and Students)**

“People don’t care how much you know until they know how much you care.” That’s an old adage, but one that is very true in teaching. It doesn’t matter how much you know about music, if you can’t relate to your co-workers, parents, and students. Spending time with other teachers in the lounge and making a genuine effort to get to know them (by asking them questions and showing an interest in their hobbies) can be a great way to connect with colleagues. Being polite and respectful to everyone should be a priority. Participation in activities before the start of the school year, such as registration, can provide a good opportunity to get to know other teachers, staff, and administrators. Additional duties like car loop, breakfast or lunch duty, and patrolling the campus can give new educators a chance to get to know students and parents. The easiest way to start a positive exchange, is with a simple compliment like: “great shirt or awesome shoes“ or asking how they’re doing. Positive comments can brighten a person’s day. Even simply making eye contact with someone when walking down the hall and saying “Hello” is a good way to start building relationships. If you have a hard time connecting with a student, their teacher (or even better the teacher they had the year before) can provide good information about ways to connect with the student. Gathering this kind of information can not only help you with that particular student, but will demonstrate that you are a thoughtful educator who wants to connect with students and colleagues. The more you help others, the more support you will generally receive for your program. For example, when you need people to bring in baked goods for a bake sale or to stay after school to sell them at a concert, they will be more likely to volunteer to do so. Be polite to the administrators and be friendly. Be sure to share good news and thank volunteers for support.

## **Scheduling**

Aim to be proactive in the creation of the activity schedule. Find out if you have input in the schedule or if you can have a chance to comment. Speak with other teachers about their schedules. It can be very helpful to make an easy to read version of your schedule that will be a quick reference for you so you know what classes you have coming when. It will also be important to take into account the schedule when you are planning lessons because if you have classes that are going to use different equipment back to back you need to plan how the equipment will be put away and taken out at the end of each class.

## **Recruitment for Special Ensembles**

Sell yourself. To get students involved in ensembles that meet outside the regular class time, the activities need to sound “cool” and exciting. Share a piece of music that you plan on teaching to your chorus. The author is fond of saying that “chorus and strings are the best and coolest activities at my school because I teach them.” When talking about the ensembles, sound excited. If it excites you, it will be easier to excite the students. Promote the programs as the greatest activity ever. Pick music that will make the students successful. Not many teachers walk into a school and can have their groups perform Handel’s *Messiah* in the first concert. It could be helpful to keep that in mind when picking out literature.

## **To do List:**

- Get a copy of Harry Wong book, ”The First Days of School.”
- Inventory classroom
- Organize classroom
- Decide on your classroom discipline plan
- Plan first weeks lessons
- Locate and review curriculum guide
- If you start to feel overwhelmed make your own personalized to do list and prioritize

## Chapter 4- Lesson Planning

Planning lessons is what teachers spend a lot of their non-teaching time doing. If new teachers have a plan and goals in place for their students, it will be a lot easier to sequence and spiral-in different concepts. Of the teachers asked about planning models, all favored the backwards design model. It is easier to figure what you want to teach during the last weeks of school (the product of a year of instruction under your guidance) than to just plan lessons that seem fun or will be good to do from week to week. The backwards design model gives the program and the curriculum a sense of balance and purpose. Most music textbook series have built-in spiral concepts, which can complement the backward design model. If you choose to teach strictly from the textbook, then check the guides (usually in the beginning of the book) to make sure you will cover all the concepts you would like to. Whether you use the textbook series, the Randy and Jeff Game Plan series, or materials you pick up at workshops, it is important to remember that just because you have goals, it does not mean you have to meet all of them.

It is hard to know what kind of program you are walking into and what background knowledge the students have. There will always be a few students who know more than others, because they take private voice or piano lessons. However, the other students may or may not have absorbed what had been taught to them. Be prepared to work with students who have little or no background knowledge. For example: one school's sixth-grade students could not keep a steady beat and at another school, students did not know that they had a speaking voice and a singing voice. This is not always the case, but it has been the experience of some of the contributors to this handbook. During the initial stages of lesson planning, it is also a good time to look at the inventory of the classroom. If class sets of whatever instruments you are planning

to use are not available, time must be built into the lesson to review sharing procedures for those items. Lessons in instrument sharing must be carefully thought out.

Find out if the district has a music curriculum guide by talking with other music teachers, the music supervisor, and the school administrator. If the district has a curriculum guide, it should be somewhere in the classroom. Some school districts do not have curriculum guides; it is up to individual music teachers to develop their own. In those instances, it is helpful to have ones to model. Included in Appendix A are the following two examples:

- Instructional Objectives Checklist for Brevard County Schools.
- Essential skills check list for Seminole County Schools.

### **Lesson Plan Templates**

I have provided lesson plan templates that accomplished teachers in the field have devised in Appendix A. The most important goal of planning lessons is making sure the material covered is consistent with state standards. If music teachers allow themselves to just fill classes with “fun” activities, your class will be “fun” or “fluff.” If other teachers at a school adopt those attitudes, they devalue the educational merit of the class, which can be a possible negative effect, and can lead to an increased amount of removing of students from music class for tutoring. Another common negative consequence of an overly “fun” music class is that grade-level teachers hold back students for misbehavior. However, if instruction is standards-based, administrators are more supportive, because it can be demonstrated that the material fulfills music standards and is therefore educationally relevant.

### **Lesson Plan Ideas**

There are countless resources online for lesson plans. A few words of caution, however, before you look them up. Not all lesson plans on the Internet (as with all information on the Internet) are necessarily good ideas. Nor do they always contain

accurate information to be teaching with. When examining curricula from online resources, check to see if terminology and vocabulary are used correctly and accurately. You might be the only professional musician your students ever meet or interact with; so be careful not to teach them something incorrectly. Appendix B gives a list of resources including helpful websites. Many of these websites have lesson plans that have been uploaded by music teachers from across the country and even around the world. There are many ways to approach teaching.

### **Story Books That Can Be Used in the Music Classroom**

Storybooks are frequently used in the music classroom in a variety of ways. They can be read and the students can write songs about them; or the students could add sound effects, help develop deeper comprehension and to help the story come to life. Books can also be used in performances to unite a series of songs together. Below is a list of books used successfully with students in real music classrooms.

- Good Night, Good Knight by Shelley Moore Thomas
- Badger's Bring Something Party by Hiawyn Oram
- Traveling to Tondo: A Tale of the Nkundo of Zaire by Verna Aardema
- Up, Up, Down! By Robert N. Munsch
- Any books by Raffi
- The Little Old Lady Who Was Not Afraid of Anything by Linda Williams
- I Know an Old Lady Who Swallowed a Pie by Alison Jackson
- I Know an Old Lady Who Swallowed a Fly by Mary Ann Hoberman
- There Was An Old Lady Who Swallowed a Bat by Lucille Colandro
- The Animal Boogie by Debbie Harter
- Chicka Chicka Boom Boom by Bill Martin Jr. and John Archambault
- Doing the Animal Bop By Jan Ormerod
- I Know a Shy Fellow Who Swallowed a Cello By Barbara S. Garriel
- I'm a Little Tea Pot by Iza Trapani
- Listen to the Rain by Bill Martin Jr. and John Archambault
- Max Found Two Sticks Brian Pinkney
- My Aunt Came Back by John Feierabend
- My Many Colored Days by Dr. Seuss
- Rap a Tap, Tap, Think of That! By Leo and Diane Dillon
- Today is Monday by Eric Carle

- Very Quiet Cricket by Eric Carle
- We're Going on a Bear Hunt by Michael Rosen
- Zin, Zin a Violin by Lloyd Moss

## **Reflect**

Reflecting on the completed lesson is just as important as teaching the lesson. Look at your objectives to determine if they were met and to what degree. It is important to understand what percentage of students was able to complete the entire objective successfully. Try to understand what went wrong if the objectives were not met. An important question to consider: there was a lack of comprehension on the student's part or was the presentation of the material not clear? Go back and re-teach the fundamentals that the lesson was built on, if that is needed. If presentation is the issue, ask other teachers how they present that information. Perhaps the educator simply needs to try a new way of teaching the information.

## **Education Acronyms**

The teaching profession enjoys abbreviating the names of different organizations and educational procedures. Listed below are the more common acronyms that a music teacher might encounter.

- MENC- Music Educators National Conference
- FMEA- Florida Music Educators Association
- FEMEA- Florida Elementary Music Educators Association
- AOSA- American Orff Schulwerk Association
- CFOC- Central Florida Orff Chapter
- HFOC- Heart of Florida Orff Chapter
- GTBAOC- Greater Tampa Bay Area Orff Chapter
- NFOC- North Florida Orff Chapter
- AYP- Adequate Yearly Progress, in regards to the grading of schools
- ESOL- English Students Other Languages
- RTI- Response to Intervention, a new Florida initiative to approach addressing students with special needs
- CST- Child Study Team
- FBA- Florida Band Association
- ASTA- American String Teachers Association
- MDS- Music Demonstration School

- VE- Varying Exceptionalities
- FCAT- Florida Comprehensive Assessment Test
- The Brevard County Schools Website Parent Portal has a website dedicated to educational acronyms and explaining them. Visit the website at:  
(<http://www.brevard.k12.fl.us/portals/parents/acronyms.html>)

## **Chapter 5- Professional Development**

### **Join Organizations**

In some counties, the position description of music teacher requires that they join organizations such as FMEA and MENC, as well as the appropriate component organization. Even if membership in these organizations is not required, it is highly recommended. You will receive a copy of the Florida Music Director, magazine and participating teachers can have their students' tryout for all-state ensembles. In addition, membership allows for attendance at the state conference. These events always provide a wealth of information for educators. In addition to joining those organizations, it's a good idea to seek out Orff Chapters that are active in your area. These organizations have meetings generally four times a year and hold workshops, which are always a source of new ideas and ways to present material.

Perhaps even more helpful than attending those workshops are the relationships one can build with other music teachers in those chapters. They have a wealth of information that can be helpful. When having a problem teaching something, it is helpful to have a network of teachers who are happy to provide guidance and share their experiences.

### **Find a Mentor**

If you would like to find a mentor, ask administrators or the music supervisor if there are experienced teachers in the area who would be willing to help during the initial building of a program. It is also a good idea when you've found a few mentors, to see if you can observe them teaching. It can be beneficial to observe someone after you have been teaching for a while. It will help keep you focused on good teaching practices. Also, inquire whether other teachers are willing to observe and provide feedback. Mentors are also excellent if you pursue more training

in areas such as Orff, Kodaly, World Music Drumming, or Dalcroze, A mentor can advise you which trainers will best fit with a given personality and teaching style.

## **Orff Schulwerk**

According to the American Orff Schulwerk Association's (AOSA) website (<http://www.aosa.org/>):

Orff Schulwerk is a way to teach and learn music. It is based on things children like to do: sing, chant rhymes, clap, dance, and keep a beat on anything near at hand. These instincts are directed into learning music by hearing and making music first, then reading and writing it later. This is the same way we all learned our language.

Orff Schulwerk happens in a non-competitive atmosphere where one of the rewards is the pleasure of making good music with others. When the children want to write down what they have composed, reading and writing find their moment.

It uses poems, rhymes, games, songs, and dances as examples and basic materials. These may be traditional or original. Spoken or sung, they may be accompanied by clapping and stamping or by drums, sticks, and bells.

The special Orff melody instruments include wooden xylophones and metal glockenspiels that offer good sound immediately. Played together as in a small orchestra, their use helps children become sensitive listeners and considerate participants.

With Orff Schulwerk, improvisation and composition start students on a lifetime of knowledge and pleasure through personal musical experience. Learning is meaningful only if it brings satisfaction to the learner, and satisfaction arises from the ability to use acquired knowledge for the purpose of creating. For both teacher and student, Orff Schulwerk is a theme with endless variation.

The title "Schulwerk" is an indication of the educational process-taking place: Schulwerk is schooling (in music) through working, that is, through being active and creative.

The composer Carl Orff and his associate Gunild Keetman developed the basic texts for the Schulwerk as models for teachers worldwide. Now translated into eighteen languages, Orff Schulwerk is based on the traditional music and folklore of each country in which it is used. At present more than 10,000 teachers in the United States have found the Schulwerk the ideal way to present the magic of music to their students.

Orff teacher training consists of two week-long classes that generally take place during the summer months and provide an in-depth study of the Orff pedagogy. The training consists of three levels, as well as master classes available for those who want advanced training and for those who might like to become of Orff class instructors.

## **Kodaly**

According to the Organization of American Kodaly Educators, (<http://www.oake.org>) the Kodaly Philosophy is as follows:

### The Kodály Concept

- Is a philosophy of education and a concept of teaching.
- Is a comprehensive program to train basic musical skills and teach the reading and writing of music.
- Is an integration of many of the best ideas, techniques, and approaches to music education.
- Is an experience-based approach to teaching.

### Essential and Key Elements of the Concept

#### Singing

- We should first learn to love music as human sound and as an experience that enriches life.
- The voice is the most natural instrument and one which every person possesses.
- Kodály called singing "the essence" of this concept.
- Singing is a powerful means of musical expression.
- What we produce by ourselves is better learned; and there is a stronger feeling of success and accomplishment.
- Learning through singing should precede instrumental training.
- It is in the child's best interest to understand the basics of reading music before beginning the difficult task of learning the technique of an instrument.
- What do we sing?
  - Folk songs and games of the American Culture
  - Traditional children's songs and games
  - Folk songs of other cultures
  - Music of the masters from all ages
  - Pedagogical exercises written by master composers
- Singing best develops the inner, musical ear.

"If we ourselves sing often, this provides a deep experience of happiness in music. Through our own musical activities, we learn to know the pulsation, rhythm, and shape of melody. The enjoyment given encourages the study of instruments and the listening to other pieces of music as well." (Kodály, 1964)

#### Folk Music

- Folk music is the music of the people. There can be no better material for singing than the songs and games used by children for centuries.
  - Folk Music has all the basic characteristics needed to teach the foundations of music and to develop a love of music - a love that will last a life time.
  - Folk music is the classical music of the people, and, as such, is a perfect bridge leading to and working hand-in-hand with-art music.
- "The compositions of every country, if original, are based on the songs of its own people. That is why their folk songs must be constantly sung, observed, and studied." (Kodály, 1964)

#### Solfège

- Solfège is the best tool for developing the inner ear.
- It is an invaluable aid in building all musical skills:
  - Sight singing
  - Dictation
  - Ear training
  - Part hearing
  - Hearing and singing harmony
  - Perceiving form
  - Developing memory
- The moveable do system, highly developed in English choral training, was advocated by Kodály as a tool for teaching musical literacy.
- Use of the pentatone (do, re, me, sol, la) was recommended by Kodály for early training of children because of its predominance in their folk music.

#### Music and Quality

- We believe that music enhances the quality of life. So that it may have the impact it deserves, only the best music should be used for teaching:
  - Folk music, which is the most representative of the culture
  - The best music composed by the masters
- Quality music demands quality teaching:
  - Teachers need to be as well-trained as possible
  - Teachers' training must be well-rounded
  - Teachers need to develop their musical and vocal skills to the highest degree possible

"The pure soul of the child must be considered sacred; what we implant there must stand every test, and if we plant anything bad, we poison his soul for life." (Selected Writings, p. 141)

#### Development of the Complete Musician

- Kodály training is a complete and comprehensive approach to music education which meets the National Standards for Arts Education as

published by MENC, © 1994.

- The development of all skill areas begins very early with simple tasks required of all the students. As knowledge grows, skills are developed further in a sequential manner.

- In addition to music reading and writing which are begun at an early stage, the following skill areas are also developed: part-singing, part-hearing, improvisation, intonation, listening, memory, phrasing and understanding of form.

- An awareness and knowledge of musical styles develops as skills become more proficient.

"The good musician understands the music without a score as well and understands the score without the music. The ear should not need the eye nor the eye the (outer) ear." (Kodály quoting Schumann: Selected Writings, p. 192)

Sequencing

- Presentation of materials, concepts, and development of skills can be done in a meaningful way only if the curriculum is well sequenced.

- A carefully planned sequence, well taught, will result in successful experiences for children and teacher. Success breeds success - and fosters a love of music.

- A Kodály sequenced curriculum is an experience-based approach to learning rather than a cognitive developmental approach.

"Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as a secret writing of a language with which he has no connection. The way should be paved for direct intuition." (Selected Writings, p. 120)

## **World Music Drumming**

World Music Drumming is a curriculum written by Dr. Will Schmid. For more specific information please go to the website (<http://www.worldmusicdrumming.com/>). This program is configured similarly to the Orff training. It is for people who would like to incorporate multi-cultural music (from areas such as Africa and the Caribbean) into their classrooms. It is also stratified into three levels. There are additional classes such as "Drumming up the Fun."

## **Dalcroze**

The Dalcroze Society of America's History is below. The following excerpt is from their website (<http://www.dalcrozeusa.org/history.html>).

The Dalcroze approach to music education teaches an understanding of music –

its fundamental concepts, its expressive meanings, and its deep connections to other arts and human activities – through ground breaking techniques incorporating rhythmic movement, aural training, and physical, vocal and instrumental improvisation.

Since the early 1900's, the influence of Emile Jaques-Dalcroze has been felt worldwide in the field of music as well as in dance, theatre, therapy and education. In his own time, Dalcroze's work was considered avant-garde and it met with some resistance, yet he continued to probe the topic of music education reform throughout his life. Today, his basic ideas of teaching and learning have been confirmed by contemporary research.

Dalcroze was professor of harmony and solfège at the Conservatory in Geneva in 1892. He realized that his students could not actually hear the harmonies they were writing. Their playing showed little sense of rhythmic vitality. In solfège, he began to devise ear training games to develop more acute inner hearing. These games sharpened the students' perceptions and resulted in more sensitive responses to the musical aspects of performance: timing, articulation, tone quality, and phrase shape. Dalcroze noticed his students would exhibit subtle, spontaneous movements – swaying, tapping a foot, a slight swinging of the arms – as they sang. The body was conscious of the life and movement of the music.

Dalcroze capitalized on these natural, instinctive gestures. He asked his students to walk and swing their arms, or to conduct while they sang or listened to him improvise at the piano. He called this study of music through movement “eurhythmics,” from the Greek roots “eu” and “rythmos” meaning “good flow.”

Dalcroze continued to experiment with eurhythmics, giving demonstrations of his method throughout Switzerland and Western Europe. In 1910 he was invited by the Dhorn brothers, wealthy German industrialists, to Hellerau, Germany where they built a large school for him. Several hundred students lived and studied in Hellerau, and it became a world-famous center for the arts, devoted to the education of the complete human being. In 1913, the Gluck opera “Orpheus” was performed at the school, with Dalcroze conducting a chorus and soloists trained in eurhythmics. The production was a spectacular demonstration of music, movement, lighting, and staging representing the culmination of Dalcroze's work at Hellerau. The school closed at the onset of World War I and Dalcroze returned to Geneva, where the Emile Jaques-Dalcroze Institute was founded in 1915. Today, the Dalcroze Institute in Geneva continues to attract students from around the world who wish to study this remarkable method of music education.

In a eurhythmics class, students typically are barefoot and are moving in some way – in locomotion around the room, in gestures with hands, arms, heads, upper bodies, either in groups or alone. Their movements are responsive to the

music that is sounding in the room. The teacher probably is improvising this music at the piano, although sometimes recorded or composed music is used. The task typically is to move in space using certain guidelines that are specific to the occasion or musical piece. The teacher shapes the music not only to the rules of the task, but to what he or she observes the students doing. The students, in turn, shape their accomplishment of the task to the nature of the music – its tempo, dynamics, texture, phrase structure, and style.

The body is trained to be the instrument, not only of the performance of eurhythmics, but of the perception of music. The body is understood as the original musical instrument, the one through which everyone first realizes music in both its senses: apprehending and creating, and the primary, personal, trainable utensil for musical understanding and production. The movements a student makes in a eurhythmics class do not have the essential purpose of training the body to convey a choreographic picture to an audience. Rather, their essential purpose is to convey information back to the mover himself. The movements set up a circuit of information and response moving continuously between brain and body, which, with training and experience, rise to ever higher levels of precision, coordination, and expressive power.

The comprehensive Dalcroze approach consists of three components: Eurhythmics, which teaches concepts of rhythm, structure, and musical expression through movement; Solfège, which develops an understanding of pitch, scale, and tonality through activities emphasizing aural comprehension and vocal improvisation; and Improvisation, which develops an understanding of form and meaning through spontaneous musical creation using movement, voice and instruments. It was Dalcroze's intent that the three subjects be intertwined so that the development of the inner ear, an inner muscular sense, and creative expression can work together to form the core of basic musicianship.

Certified Dalcroze teachers work in conservatories, universities, public and private schools, early childhood programs, and in private studios. The Dalcroze approach is studied by performers, teachers, dancers, actors, young children, and senior citizens. Those wishing to pursue Dalcroze teacher training may do so at recognized training centers throughout the United States. Due to the intensive training process and the many sophisticated skills required to be a Dalcroze teacher, the number of certified teachers remains small, but their impact on music education is significant.

The continued study of Dalcroze eurhythmics, solfège and improvisation tends to heighten concentration and focus, improve coordination and balance, enrich hearing, and sharpen the senses. In a Dalcroze class, students are freed from the constraints of formal performance to experience the deep musical knowledge and feeling evoked through movement. When they have discovered themselves as the source of their own musicality, they have much to bring to the practice

room or to the stage. Based on the philosophy that we are the instrument, Dalcroze invites us to live what we hear.

## **Books/Resources**

There are so many supplemental resources for teachers that it can be overwhelming. The following list of books that has been helpful for new music teachers:

- Mallet Madness by Artie Almedia
- The Chimes of Dunkirk edited by Peter Amidon, Andy Davis and Mary Cay Brass
- Listen to the Mockingbird edited by Peter Amidon, Andy Davis and Mary Cay Brass
- Down in the Valley edited by Peter and Mary Alice Amidon and Andy Davis
- Sashay the Donut edited by Peter and Mary Alice Amidon, Andy Davis and Mary Cay Brass
- Step Lively by Marian Rose
- Recorder Karate by Barb Philipak
- Music from Music K-8 available to purchase online at, (<http://www.music8.com/>) or through the mail. This website also has a teachers resource section that has a lot of valuable information from other music teachers organized by category.

The following websites have great information, lesson plans, and so on.

- <http://www.marthabeesmusic.com/index.html>
- <http://www.aosa.org/>
- <http://flmusiced.org/dnn/>
- <http://www.worldmusicdrumming.com/>
- <http://www.menc.org/>
- <http://www.tmea.org/>
- <http://www.dalcrozeusa.org/>
- <http://www.music8.com/>
- [http://www.freshpond.net/uploads/users/5/User\\_5961/MyFiles/index.html#Top](http://www.freshpond.net/uploads/users/5/User_5961/MyFiles/index.html#Top)
- <http://www.artiealmeida.com/>
- <http://www.musiceducationmadness.com/>
- <http://www.musicbulletinboards.net/>

## **Record Professional Development**

Keep track of the training you attend and make sure you apply to receive points for it.

This process varies from county to county. For example, members of CFOC (who teach in Orange County) only have to fill out a form and return it to their county liaison. However, teachers in Brevard County who attend the same in-service are required to write up and file this

information on their own. Timely reporting of this information just important for recertification, and it also demonstrates to administrators a desire to improve oneself and one's craft. It can be useful when putting together an updated portfolio for a future teaching position.

### **Keep Records for Portfolio**

When possible, take pictures of lessons that go well. (Make sure, for the students pictured to have the appropriate photo release forms in place, so that it is legal to have pictures of those students.) Also, keep track of all your lesson plans, even if you are not required to turn them in weekly or each nine weeks, you may be required to turn them in at the end of the year. Being aware of this and acting proactively can save a great deal of time. You may want to reuse lesson plans from year to year, so keeping them saved in several places on a computer is strongly advised, to avoid having to rewrite them from scratch every year.

## **Chapter 6- Performances**

Performances are a great way to demonstrate the results of one's teaching. It can be difficult to produce tangible results in the elementary music classroom because so much of what is done is experiential. Find a way for your students to perform early in the year to show what they have learned. Veterans Day is a good day for a performance. Patriotic songs are fun to teach and provide an opportunity to showcase of select choral groups; or even better, have the whole school sing. It is a great way to work with teachers in a cross-curricular way. Music and social studies easily go hand-in-hand. Making this connection is often viewed as a sign of respect for the classroom teachers.

### **Concert Programs**

I have presented sample programs showing different ways to pace the concert and showing samples of how to lay out concert programs in Appendix B. Several contributors recommend that students' names be included in the program and think it is beneficial to have students spell-check their names before final programs are printed. Programs can be printed on plain or colored paper as well as specialty paper appropriate for the concert theme.

### **Logistics**

Plan, plan, plan. Think of everything that could go wrong and try to anticipate. Ask mentors what problems can arise during and around performances. All sorts of issues can creep up. Make sure everyone involved at the school (and even those who are not) is kept up-to-date on the program. Check with custodians to make sure the performance space will be ready. Let people in the administrative office know what to expect; a timeline is helpful for all involved. If

you are having performances during the day, make sure there is ample preparation time before the performance, so the younger and smaller students can be placed closer to the front.

### **Concert Etiquette**

Appropriate concert etiquette is taught and learned. It does not just happen. The Florida Sunshine State Standards state, “[t]he student understands the relationship between music and the world beyond the school setting” (MU.E.2.2) and goes on to say in strand two “[the student] ... knows and applies appropriate audience behavior in various musical settings (e.g., symphony concerts, school concerts, and parades).”

Make sure to take time during the beginning of a concert to explain that the students have worked hard and want to make sure appropriate concert behavior is observed. Next, go through and review what appropriate concert behavior entails. For example, please turn off all cell phones; please remain quiet while the performers are performing; the appropriate response when performers do a good job is clapping not yelling or whistling; and please do not move around the concert hall while people are performing. For more ideas on how to teach appropriate concert etiquette, please visit the Music Educators National Conference (MENC) website (<http://www.menc.org/resources/view/rules-for-concert-etiquette>).

### **Fundraising Ideals**

A concert is a great time to have a fundraiser because there are large amounts of supportive people around during a musical performance. Bake sales have been easy and successful fundraiser at concerts for many of the contributors. Ask other teachers in the school to donate items that can be sold at the concert. Then all of the money collected is pure profit! For many more great fundraising ideas, visit the Music K-8 websites idea bank

(<http://www.musick8.com/html/ideabank.php>) and simply select the Fund-Raising option to find more ideas.

## **Biographical Sketch**

Kimberly M. McNees was born in Fort Pierce, FL, on August 10, 1983. From a young age she was actively involved in music making, from church activities to school performing ensembles. During her middle and high-school years she was an active member of band, learning how to play many instruments.

Ms. McNees attended Stetson University in DeLand, FL, where she was awarded the William E. Duckwitz talent scholarship to help offset the cost of attendance. During her time at Stetson, Ms. McNees was an active performer in the University Orchestra, the University Symphonic Band, Brass Ensemble, and a variety of other small ensembles. She also became a member of many organizations such as Collegiate Music Educators National Conference (CMENC), Sigma Alpha Iota, Student Government Association (SGA), the International Horn Society, and the National Band Association. In addition Ms. McNees was a member of the state executive board of the Florida Collegiate Music Educators National Conference (FCMENC) serving one year as the advocacy chair and another year as the membership chair. She also held chair positions in Sigma Alpha Iota, SGA and Stetson's chapter of CMENC, as well as working as an RA (resident assistant).

Ms. McNees was released early from her senior internship and was offered a permanent substitute position at Osteen Elementary where she taught for a week, during which she was offered a full-time position teaching Suzuki strings at Turie T. Small Elementary. She worked there from the end of December 2006 to May 2007, when the program was eliminated because of budget cuts. Then Ms. McNees found a position in Brevard County at Riverview Elementary where she has taught since August 2007.

Ms. McNees was accepted into the first class of summer masters students at the University of Florida in Gainesville, FL where she attended class during the summers of 2008 and 2009.

Appendix A

**KINDERGARTEN  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

School Name : \_\_\_\_\_

School Year : \_\_\_\_\_

Music Teacher : \_\_\_\_\_

Class : \_\_\_\_\_

Number in Class : \_\_\_\_\_

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3, M4</b> sing melodic patterns and songs within a four-note range (F-D <sup>1</sup> ) using sol, la, and mi.			
<b>M1, M2, M3, M4</b> echo simple melodic patterns, using sol, la, and mi and maintaining the tonal center.			
<b>TC1</b> demonstrate healthy use of the singing, speaking, whispering, and calling voice with appropriate volume for the young child.			
<b>M1, M2, M3, M4</b> sing simple unison songs, with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality.			
<b>S2</b> sing alone and with others, a diverse repertoire representing various cultures and styles (for example, folk songs, poems, play-party games, patriotic songs, student-created songs, nursery rhymes).			
<b>EC1, EC2</b> demonstrate expressive qualities appropriate to the music, using dynamic contrast and tempo change.			
<b>R1</b> perform a steady beat based on a personal and/or group sense of pulse.			
<b>R2</b> echo rhythmic patterns using quarter notes, quarter rests, and two eighth notes on simple rhythm instruments.			

**KINDERGARTEN  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3</b> echo simple melodic patterns on instruments (for example, barred instruments).			
<b>TC2</b> perform with appropriate posture and position to produce a characteristic tone quality on non-pitched instruments (for example, rhythm sticks, triangle, wood block).			
<b>R2, TC2, TC3</b> perform simple rhythmic patterns and sound effects on instruments to accompany poems, rhymes, chants, and songs.			
<b>EC1, EC2</b> demonstrate expressive qualities (for example, loud-soft, fast-slow) while playing classroom and ethnic instruments.			
<b>R2</b> recognize and perform sounds having long and short duration in response to visual representation.			
<b>M2</b> recognize and perform high and low sounds in response to visual representation.			
<b>M2, M3</b> demonstrate melodic direction (upward, downward, and same) and register (high and low) through physical response and visual representation.			
<b>R2</b> represent long and short sounds visually that have been performed by someone else.			

## KINDERGARTEN GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Creation and Communication</i>			
<b>R1, R2</b> improvise a short rhythmic pattern in response to a musical prompt.			
<b>M1, M2, M3, M4</b> improvise a short melodic pattern in response to a musical prompt.			
<b>F1</b> improvise a short free-form song.			
<b>TC3</b> create sound effects for songs, poems, and stories.			
<i>Cultural and Historic Connections</i>			
<b>S2</b> know that music is different in other places.			
<b>S1, S2</b> recognize music of contrasting cultures.			
<b>S1, S2</b> understand that music can differ in various cultures.			
<b>S2</b> know that music is a part of celebrations and daily life.			
<i>Aesthetic and Critical Analysis</i>			
<b>F1, S1</b> respond to selected characteristics of music, including fast and slow, soft and loud, high and low, and upward and downward, through purposeful movement.			
<b>TC1</b> differentiate between speaking and singing voices.			
<b>TC2</b> identify classroom instruments by sound source, including wood and metal.			
<b>TC3</b> identify a variety of environmental sound sources.			
<b>S1</b> describe specific music characteristics using appropriate vocabulary (fast-slow, loud-soft, high-low, and upward-downward).			
<b>S1</b> describe feelings communicated through music.			
use simple criteria for evaluating performances (for example, like or dislike, happy or sad).			
evaluate one's own and others' performances and describes what was successful.			

**KINDERGARTEN  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Applications To Life</i>			
demonstrate basic understanding of concepts in music and the visual arts that are similar (for example, repetition).			
identify ways in which language arts relates to music (for example, rhyming words, song storybooks).			
understand the use of music in daily life (for example, birthday parties, holidays).			
demonstrate appropriate audience behavior in such settings as classroom and school performances (for example, listening quietly during a performance, clapping at the end of a performance).			
identify a personal preference for a specific song.			
identify musicians in the school and community.			

## FIRST GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

School Name : \_\_\_\_\_

School Year : \_\_\_\_\_

Music Teacher : \_\_\_\_\_

Class : \_\_\_\_\_

Number in Class : \_\_\_\_\_

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3, M4</b> sing melodic patterns and songs, matching pitch, within a four- to six-note range (F-D <sup>1</sup> ) using sol, la, mi, re, and do.			
<b>M1, M2, M3, M4</b> echo simple melodic patterns, using sol, la, mi, re, and do accurately and maintaining the tonal center.			
demonstrate use of healthy singing techniques, including head tone, posture, and diction.			
<b>M1, M2, M3, M4</b> sing simple unison songs, with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality.			
<b>S2</b> sing, alone and with others, a diverse repertoire representing various cultures and styles (for example, folk songs, poems, play-party games, patriotic songs, student-created songs, rhymes).			
<b>EC1, EC2</b> demonstrate expressive qualities appropriate to the music, using phrasing, dynamic contrast, and tempo change.			
<b>R1</b> perform a steady beat based on a common group pulse.			
<b>R2</b> echo rhythmic patterns using quarter notes, quarter rests, and two eighth notes on simple rhythm instruments.			

**FIRST GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3</b> perform two- and three-note melodic patterns on instruments (for example, barred instruments).			
<b>TC2</b> perform with appropriate posture and position to produce a characteristic tone quality on non-pitched instruments (for example, rhythm sticks, triangle, wood block, jingle bells, maracas) and pitched instruments (for example, xylophones, metallophones, resonator bells).			
<b>R2, TC2, TC3</b> perform simple rhythmic and melodic patterns and sound effects on instruments to accompany poems, rhymes, chants, and songs.			
<b>EC1, EC2</b> demonstrate expressive qualities of dynamics and tempo, appropriate to the music, while playing classroom and ethnic instruments.			
<b>R2</b> read and perform simple rhythmic patterns (quarter notes, quarter rests, and two eighth notes) in response to traditional and nontraditional notation.			
<b>M1, M2, M3, M4</b> read and perform simple melodic patterns from traditional and nontraditional notation (for example, sol, la, and mi on a three-line staff).			
<b>M1, M2, M3, M4</b> write notation, using manipulatives and visual representation, for simple melodic patterns, using sol and mi on a three-line staff.			
<b>R2</b> notate rhythmic patterns (quarter notes, quarter rests, and two eighth notes), using manipulatives, that have been performed by someone else.			

**FIRST GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Creation and Communication</i>			
<b>R1, R2</b> improvise a four-beat rhythmic pattern in response to a musical prompt.			
<b>M1, M2, M3, M4</b> improvise a four-beat melodic pattern in response to a musical prompt.			
<b>H1, H2</b> improvise simple rhythmic and melodic patterns to accompany songs, poems, or stories.			
<b>H1, H2</b> create rhythmic and melodic patterns using classroom instruments for songs, poems, and stories.			
<i>Cultural and Historic Connections</i>			
<b>S2</b> know that music is different in other places and times.			
<b>S1, S2</b> recognizes music of contrasting cultures.			
<b>TC1, TC2, TC3</b> compare timbres of contrasting examples of world music.			
<b>S1, S2</b> identify selected songs associated with celebrations in varied cultures.			
<b>S1, S2</b> identify selected songs that reflect daily life in varied cultures.			
<b>S1, S2</b> identify music that reflects the cultural heritage of the community.			

**FIRST GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Aesthetic and Critical Analysis</i>			
<b>F1, F2, S1</b> respond to selected characteristics of music, including tempo, dynamics, melodic contour, and same and different patterns, through purposeful movement.			
<b>TC1</b> differentiate between the child voice and adult voice.			
<b>H1, H2, TC1</b> differentiate between solo and group performance (for example, vocal solo and choir).			
<b>TC2</b> classify classroom instruments by sound source (wood, metal, shaker, or membrane).			
<b>TC3</b> identify a variety of environmental sound sources.			
<b>TC2</b> identify selected instruments when presented visually and aurally.			
<b>S1</b> describe specific music characteristics using appropriate vocabulary (tempo, dynamics, melodic contour, and same and different patterns). describe feelings and images communicated through music.			
use teacher-specified criteria for evaluating compositions and performances (for example, Did we follow the dynamics? Did we maintain a steady beat?).			
evaluate one's own and others' performances and describe what was successful.			

**FIRST GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Applications To Life</i>			
demonstrate basic understanding of how concepts in music, visual arts, and dance are similar (for example, shape, line, pattern).			
identify ways in which language arts and mathematics relate to music (for example, groupings, sets, patterns).			
understand the use of music in daily life (for example, parades, sporting events).			
demonstrate appropriate audience behavior in such settings as classroom and school performances (for example, listening quietly during a performance, clapping at the end of a performance).			
identify a personal preference for a specific type of music.			
identify the role of musicians in schools and the community.			

## SECOND GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

School Name : \_\_\_\_\_

School Year : \_\_\_\_\_

Music Teacher : \_\_\_\_\_

Class : \_\_\_\_\_

Number in Class : \_\_\_\_\_

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i><b>Skills and Techniques</b></i>			
<b>M1, M2, M3, M4</b> sing melodic patterns and songs, alone and with others and matching pitch, within a five- to seven-note range (E-D').			
<b>M1, M2, M3, M4</b> echo simple melodic patterns, using sol, la, mi, re, and do accurately and maintaining the tonal center.			
demonstrate use of healthy singing techniques, including head tone, posture, diction, and breath support.			
<b>M1, M2, M3, M4</b> sing simple unison songs, with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality.			
<b>S 2</b> sing, alone and with others, a diverse repertoire representing various cultures and styles (for example, folk songs, poems, play-party games, patriotic songs, student-created songs, rhymes).			
<b>EC1, EC2</b> demonstrate expressive qualities appropriate to the music, using phrasing, dynamic contrast, and tempo change.			
<b>R1</b> maintain a steady beat independently within simple rhythmic and melodic patterns.			

**SECOND GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>R2</b> echo rhythmic patterns using quarter notes, quarter rests, two eighth notes, half notes, and half rests on rhythm instruments.			
<b>M1, M2, M3</b> perform melodies and melodic patterns within the pentatonic scale on instruments (for example, barred instruments).			
<b>TC2</b> perform with appropriate posture and position to produce a characteristic tone quality on non-pitched instruments (for example, wood block, jingle bells, maracas, tambourines, hand drums, guiro) and pitched instruments (for example, xylophones, metallophones, glockenspiels, resonator bells).			
<b>R2, R3, TC2, TC3</b> maintain a simple rhythmic or melodic pattern on instruments, in combination with other patterns, to accompany poems, rhymes, chants, and songs.			
<b>EC1, EC2</b> demonstrate expressive qualities of dynamics and tempo, appropriate to the music, while playing classroom and ethnic instruments.			
<b>R2</b> read and perform rhythmic patterns (quarter notes, quarter rests, two eighth notes, and half notes) in response to traditional and nontraditional notation.			
<b>M1, M2, M3, M4</b> read and perform simple melodic patterns from traditional and nontraditional notation (for example, sol, la, mi, re, and do on a five-line staff).			
<b>M1, M2, M3, M4</b> write notation, using manipulatives and visual representation, for simple melodic patterns, using sol, la, and mi on a five-line staff.			
<b>R2</b> notate rhythmic patterns (quarter notes, quarter rests, two eighth notes, and half notes) that have been performed by someone else.			

## SECOND GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Creation and Communication</i>			
<b>R1, R2</b> improvise rhythmic "answer phrases" in the same style as given "question phrases".			
<b>M1, M2, M3, M4</b> improvise melodic "answer phrases" in the same style as given "question phrases."			
<b>H1, H2</b> improvise rhythmic and melodic pentatonic patterns to accompany songs, poems, or stories.			
<b>H1, H2</b> create simple accompaniments using classroom instruments for songs, poems, and stories.			
<i>Cultural and Historic Connections</i>			
<b>S2</b> understand that music is different in other places and times around the world.			
<b>S1, S2</b> identify vocal and instrumental music from different cultures (for example, Latin, Asian, African).			
<b>TC1, TC2, TC3, S2</b> compare rhythm and timbres of contrasting examples of world music.			
<b>S1, S2</b> identify selected songs associated with historical events and celebrations in varied cultures.			
<b>S1, S2</b> identify selected songs that reflect daily life in varied cultures.			
<b>S1, S2</b> identify music that reflects the cultural heritage of the community.			
<b>S1, S2</b> identify selected patriotic songs associated with the United States.			

**SECOND GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Aesthetic and Critical Analysis</i>			
<b>F1, F2, S1</b> respond to selected characteristics of music, including tempo, dynamics, melodic contour, and form, through purposeful movement.			
<b>TC1</b> differentiate between child singing in head tone and child singing in chest voice.			
<b>H1, H2, TC1, TC2</b> differentiate between solo and group performance (for example, vocal solo and choir, instrumental solo and band).			
<b>TC2</b> classify classroom instruments by sound source (wood, metal, shaker, or membrane) when presented visually and aurally.			
<b>TC2</b> classify instruments by family when presented visually and aurally.			
<b>TC2</b> identify selected instruments when presented visually and aurally.			
<b>S1</b> describe specific music characteristics using appropriate vocabulary (tempo, dynamics, melodic contour, and form).			
describe how expressive qualities are used to convey feelings, images, moods, and events through music.			
select one or two specific characteristics to evaluate within a composition or performance (for example, starting together, performing correct pitches).			
evaluate one's own and others' performances, describe what was successful and what should be changed, and adjust performance accordingly.			

**SECOND GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Applications To Life:</i>			
demonstrate basic understanding of how concepts within and among music, theatre, visual arts, and dance are similar (for example, improvisation in sound, words, and movement).			
identify ways in which language arts, mathematics, social studies, and science relate to music (for example, vibrations in science and musical sounds, patterns in mathematics and music).			
understand the use of music in daily life (for example, worship, patriotic events, background music).			
demonstrate appropriate audience behavior in such settings as classroom and school and public performances (for example, listening quietly during a performance, clapping at the end of a performance).			
explain a personal preference for a specific type of music in relation to his/her own experiences.			
identify the role of musicians (for example, Afro-Cuban drummer, gospel singer) in schools, the media, the community, and specific cultures.			

## THIRD GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

School Name : \_\_\_\_\_

School Year : \_\_\_\_\_

Music Teacher : \_\_\_\_\_

Class : \_\_\_\_\_

Number in Class : \_\_\_\_\_

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3, M4, M5</b> sing melodic patterns and songs, matching pitch, with an extended range (E-E <sup>1</sup> ).			
<b>M1, M2, M3, M4, M5</b> echo simple melodic patterns using do, re, mi, fa, sol, la, ti, and do <sup>1</sup> .			
demonstrate healthy singing techniques, including posture, breath support, voice placement, and unified vowels.			
<b>H2</b> sing unison songs and ostinati, with and without accompaniment, using accurate pitch and rhythm.			
<b>S2, S3</b> sing, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3</b> sing with expression and style appropriate to the music performed.			
<b>EC1, TC1</b> sing with others, blending vocal timbres and matching dynamic levels.			
<b>R2, R3, M1, M2, M3, M4, M5</b> perform a song independently on a melodic instrument within a three-note range with tonal and rhythmic accuracy.			

**THIRD GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, H1, H2</b> perform rhythmic, melodic, and harmonic instrumental accompaniments.			
<b>TC2</b> produce a characteristic instrumental tone using appropriate performance techniques (for example, breath support, posture, hand position).			
<b>S1, S2, S3</b> perform on pitched and non-pitched instruments, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3</b> perform on classroom and ethnic instruments with expression and style appropriate to the music.			
<b>R1, EC1, TC2</b> perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.			
<b>R1, R2, R3, M1, M2, M3, M5</b> echo short rhythmic and melodic phrases on pitched and non-pitched instruments.			
<b>R2, R3</b> sight read rhythm patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, and dotted half notes, in duple and triple meter.			
<b>M5</b> sight read short melodic patterns using steps, repeated tones, and skips based on a triad.			
<b>EC1, EC2, EC3</b> interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression (for example, piano, allegro, staccato) when performing.			

## THIRD GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>R2, R3</b> write notation for simple rhythmic patterns, including quarter notes, quarter rests, two eighth notes, and half notes that have been performed by someone else.			
<b>M1, M2, M3, M4, M5</b> write notation for simple melodic patterns presented aurally, using sol, la, mi, re, and do within the pentatonic scale.			
<i>Creation and Communication</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5</b> improvise short rhythmic and melodic "answer phrases" in the same style as given "question phrases."			
<b>H1, H2</b> improvise rhythmic and melodic patterns and ostinati to accompany songs or poems.			
<b>EC1, EC2, TC2</b> arrange short songs for classroom performance (for example, changing dynamics and timbre).			
<b>TC1, TC2, TC3</b> create original vocal and instrumental melodic phrases using traditional and nontraditional sound sources.			
<b>EC1, EC2, EC3, TC1, TC2, TC3, S1</b> identify musical characteristics of a selection (for example, dynamics, timbre, tempo) that communicate an idea or emotion.			

**THIRD GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Cultural and Historic Connections</i>			
<b>S2, S3</b> classify selected exemplary works by selected genre (for example, folk song), style (for example, popular, jazz), and composer.			
<b>S1, S2</b> compare rhythm, timbre, and expressive devices of contrasting examples of world music.			
<b>S3</b> identify examples of music that represent various historical periods and events.			
<b>S2, S3</b> identify important composers who influenced various genres of American music (for example, Gershwin, Armstrong, Guthrie).			
<i>Aesthetic and Critical Analysis</i>			
<b>R3, F1, F2</b> listen to and analyze a composition to identify meter (duple or triple) or form (for example, verse-refrain, call-and-response, AB, ABA).			
<b>TC1</b> identify solo voices (for example, soprano, bass).			
<b>TC2</b> identify string, brass, woodwind, percussion, and keyboard instruments and classifies them by family.			
<b>S1</b> describe a variety of world music using appropriate vocabulary (for example, vocal quality, instrumentation, rhythmic and melodic patterns).			
create and apply criteria for evaluating one's own and others' performances and compositions.			
evaluate one's own and others' performances, describes what was successful and what should be changed, and adjusts performance accordingly.			

## THIRD GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Applications To Life</i>			
identify common vocabulary and elements within and among dance, theatre, music, and the visual arts (for example, movement, form).			
describe ways in which the subject matter of other disciplines is related to music (for example, rhythmic and numeric patterns in music and mathematics).			
describe various uses of music in daily experiences (for example, cartoons).			
demonstrate audience behavior appropriate to the context, setting, and style of the music performed (for example, pep band performance at a sporting event).			
explain how musical preferences reflect one's personal experiences.			
respect differing values and tastes in music.			
identify the roles and importance of musicians in various settings and cultures.			

## FOURTH GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

School Name : \_\_\_\_\_ School Year : \_\_\_\_\_

Music Teacher : \_\_\_\_\_ Class : \_\_\_\_\_

Number in Class : \_\_\_\_\_

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3, M4, M5, M6</b> sing melodic patterns and songs, matching pitch, with an extended range (D-F <sup>1</sup> ).			
<b>M1, M2, M3, M4, M5, M6</b> echo simple melodic patterns using sol <sup>1</sup> , do, re, mi, fa, sol, la, ti, and do <sup>1</sup> .			
demonstrate healthy singing techniques, including posture, breath support, voice placement, unified vowels, and articulated consonants.			
<b>H2</b> sing unison songs, partner songs, rounds, ostinati, and other songs with two independently moving lines, with and without accompaniment, using accurate pitch and rhythm.			
<b>S2, S3</b> sings, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3</b> sing with expression and style appropriate to the music performed.			
<b>EC1, TC1</b> sing with others, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.			
<b>R2, R3, M1, M2, M3, M4, M5, M6</b> perform a song independently on a melodic instrument within the pentatonic scale with tonal and rhythmic accuracy.			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, H1, H2</b> perform rhythmic, melodic, and harmonic instrumental accompaniments			

## FOURTH GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>TC2</b> produce a characteristic instrumental tone using appropriate performance techniques (for example, breath support, posture, hand position).			
<b>S1, S2, S3</b> perform on pitched and non-pitched instruments, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3</b> perform on classroom and ethnic instruments with expression and style appropriate to the music.			
<b>R1, EC1, TC2</b> perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.			
<b>EC1, EC2</b> respond to the tempo and dynamics cues of a conductor.			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6</b> echo rhythmic and melodic phrases on pitched and non-pitched instruments			
<b>R2, R3</b> sight read rhythm patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, dotted half notes, dotted quarter notes, and simple syncopated patterns, in duple and triple meter.			
<b>M1, M2, M3, M4, M5, M6</b> sight read short patterns and melodies within the pentatonic scale.			
<b>EC1, EC2, EC3</b> interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression (for example, crescendo, fermata, andante, legato) when performing.			

**FOURTH GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>R2, R3</b> write notation for rhythmic patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, and dotted half notes that have been performed by someone else.			
<b>M1, M2, M3, M4, M5, M6</b> write notation for melodic patterns presented aurally, using steps, repeated tones, and skips based triads using do, re, mi, fa, sol, la, ti, and do <sup>1</sup> within the diatonic scale.			
<i>Creation and Communication</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6</b> improvise short rhythmic and melodic "answer phrases" in the same style as given "question phrases."			
<b>H1, H2</b> improvise rhythmic and melodic patterns and create simple variations on familiar melodies.			
<b>EC1, EC2, TC3</b> arrange short songs for classroom performance (for example, changing dynamics, timbre, and form).			
<b>TC1, TC2, TC3</b> creates short vocal and instrumental works containing contrasting musical ideas (for example, unity, repetition) using traditional and nontraditional sound sources.			
<b>EC1, EC2, EC3, TC1, TC2, TC3, S1</b> identify musical characteristics of a selection (for example, dynamics, timbre, tempo) that enhance lyrics and communicate an idea or emotion.			
<i>Cultural and Historic Connections</i>			
<b>S2, S3</b> classify selected exemplary works from various historical periods by genre, style, and composer.			
<b>S1, S2</b> explain how use of specific musical elements (for example, rhythm, melody, timbre, expressive devices) is characteristic of music from various world cultures.			

## FOURTH GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Cultural and Historic Connections</i>			
<b>S2, S3</b> identify music that represents the history and diverse cultures of Florida.			
<b>S2, S3</b> identify important composers and performers who influenced various genres of American music (for example, Foster, Copland, Estefan).			
<i>Aesthetic and Critical Analysis</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, F1, F2</b> listen to and analyze a composition to identify meter (duple, triple, or compound), rhythmic and melodic elements (for example, syncopation, melodic contour), and form (for example, ABA, rondo, theme and variation).			
<b>TC1</b> identify solo voices (for example, soprano, alto, tenor, bass).			
<b>TC2</b> identify and classify instruments, instrumental families, and ensembles (for example, orchestra, band).			
<b>S1, S2, S3</b> describe diverse styles of music found in Florida using appropriate vocabulary (for example, vocal quality, instrumentation, rhythmic and melodic patterns, form).			
create and apply criteria for evaluating one's own and others' performances and compositions.			
evaluate one's own and others' performances, describe what was successful and what should be changed, and adjust performance accordingly.			

**FOURTH GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Applications To Life</i>			
identify and describe elements within and among dance, theatre, music, and the visual arts (for example, movement, form, repetition).			
describe ways in which the subject matter of other disciplines is related to music (for example, folk songs and connections to history).			
describe the use of music in the media (for example, television commercials).			
demonstrate audience behavior appropriate to the context, setting, and style of the music performed (for example, appropriate times to enter or leave a concert setting, applause after jazz solos).			
explain how musical preferences reflect one's personal experiences.			
identify and respect differing values and tastes in music.			
describe the roles and importance of musicians in various settings and cultures.			

## FIFTH GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

School Name : \_\_\_\_\_

School Year : \_\_\_\_\_

Music Teacher : \_\_\_\_\_

Class : \_\_\_\_\_

Number in Class : \_\_\_\_\_

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3, M4, M5, M6, M7</b> sing melodic patterns, intervals, and songs, matching pitch, with an extended range (C-F <sup>1</sup> ).			
<b>M1, M2, M3, M4, M5, M6, M7</b> echo melodic patterns using sol <sup>1</sup> , la <sup>1</sup> , ti <sup>1</sup> , do, re, mi, fa, sol, la, ti, and do <sup>1</sup> .			
demonstrate healthy singing techniques, including posture, breath support, voice placement, unified vowels, and articulated consonants.			
<b>H2</b> sing unison songs, partner songs, rounds, ostinati, descants, and other songs with two and three independently moving lines, with and without accompaniment, using accurate pitch and rhythm.			
<b>S2, S3</b> sing, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3,</b> sing with expression and style appropriate to the music performed.			
<b>EC1, TC1</b> sing with others, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.			
<b>R2, R3, M1, M2, M3, M4, M5, M6, M7, M8</b> perform a song independently on a melodic instrument within the diatonic scale with tonal and rhythmic accuracy.			

## FIFTH GRADE GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7, H1, H2</b> perform rhythmic, melodic, and harmonic instrumental accompaniments.			
<b>TC2</b> produce a characteristic instrumental tone using appropriate performance techniques (for example, breath support, posture, hand position).			
<b>S1, S2, S3</b> perform on pitched and non-pitched instruments, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3</b> perform on classroom and ethnic instruments with expression and style appropriate to the music.			
<b>R1, EC1, TC2</b> perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.			
<b>EC1, EC2, EC3</b> respond to the tempo, dynamics, and expressive cues of a conductor.			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7</b> echo extended rhythmic and melodic phrases on pitched and non-pitched instruments.			
<b>R2, R3</b> sight read rhythm patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, dotted half notes, dotted quarter notes, triplets, and syncopated patterns, in duple and triple meter.			
<b>M1, M2, M3, M4, M5, M6, M7, M8</b> sight read short melodies within the diatonic scale of two or more major keys.			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7, M8</b> sight read a simple song with tonal and rhythmic accuracy.			

**FIFTH GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>EC1, EC2, EC3</b> interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression (for example, mezzo-forte, adagio, ritard, accent, pizzicato) when performing.			
<b>R2, R3</b> write notation for rhythmic patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, dotted half notes, and dotted quarter notes that have been performed by someone else.			
<b>M1, M2, M3, M4, M5, M6, M7, M8</b> write notation for melodic patterns presented aurally, using steps, repeated tones, and skips based on triads using do, re, mi, fa, sol, la, ti, and do <sup>1</sup> within the diatonic scale.			
<i>Creation and Communication</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7</b> improvise rhythmic and melodic "answer phrases" in the same style as given "question phrases."			
<b>H1, H2</b> improvise rhythmic and melodic patterns and creates variations on familiar melodies.			
<b>EC1, EC2, F3, TC1, TC2</b> arrange short songs for classroom performance (for example, changing dynamics, timbre, and form; varying rhythm and melody).			
<b>TC1, TC2, TC3</b> compose vocal and instrumental music to express a poem, story, idea, or feeling using traditional and nontraditional sound sources.			
<b>EC1, EC2, EC3, TC1, TC2, TC3, S1</b> identify musical characteristics of a selection (for example, dynamics, timbre, tempo) that enhance lyrics and communicate ideas, meanings, or emotion.			

**FIFTH GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Cultural and Historic Connections</i>			
<b>S2, S3</b> classify selected exemplary works from various historical periods and cultures by genre, style, and composer.			
<b>S1, S2</b> explain how use of specific musical elements (for example, rhythm, melody, timbre, expressive devices, texture) is characteristic of music from various world cultures.			
<b>S2, S3</b> describe the impact of regional traditions and historical events on generating various types of music.			
<b>S2, S3</b> identify important composers, songwriters, and performers who generated or influenced various genres of American music (for example, Bernstein, Sousa, Ellington, Presley).			
<i>Aesthetic and Critical Analysis</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7, F1, F2, F3, F4</b> listen to and analyze a composition to identify meter (duple, triple, or compound), rhythmic and melodic elements (for example, syncopation, melodic contour), form (for example, ABA, rondo, theme and variation, through-composed), and tonality (major or minor).			
<b>TC1, TC4</b> identify solo voices (for example, soprano, alto, tenor, bass) and vocal ensembles (for example, choir, quartet).			
<b>TC2, TC4</b> identify and classify electronic, orchestral, and wind instruments, their families, and ensembles (for example, string quartet, jazz ensemble).			

**FIFTH GRADE  
GRADE LEVEL EXPECTATIONS  
INSTRUCTIONAL OBJECTIVES CHECKLIST**

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Aesthetic and Critical Analysis</i>			
S1, S2, S3 describe diverse styles of popular, folk, classical, and world music using appropriate vocabulary (for example, vocal quality, instrumentation, rhythmic and melodic patterns, form).			
create, apply, and explain criteria for evaluating one's own and others' performances and compositions.			
evaluate one's own and others' performances, describe what was successful and what should be changed, and adjust performance accordingly.			
<i>Applications To Life</i>			
compare and contrast elements within and among dance, theatre, music, and the visual arts (for example, movement, form, repetition, texture, contour).			
compare and contrast the subject matter of other disciplines with music (for example, jazz, blues, and connections to American history; acoustics in music and science).			
analyze multiple uses of music in the media (for example, film scores, instructional media).			
describe characteristics that make music suitable for specific purposes.			
demonstrate audience behavior appropriate to the context, setting, and style of the music performed (for example, holding applause between movements of a major work, turning off watches and other electronic devices for concerts).			
explain how musical preferences reflect one's personal experiences.			
identify and respect differing values and tastes in music.			
analyze the roles and importance of musicians in various settings and cultures.			

## SIXTH GRADE EXTENDED\* GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

*\*Due to the absence of sixth grade GLE's from DOE, these are derived from fifth grade.*

School Name : \_\_\_\_\_

School Year : \_\_\_\_\_

Music Teacher : \_\_\_\_\_

Class : \_\_\_\_\_

Number in Class : \_\_\_\_\_

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>M1, M2, M3, M4, M5, M6, M7</b> sing melodic patterns, intervals, and songs, matching pitch, with an extended range (B <sup>b</sup> <sub>1</sub> -F <sup>1</sup> ).			
<b>M1, M2, M3, M4, M5, M6, M7</b> echo melodic patterns using sol <sub>1</sub> , la <sub>1</sub> , ti <sub>1</sub> , do, re, mi, fa, sol, la, ti, and do <sup>1</sup> .			
demonstrate healthy singing techniques, including posture, breath support, voice placement, unified vowels, and articulated consonants.			
<b>H2</b> sing unison songs, partner songs, rounds, ostinati, descants, and other songs with two and three independently moving lines, with and without accompaniment, using accurate pitch and rhythm.			
<b>S2, S3</b> sing, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3,</b> sing with expression and style appropriate to the music performed.			
<b>EC1, TC1</b> sing with others, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.			
<b>R2, R3, M1, M2, M3, M4, M5, M6, M7, M8</b> perform a song independently on a melodic instrument within the diatonic scale with tonal and rhythmic accuracy.			

## SIXTH GRADE EXTENDED\* GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

*\*Due to the absence of sixth grade GLE's from DOE, these are derived from fifth grade.*

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Skills and Techniques</i>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7, H1, H2</b> perform rhythmic, melodic, and harmonic instrumental accompaniments.			
<b>TC2</b> produce a characteristic instrumental tone using appropriate performance techniques (for example, breath support, posture, hand position).			
<b>S1, S2, S3</b> perform on pitched and non-pitched instruments, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
<b>EC1, EC2, EC3, S1, S2, S3</b> perform on classroom and ethnic instruments with expression and style appropriate to the music.			
<b>R1, EC1, TC2</b> perform on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.			
<b>EC1, EC2, EC3</b> respond to the tempo, dynamics, and expressive cues of a conductor.			
<b>R2, R3</b> sight read rhythm patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, eighth rests, whole notes, whole rests, dotted half notes, dotted quarter notes, triplets, tied notes, sixteenth notes, sixteenth rests, and syncopated patterns, in duple and triple meter.			
<b>M1, M2, M3, M4, M5, M6, M7, M8, M9</b> sight read short melodies within the diatonic scale of two or more major keys.			

## SIXTH GRADE EXTENDED\* GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

*\*Due to the absence of sixth grade GLE's from DOE, these are derived from fifth grade.*

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<b><i>Skills and Techniques</i></b>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7, M8, M9</b> sight read a simple song with tonal and rhythmic accuracy.			
<b>EC1, EC2, EC3</b> interpret music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression (for example, fortissimo, pianissimo, vivace, lento, accelerando) when performing.			
<b>R2, R3</b> write notation for rhythmic patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, dotted half notes, and dotted quarter notes that have been performed by someone else.			
<b>M1, M2, M3, M4, M5, M6, M7, M8</b> write notation for melodic patterns presented aurally, using steps, repeated tones, and skips based on triads using do, re, mi, fa, sol, la, ti, and do <sup>1</sup> within the diatonic scale.			
<b><i>Creation and Communication</i></b>			
<b>R1, R2, R3, M1, M2, M3, M4, M5, M6, M7</b> improvise rhythmic and melodic "answer phrases" in the same style as given "question phrases."			
<b>H1, H2</b> improvise rhythmic and melodic patterns and create variations on familiar melodies.			
<b>EC1, EC2, F3, TC1, TC2</b> arrange short songs for classroom performance (for example, changing dynamics, timbre, and form; varying rhythm and melody).			
<b>TC1, TC2, TC3</b> compose vocal and instrumental music to express a poem, story, idea, or feeling using traditional and nontraditional sound sources.			
<b>EC1, EC2, EC3, TC1, TC2, TC3, S1</b> identify musical characteristics of a selection (for example, dynamics, timbre, tempo) that enhance lyrics and communicate ideas, meanings, or emotion.			

## SIXTH GRADE EXTENDED\* GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

\*Due to the absence of sixth grade GLE's from DOE, these are derived from fifth grade.

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Cultural and Historic Connections</i>			
S2, S3 classify selected exemplary works from various historical periods and cultures by genre, style, and composer.			
S1, S2 explain how use of specific musical elements (for example, rhythm, melody, timbre, expressive devices, texture) is characteristic of music from various world cultures.			
S2, S3 describe the impact of regional traditions and historical events on generating various types of music.			
S2, S3 identify important composers, songwriters, and performers who generated or influenced various genres of American music (for example, Ives, Joplin, Williams, Dylan).			
<i>Aesthetic and Critical Analysis</i>			
R1, R2, R3, M1, M2, M3, M4, M5, M6, M7, F1, F2, F3, F4, F5 listen to and analyze a composition to identify meter (duple, triple, or compound), rhythmic and melodic elements (for example, syncopation, melodic contour), form (for example, ABA, rondo, theme and variation, through-composed, 12-bar blues), and tonality (major or minor).			
TC1, TC4 identify solo voices (for example, soprano, alto, tenor, bass) and vocal ensembles (for example, choir, quartet).			

## SIXTH GRADE EXTENDED\* GRADE LEVEL EXPECTATIONS INSTRUCTIONAL OBJECTIVES CHECKLIST

*\*Due to the absence of sixth grade GLE's from DOE, these are derived from fifth grade.*

At the conclusion of the school year the majority of the students will:	Date Completed	Evaluated I- Informal F- Formal O- Observation	% of Student Success
<i>Aesthetic and Critical Analysis</i>			
TC2, TC4 identify and classify electronic, orchestral, and wind instruments, their families, and ensembles (for example, string quartet, jazz ensemble).			
S1, S2, S3 describe diverse styles of popular, folk, classical, and world music using appropriate vocabulary (for example, vocal quality, instrumentation, rhythmic and melodic patterns, form).			
create, apply, and explain criteria for evaluating one's own and others' performances and compositions.			
evaluate one's own and others' performances, describe what was successful and what should be changed, and adjust performance accordingly.			
<i>Applications To Life</i>			
compare and contrast elements within and among dance, theatre, music, and the visual arts (for example, movement, form, repetition, texture, contour).			
compare and contrast the subject matter of other disciplines with music (for example, jazz, blues, and connections to American history; acoustics in music and science).			
analyze multiple uses of music in the media (for example, film scores, instructional media).			
describe characteristics that make music suitable for specific purposes.			
demonstrate audience behavior appropriate to the context, setting, and style of the music performed (for example, holding applause between movements of a major work, turning off watches and other electronic devices for concerts).			
explain how musical preferences reflect one's personal experiences.			
identify and respect differing values and tastes in music.			
analyze the roles and importance of musicians in various settings and cultures.			

## Kindergarten Grade Level Expectations

<i>Skills and Techniques</i>				
1.	· sings melodic patterns and songs within a four-note range (F-D) using sol, la, and mi.			
2.	· echoes simple melodic patterns, using sol, la, and mi and maintaining the tonal center.			
3.	· demonstrates healthy use of the singing, speaking, whispering, and calling voice with appropriate volume for the young child.			
4.	· sings simple unison songs, with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality.			
5.	· sings, alone and with others, a diverse repertoire representing various cultures and styles (for example, folk songs, poems, play-party games, patriotic songs, student-created songs, nursery rhymes).			
6.	· demonstrates expressive qualities appropriate to the music, using dynamic contrast and tempo change.			
7.	· performs a steady beat based on a personal and/or group sense of pulse.			
8.	· echoes rhythmic patterns using quarter notes, quarter rests, and two eighth notes on simple rhythm instruments.			
9.	· echoes simple melodic patterns on instruments (for example, barred instruments).			
10.	· performs with appropriate posture and position to produce a characteristic tone quality on nonpitched instruments (for example, rhythm sticks, triangle, wood block).			
11.	· performs simple rhythmic patterns and sound effects on instruments to accompany poems, rhymes, chants, and songs.			
12.	· demonstrates expressive qualities (for example, loud-soft, fast-slow) while playing classroom and ethnic instruments.			
13.	· recognizes and performs sounds having long and short duration in response to visual representation.			
14.	· recognizes and performs high and low sounds in response to visual representation.			
15.	· demonstrates melodic direction (upward, downward, and same) and register (high and low) physical response and visual representation.			
16.	· represents long and short sounds visually that have been performed by someone else.			
<i>Creation and Communication</i>				
17.	· improvises a short rhythmic pattern in response to a musical prompt.			
18.	· improvises a short melodic pattern in response to a musical prompt.			
19.	· improvises a short free-form song.			
20.	· creates sound effects for songs, poems, and stories.			
<i>Cultural and Historical Connections</i>				
21.	· knows that music is different in other places.			
22.	· recognizes music of contrasting cultures.			
23.	· understands that music can differ in various cultures.			
24.	· knows that music is a part of celebrations and daily life.			
<i>Aesthetic and Critical Analysis</i>				
25.	· responds to selected characteristics of music, including fast and slow, soft and loud, high and low, and upward and downward, through purposeful movement.			
26.	· differentiates between speaking and singing voices.			
27.	· identifies classroom instruments by sound source, including wood and metal.			
28.	· identifies a variety of environmental sound sources.			
29.	· describes specific music characteristics using appropriate vocabulary (fast-slow, loud-soft, high/low, and upward-downward).			
30.	· describes feelings communicated through music.			
31.	· uses simple criteria for evaluating performances (for example, like or dislike, happy or sad).			
32.	· evaluates one's own and others' performances and describes what was successful.			
<i>Applications to Life</i>				
33.	· demonstrates basic understanding of concepts in music and the visual arts that are similar (for example, repetition).			
34.	· identifies ways in which language arts relates to music (for example, rhyming words, song storybooks).			
35.	· understands the use of music in daily life (for example, birthday parties, holidays).			
36.	· demonstrates appropriate audience behavior in such settings as classroom and school performances (for example, listening quietly during a performance, clapping at the end of a performance).			
37.	· identifies a personal preference for a specific song.			
38.	· identifies musicians in the school and community.			

## Grade One Grade Level Expectations

<i>Skills and Techniques</i>					
1.	· sings melodic patterns and songs, matching pitch, within a four- to six-note range (F-D1) using sol, la, mi, re, and do.				
2.	· echoes simple melodic patterns, using sol, la, mi, re, and do accurately and maintaining the tonal center.				
3.	· demonstrates use of healthy singing techniques, including head tone, posture, and diction.				
4.	· sings simple unison songs, with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality.				
5.	· sings, alone and with others, a diverse repertoire representing various cultures and styles (for example, folk songs, poems, play-party games, patriotic songs, student-created songs, rhymes).				
6.	· demonstrates expressive qualities appropriate to the music, using phrasing, dynamic contrast, and tempo change.				
7.	· performs a steady beat based on a common group pulse.				
8.	· echoes rhythmic patterns using quarter notes, quarter rests, and two eighth notes on simple rhythm instruments.				
9.	· performs two- and three-note melodic patterns on instruments (for example, barred instruments).				
10.	· performs with appropriate posture and position to produce a characteristic tone quality on nonpitched instruments (for example, rhythm sticks, triangle, wood block, jingle bells, maracas) and pitched instruments (for example, xylophones, metallophones, resonator bells).				
11.	· performs simple rhythmic and melodic patterns and sound effects on instruments to accompany poems, rhymes, chants, and songs.				
12.	· demonstrates expressive qualities of dynamics and tempo, appropriate to the music, while playing classroom and ethnic instruments.				
13.	· reads and performs simple rhythmic patterns (quarter notes, quarter rests, and two eighth notes) in response to traditional and nontraditional notation.				
14.	· reads and performs simple melodic patterns from traditional and nontraditional notation (for example, sol, la, and mi on a three-line staff).				
15.	· writes notation, using manipulatives and visual representation, for simple melodic patterns, using sol and mi on a three-line staff.				
16.	· notates rhythmic patterns (quarter notes, quarter rests, and two eighth notes), using manipulatives, that have been performed by someone else.				
<i>Creation and Communication</i>					
17.	· improvises a four-beat rhythmic pattern in response to a musical prompt.				
18.	· improvises a four-beat melodic pattern in response to a musical prompt.				
19.	· improvises simple rhythmic and melodic patterns to accompany songs, poems, or stories.				
20.	· creates rhythmic and melodic patterns using classroom instruments for songs, poems, and stories.				
<i>Cultural and Historical Connections</i>					
21.	· knows that music is different in other places and times.				
22.	· recognizes music of contrasting cultures.				
23.	· compares timbres of contrasting examples of world music.				
24.	· identifies selected songs associated with celebrations in varied cultures.				
25.	· identifies selected songs that reflect daily life in varied cultures.				
26.	· identifies music that reflects the cultural heritage of the community.				
<i>Aesthetic and Critical Analysis</i>					
27.	· responds to selected characteristics of music, including tempo, dynamics, melodic contour, and same and different patterns, through purposeful movement.				
28.	· differentiates between the child voice and adult voice.				
29.	· differentiates between solo and group performance (for example, vocal solo and choir).				
30.	· classifies classroom instruments by sound source (wood, metal, shaker, or membrane).				
31.	· identifies a variety of environmental sound sources.				
32.	· identifies selected instruments when presented visually and aurally.				
33.	· describes specific music characteristics using appropriate vocabulary (tempo, dynamics, melodic contour, and same and different patterns).				
34.	· describes feelings and images communicated through music.				
35.	· uses teacher-specified criteria for evaluating compositions and performances (for example, Did we follow the dynamics? Did we maintain a steady beat?).				
36.	· evaluates one's own and others' performances and describes what was successful.				
<i>Applications to Life</i>					
37.	· demonstrates basic understanding of how concepts in music, visual arts, and dance are similar (for example, shape, line, pattern).				
38.	· identifies ways in which language arts and mathematics relate to music (for example, groupings, sets, patterns).				
39.	· understands the use of music in daily life (for example, parades, sporting events).				
40.	· demonstrates appropriate audience behavior in such settings as classroom and school performances (for example, listening quietly during a performance, clapping at the end of a performance).				
41.	· identifies a personal preference for a specific type of music.				
42.	· identifies the role of musicians in schools and the community.				

## Grade Two Grade Level Expectations

<b>Skills and Techniques</b>				
1. · sings melodic patterns and songs, alone and with others and matching pitch, within a five-to seven-note range (E-D1).				
2. · echoes simple melodic patterns, using sol, la, mi, re, and do accurately and maintaining the tonal center.				
3. · demonstrates use of healthy singing techniques, including head tone, posture, diction, and breath support.				
4. · sings simple unison songs, with and without accompaniment, with accurate pitch, accurate rhythm, and appropriate tone quality.				
5. · sings, alone and with others, a diverse repertoire representing various cultures and styles (for example, folk songs, poems, play-party games, patriotic songs, student-created songs, rhymes).				
6. · demonstrates expressive qualities appropriate to the music, using phrasing, dynamic contrast, and tempo change.				
7. · maintains a steady beat independently within simple rhythmic and melodic patterns.				
8. · echoes rhythmic patterns using quarter notes, quarter rests, two eighth notes, half notes, and half rests on rhythm instruments.				
9. · performs melodies and melodic patterns within the pentatonic scale on instruments (for example, barred instruments).				
10. · performs with appropriate posture and position to produce a characteristic tone quality on nonpitched instruments (for example, wood block, jingle bells, maracas, tambourines, hand drums, guiro) and pitched instruments (for example, xylophones, metallophones, glockenspiels, resonator bells).				
11. · maintains a simple rhythmic or melodic pattern on instruments, in combination with other patterns, to accompany poems, rhymes, chants, and songs.				
12. · demonstrates expressive qualities of dynamics and tempo, appropriate to the music, while playing classroom and ethnic instruments.				
13. · reads and performs rhythmic patterns (quarter notes, quarter rests, two eighth notes, and half notes) in response to traditional and nontraditional notation.				
14. · reads and performs simple melodic patterns from traditional and nontraditional notation (for example, sol, la, mi, re, and do on a five-line staff).				
15. · writes notation, using manipulatives and visual representation, for simple melodic patterns, using sol, la, and mi on a five-line staff.				
16. · notates rhythmic patterns (quarter notes, quarter rests, two eighth notes, and half notes) that have been performed by someone else.				
<b>Creation and Communication</b>				
17. · improvises rhythmic "answer phrases" in the same style as given "question phrases."				
18. · improvises melodic "answer phrases" in the same style as given "question phrases."				
19. · improvises rhythmic and melodic pentatonic patterns to accompany songs, poems, or stories.				
20. · creates simple accompaniments using classroom instruments for songs, poems, and stories.				
<b>Cultural and Historical Connections</b>				
21. · understands that music is different in other places and times around the world.				
22. · identifies vocal and instrumental music from different cultures (for example, Latin, Asian, African).				
23. · compares rhythm and timbres of contrasting examples of world music.				
24. · identifies selected songs associated with historical events and celebrations in varied cultures.				
25. · identifies selected songs that reflect daily life in varied cultures.				
26. · identifies music that reflects the cultural heritage of the community.				
27. · identifies selected patriotic songs associated with the United States.				
<b>Aesthetic and Critical Analysis</b>				
28. · responds to selected characteristics of music, including tempo, dynamics, melodic contour, and form, through purposeful movement.				
29. · differentiates between child singing in head tone and child singing in chest voice.				
30. · differentiates between solo and group performance (for example, vocal solo and choir, instrumental solo and band).				
31. · classifies classroom instruments by sound source (wood, metal, shaker, or membrane) when presented visually and aurally.				
32. · classifies instruments by family when presented visually and aurally.				
33. · identifies selected instruments when presented visually and aurally.				
34. · describes specific music characteristics using appropriate vocabulary (tempo, dynamics, melodic contour, and form).				
35. · describes how expressive qualities are used to convey feelings, images, moods, and events through music.				
36. · selects one or two specific characteristics to evaluate within a composition or performance (for example, starting together, performing correct pitches).				
37. · evaluates one's own and others' performances, describes what was successful and what should be changed, and adjusts performance accordingly.				
<b>Applications to Life</b>				
38. · demonstrates basic understanding of how concepts within and among music, theatre, visual arts, and dance are similar (for example, improvisation in sound, words, and movement).				
39. · identifies ways in which language arts, mathematics, social studies, and science relate to music (for example, vibrations in science and musical sounds, patterns in mathematics and music).				
40. · understands the use of music in daily life (for example, worship, patriotic events, background music).				
41. · demonstrates appropriate audience behavior in such settings as classroom, school, and public performances (for example, listening quietly during a performance, clapping at the end of a performance).				
42. · explains a personal preference for a specific type of music in relation to his/her own experiences.				
43. · identifies the role of musicians (for example, Afro-Cuban drummer, gospel singer) in schools, the media, the community, and specific cultures.				

## Grade Three Grade Level Expectations

<i>Skills and Techniques</i>				
1.	· sings melodic patterns and songs, matching pitch, with an extended range (E-E1).			
2.	· echoes simple melodic patterns using do, re, mi, fa, sol, la, ti, and do1.			
3.	· demonstrates healthy singing techniques, including posture, breath support, voice placement, and unified vowels.			
4.	· sings unison songs and ostinati, with and without accompaniment, using accurate pitch and rhythm.			
5.	· sings, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
6.	· sings with expression and style appropriate to the music performed.			
7.	· sings with others, blending vocal timbres and matching dynamic levels.			
8.	· performs a song independently on a melodic instrument within a three-note range with tonal and rhythmic accuracy.			
9.	· performs rhythmic, melodic, and harmonic instrumental accompaniments.			
10.	· produces a characteristic instrumental tone using appropriate performance techniques (for example, breath support, posture, hand position).			
11.	· performs on pitched and non-pitched instruments, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
12.	· performs on classroom and ethnic instruments with expression and style appropriate to the music.			
13.	· performs on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.			
14.	· echoes short rhythmic and melodic phrases on pitched and non-pitched instruments.			
15.	· sight reads rhythm patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, and dotted half notes, in duple and triple meter.			
16.	· sight reads short melodic patterns using steps, repeated tones, and skips based on a triad.			
17.	· interprets music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression (for example, piano, allegro, staccato) when performing.			
18.	· writes notation for simple rhythmic patterns, including quarter notes, quarter rests, two eighth notes, and half notes that have been performed by someone else.			
19.	· writes notation for simple melodic patterns presented aurally, using sol, la, mi, re, and do within the pentatonic scale.			
<i>Creation and Communication</i>				
20.	· improvises short rhythmic and melodic "answer phrases" in the same style as given "question phrases."			
21.	· improvises rhythmic and melodic patterns and ostinati to accompany songs or poems.			
22.	· arranges short songs for classroom performance (for example, changing dynamics and timbre).			
23.	· creates original vocal and instrumental melodic phrases using traditional and nontraditional sound sources.			
24.	· identifies musical characteristics of a selection (for example, dynamics, timbre, tempo) that communicate an idea or emotion.			
<i>Cultural and Historical Connections</i>				
25.	· classifies selected exemplary works by selected genre (for example, folk song), style (for example, popular, jazz), and composer.			
26.	· compares rhythm, timbre, and expressive devices of contrasting examples of world music.			
27.	· identifies examples of music that represent various historical periods and events.			
28.	· identifies important composers who influenced various genres of American music (for example, Gershwin, Armstrong, Guthrie).			
<i>Aesthetic and Critical Analysis</i>				
29.	· listens to and analyzes a composition to identify meter (duple or triple) or form (for example, verse-refrain, call-and-response, AB, ABA).			
30.	· identifies solo voices (for example, soprano, bass).			
31.	· identifies string, brass, woodwind, percussion, and keyboard instruments and classifies them by family.			
32.	· describes a variety of world music using appropriate vocabulary (for example, vocal quality, instrumentation, rhythmic and melodic patterns).			
33.	· creates and applies criteria for evaluating one's own and others' performances and compositions.			
34.	· evaluates one's own and others' performances, describes what was successful and what should be changed, and adjusts performance accordingly.			
<i>Applications to Life</i>				
35.	· identifies common vocabulary and elements within and among dance, theatre, music, and the visual arts (for example, movement, form).			
36.	· describes ways in which the subject matter of other disciplines is related to music (for example, rhythmic and numeric patterns in music and mathematics).			
37.	· describes various uses of music in daily experiences (for example, cartoons).			
38.	· demonstrates audience behavior appropriate to the context, setting, and style of the music performed (for example, pep band performance at a sporting event).			
39.	· explains how musical preferences reflect one's personal experiences.			
40.	· respects differing values and tastes in music.			
41.	· identifies the roles and importance of musicians in various settings and cultures.			

## Grade Four Grade Level Expectations

<i>Skills and Techniques</i>				
1. - sings melodic patterns and songs, matching pitch, with an extended range (D-F1).				
2. - echoes simple melodic patterns using solf1, do, re, mi, fa, sol, la, ti, and do1..				
3. - demonstrates healthy singing techniques, including posture, breath support, voice placement, unified vowels, and articulated consonants.				
4. - sings unison songs, partner songs, rounds, ostinati, and other songs with two independently moving lines, with and without accompaniment, using accurate pitch and rhythm.				
5. - sings, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.				
6. - sings with expression and style appropriate to the music performed.				
7. - sings with others, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.				
8. - performs a song independently on a melodic instrument within the pentatonic scale with tonal and rhythmic accuracy.				
9. - performs rhythmic, melodic, and harmonic instrumental accompaniments.				
10. - produces a characteristic instrumental tone using appropriate performance techniques (for example, breath support, posture, hand position).				
11. - performs on pitched and non-pitched instruments, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.				
12. - performs on classroom and ethnic instruments with expression and style appropriate to the music.				
13. - performs on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.				
14. - responds to the tempo and dynamics cues of a conductor.				
15. - echoes rhythmic and melodic phrases on pitched and non-pitched instruments.				
16. - sight reads rhythm patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, dotted quarter notes, and simple syncopated patterns, in duple and triple meter.				
17. - sight reads short patterns and melodies within the pentatonic scale.				
18. - interprets music symbols and terms in repertoire that refer to dynamics, tempo, articulation, and expression (for example, crescendo, fermata, andante, legato) when performing.				
19. - writes notation for rhythmic patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, and dotted half notes that have been performed by someone else.				
20. - writes notation for melodic patterns presented aurally, using steps, repeated tones, and skips based triads using do, re, mi, fa, sol, la, ti, and do1 within the diatonic scale.				
<i>Creation and Communication</i>				
21. - improvises short rhythmic and melodic "answer phrases" in the same style as given "question phrases."				
22. - improvises rhythmic and melodic patterns and creates simple variations on familiar melodies.				
23. - arranges short songs for classroom performance (for example, changing dynamics, timbre, and form).				
24. - creates short vocal and instrumental works containing contrasting musical ideas (for example, unity, repetition) using traditional and nontraditional sound sources.				
25. - identifies musical characteristics of a selection (for example, dynamics, timbre, tempo) that enhance lyrics and communicate an idea or emotion.				
<i>Cultural and Historical Connections</i>				
26. - classifies selected exemplary works from various historical periods by genre, style, and composer.				
27. - explains how use of specific musical elements (for example, rhythm, melody, timbre, expressive devices) is characteristic of music from various world cultures.				
28. - identifies music that represents the history and diverse cultures of Florida.				
29. - identifies important composers and performers who influenced various genres of American music (for example, Foster, Copland, Estefan).				
<i>Aesthetic and Critical Analysis</i>				
30. - listens to and analyzes a composition to identify meter (duple, triple, or compound), rhythmic and melodic elements (for example, syncopation, melodic contour), and form (for example, ABA, rondo, theme and variation).				
31. - identifies solo voices (for example, soprano, alto, tenor, bass).				
32. - identifies and classifies instruments, instrumental families, and ensembles (for example, orchestra, band).				
33. - describes diverse styles of music found in Florida using appropriate vocabulary (for example, vocal quality, instrumentation, rhythmic and melodic patterns, form).				
34. - creates and applies criteria for evaluating one's own and others' performances and compositions.				
35. - evaluates one's own and others' performances, describes what was successful and what should be changed, and adjusts performance accordingly.				
<i>Applications to Life</i>				
36. - identifies and describes elements within and among dance, theatre, music, and the visual arts (for example, movement, form, repetition).				
37. - describes ways in which the subject matter of other disciplines is related to music (for example, folk songs and connections to history).				
38. - describes the use of music in the media (for example, television commercials).				
39. - demonstrates audience behavior appropriate to the context, setting, and style of the music performed (for example, appropriate times to enter or leave a concert setting, applause after jazz solos).				
40. - explains how musical preferences reflect one's personal experiences.				
41. - identifies and respects differing values and tastes in music.				
42. - describes the roles and importance of musicians in various settings and cultures.				

## Grade Five Grade Level Expectations

<i>Skills and Techniques</i>				
1.	· sings melodic patterns, intervals, and songs, matching pitch, with an extended range (C-F).			
2.	· echoes melodic patterns using sol, la, ti, do, re, mi, fa, sol, la, ti, and do.			
3.	· demonstrates healthy singing techniques, including posture, breath support, voice placement, unified vowels, and articulated consonants.			
4.	· sings unison songs, partner songs, rounds, ostinati, descants, and other songs with two and three independently moving lines, with and without accompaniment, using accurate pitch and rhythm.			
5.	· sings, with <b>stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.</b>			
6.	· sings with expression and style appropriate to the music performed.			
7.	· sings with others, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.			
8.	· performs a song independently on a melodic instrument within the diatonic scale with tonal and rhythmic accuracy.			
9.	· performs rhythmic, melodic, and harmonic instrumental accompaniments.			
10.	· produces a characteristic instrumental tone using appropriate performance techniques (for example, breath support, posture, hand position).			
11.	· performs on pitched and non-pitched instruments, with stylistic accuracy, a diverse repertoire representing various cultures, historical periods, and genres.			
12.	· performs on classroom and ethnic instruments with expression and style appropriate to the music.			
13.	· performs on instruments in an ensemble, maintaining a common tempo, blending instrumental timbres, and matching dynamic levels.			
14.	· responds to the tempo, dynamics, and expressive cues of a conductor.			
15.	· echoes extended rhythmic and melodic phrases on pitched and non-pitched instruments.			
16.	· sight reads rhythm patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, dotted half notes, dotted quarter notes, triplets, and syncopated patterns, in duple and triple meter.			
17.	· sight reads short melodies within the diatonic scale of two or more major keys.			
18.	· sight reads a simple song with tonal and rhythmic accuracy.			
19.	· interprets music symbols and terms in repertoire that refer to dynamics, tempo, articulation, an expression (for example, mezzo-forte, adagio, ritard, accent, pizzicato) when performing.			
20.	· writes notation for rhythmic patterns, including quarter notes, quarter rests, half notes, half rests, eighth notes, whole notes, whole rests, dotted half notes, and dotted quarter notes that have been performed by someone else.			
21.	· writes notation for melodic patterns presented aurally, using steps, repeated tones, and skips based on triads using do, re, mi, fa, sol, la, ti, and do within the diatonic scale.			
<i>Creation and Communication</i>				
22.	· improvises rhythmic and melodic "answer phrases" in the same style as given "question phrases."			
23.	· improvises rhythmic and melodic patterns and creates variations on familiar melodies.			
24.	· arranges short songs for classroom performance (for example, changing dynamics, timbre, and form; varying rhythm and melody).			
25.	· composes vocal and instrumental music to express a poem, story, idea, or feeling using traditional and nontraditional sound sources.			
26.	· identifies musical characteristics of a selection (for example, dynamics, timbre, tempo) that enhance lyrics and communicate ideas, meanings, or emotion.			
<i>Cultural and Historical Connections</i>				
27.	· classifies selected exemplary works from various historical periods and cultures by genre, style, and composer.			
28.	· explains how use of specific musical elements (for example, rhythm, melody, timbre, expressive devices, texture) is characteristic of music from various world cultures.			
29.	· describes the impact of regional traditions and historical events on generating various types of music.			
30.	· identifies important composers, songwriters, and performers who generated or influenced various genres of American music (for example, Bernstein, Sousa, Ellington, Presley).			
<i>Aesthetic and Critical Analysis</i>				
31.	· listens to and analyzes a composition to identify meter (duple, triple, or compound), rhythmic and melodic elements (for example, syncopation, melodic contour), form (for example, ABA, rondo, theme and variation, through-composed), and tonality (major or minor).			
32.	· identifies solo voices (for example, soprano, alto, tenor, bass) and vocal ensembles (for example, choir, quartet).			
33.	· identifies and classifies electronic, orchestral, and wind instruments, their families, and ensembles (for example, string quartet, jazz ensemble).			
34.	· describes diverse styles of popular, folk, classical, and world music using appropriate vocabulary (for example, vocal quality, instrumentation, rhythmic and melodic patterns, form).			
35.	· creates, applies, and explains criteria for evaluating one's own and others' performances and compositions.			
36.	· evaluates one's own and others' performances, describes what was successful and what should be changed, and adjusts performance accordingly.			
<i>Applications to Life</i>				
37.	· compares and contrasts elements within and among dance, theatre, music, and the visual arts (for example, movement, form, repetition, texture, contour).			
38.	· compares and contrasts the subject matter of other disciplines with music (for example, jazz, blues, and connections to American history; acoustics in music and science).			
39.	· analyzes multiple uses of music in the media (for example, film scores, instructional media).			
40.	· describes characteristics that make music suitable for specific purposes.			
41.	· demonstrates audience behavior appropriate to the context, setting, and style of the music performed (for example, holding applause between movements of a major work, turning off watches and other electronic devices for concerts).			
42.	· explains how musical preferences reflect one's personal experiences.			
43.	· identifies and respects differing values and tastes in music.			
44.	· analyzes the roles and importance of musicians in various settings and cultures.			

# Music Lesson Plan

<b>Grade:</b> K 1 2 3 4 5			<b>Quarter:</b> 1 2 3 4			<b>Week:</b> 1 2 3 4 5 6 7 8 9				
<b>Focus:</b> <i>Concept &amp; Skills Emphasized</i>				<b>Classroom Strategies:</b>						
<ul style="list-style-type: none"> <li>○ Rhythm</li> <li>○ Melody</li> <li>○ Harmony</li> <li>○ Tone Color</li> <li>○ Form</li> <li>○ Expressive Qualities</li> </ul>				<ul style="list-style-type: none"> <li>○ Vocabulary</li> <li>○ Singing</li> <li>○ Movement</li> <li>○ Reading</li> <li>○ Listening</li> <li>○ Instruments</li> <li>○ Creating/Improvising</li> </ul>				<ul style="list-style-type: none"> <li>○ Kagan</li> <li>○ Group activity – Ensemble</li> <li>○ Hands on problem solving</li> <li>○ Learning Centers</li> <li>○ Reading/Writing Exercise</li> <li>○ Technology</li> </ul>		
<b>National Music Standards:</b>				<b>Integration:</b>						
<ul style="list-style-type: none"> <li>○ The student sings, alone and with others, a varied repertoire of music.</li> <li>○ The student performs on instruments, alone and with others, a varied repertoire of music.</li> <li>○ The student reads and notates music.</li> <li>○ The student listens to, analyzes, and describes music.</li> <li>○ The student composes and arranges music within specific guidelines.</li> <li>○ The student improvises melodies, variations, and accompaniments.</li> <li>○ The student understands the relationship between music, the other arts, and other disciplines outside the arts.</li> <li>○ The student improvises melodies, variations, and accompaniments.</li> <li>○ The student evaluates music and music performance.</li> </ul>				<ul style="list-style-type: none"> <li>○ Language Arts</li> <li>○ Math</li> <li>○ Science</li> <li>○ Social Studies</li> <li>○ Art</li> <li>○ P.E.</li> <li>○ Technology</li> </ul>		<b>Reading Components:</b>				
						<ul style="list-style-type: none"> <li>○ Fluency</li> <li>○ Phonics</li> <li>○ Vocabulary</li> <li>○ Phonemic Awareness</li> <li>○ Comprehension</li> </ul>				
				<b>Materials/Equipment:</b>						
				1.						
<b>ESE/ESOL Accommodations:</b>										
<ul style="list-style-type: none"> <li>○ Adult Tutoring</li> <li>○ Cooperative Learning Techniques</li> <li>○ Directed Reading/Listening</li> <li>○ Modeling</li> <li>○ Peer Tutoring</li> <li>○ Simplify Directions</li> </ul>			<ul style="list-style-type: none"> <li>○ Thematic Unit</li> <li>○ Word Banks/Wall</li> <li>○ Computer Learning Instruction</li> <li>○ Dialogues/Repetition/Memorization</li> <li>○ Group Projects</li> </ul>			<ul style="list-style-type: none"> <li>○ Patter Drill Practice</li> <li>○ Preferential Seating</li> <li>○ Semantic Webs/Mapping</li> <li>○ Use Realiz</li> <li>○ Other</li> </ul>				
<b>Teaching Procedure:</b>										
1.										

Music Lesson Plan: Mrs. Hewitt Grade K Lesson #

<p><b>Start date:</b></p>	<p><b>Sunshine State Standards/ OCPS Benchmarks</b></p>
<p><b>Objectives</b> The student will:</p> <p style="text-align: center;">♫</p>	<p><b>Benchmarks K - 2: SING</b>            MU.A.1.1.1: The student sings songs within a five-to-seven note range alone and maintains the tonal center.            MU.A.1.1.2: The student sings simple songs (e.g., folk, patriotic, nursery rhymes, rounds, and singing games) with appropriate tone, pitch, and rhythm, with and without accompaniment.            MU.A.1.1.3: The student sings a culturally diverse repertoire of songs (some from memory) with appropriate expression, dynamics, and phrasing.  <b>Benchmarks K - 2: PLAY</b>            MU.A.2.1.1: The student performs independently simple patterns and melodies on rhythmic and melodic classroom instruments (e.g., percussion instruments and barred instruments) and maintains a steady tempo.            MU.A.2.1.2: The student performs expressively with appropriate dynamics and tempos on classroom and ethnic instruments.  <b>Benchmarks K - 2: READ &amp; NOTATE</b>            MU.A.3.1.1: The student reads simple rhythmic and melodic notation, using traditional and nontraditional symbols.            MU.A.3.1.2: The student demonstrates pitch direction by using visual representation (e.g., steps and line drawings).            MU.A.3.1.3: The student writes the notation for simple rhythmic patterns that have been performed by someone else.  <b>Benchmarks K - 2: CREATE</b>            MU.B.1.1.1: The student improvises appropriate "musical answers" (e.g., simple rhythmic variations) in the same style to given rhythmic phrases.            MU.B.1.1.2: The student improvises simple rhythmic and melodic patterns and accompaniments.            MU.B.2.1.1: The student creates simple accompaniments with classroom instruments.  <b>Benchmarks K - 2: CULTURE &amp; HISTORY</b>            MU.C.1.1.1: The student knows music from several different genres and cultures (e.g., vocal and instrumental, African and Latin American).            MU.C.1.1.2: The student understands how rhythm and tone color are used in different types of music around the world.            MU.C.1.1.3: The student knows the general cultural and/or historical settings of various types of music (e.g., songs related to American celebrations and daily life).  <b>Benchmarks K - 2: LISTEN /EVALUATE</b>            MU.D.1.1.1: The student knows how to respond to selected characteristics of music (e.g., the melodic phrase is the same or different, the tempo is fast or slow, and the volume is loud or soft) through appropriate movement.            MU.D.1.1.2: The student identifies, upon hearing, familiar instruments and voice types (e.g., trumpet, piano, child, or adult).            MU.D.1.1.3: The student uses a simple music vocabulary (e.g., fast, slow, loud and soft) to describe what is heard in a variety of musical styles.            MU.D.1.1.4: The student understands how music can communicate ideas suggesting events, feelings, moods and images.            MU.D.2.1.1: The student identifies simple criteria for the evaluation of performances and compositions.            MU.D.2.1.2: The student knows how to offer simple, constructive suggestions for the improvement of his or her own and others' performances.  <b>Benchmarks K - 2: APPLICATIONS TO LIFE</b>            MU.E.1.1.1: The student understands how concepts within and between art forms are related (e.g., shape and line in music and art; and sequence and meter in music, theatre, and dance).            MU.E.1.1.2: The student understands how music is related to other subjects (e.g., how vibrations, which are studied in science, produce musical sounds).            MU.E.2.1.1: The student knows how music is used in daily life (e.g., for entertainment or relaxation).            MU.E.2.1.2: The student knows appropriate audience behavior in a given music setting (e.g., religious service, symphony concert, and folk or pop concert).            MU.E.2.1.3: The student understands that music performance reflect one's own experiences.            MU.E.2.1.4: The student understands the role of musicians (e.g., song leader, conductor, composer, and performer) in various music settings and/or cultures.</p>
<p><b>Process:</b></p> <p style="text-align: center;">♫</p>	
<p><b>Materials:</b></p>	
<p><b>Evaluation:</b></p> <p>1.</p>	
<p><b>Vocabulary:</b> Chant, create, echo, fast, high, listen, long, loud, low, lullaby, march, match, metal, music, pattern, piano, play, scrapers, shakers, short, speak, skin, slow, soft, sol-mi, speak, steady beat, triangle, woodblock, woods</p>	
<p style="text-align: center;"><b>MCAT Skills</b></p> <p><b>Sing K</b> - Demonstrates use of singing and speaking voice. Sings and signs <i>sol-mi</i>.  <b>Play K</b> - Demonstrates steady beat based on a personal and/or group pulse.  <b>Read &amp; Notate K</b> - Responds to nontraditional symbols for long and short or high and low sounds.  <i>Experience – but not required to assess</i>  <b>Improvise and Compose K</b> - Improvises vocally using speak/sing and high/low.  <b>Listen, Analyze &amp; Evaluate K</b> - Identifies specific music characteristics using appropriate music vocabulary: high / low.  <b>Culture &amp; History – all grades K-5</b>  <i>Knows America, The Star Spangled Banner and other patriotic songs and understands their historical significance through varied experiences. (singing, playing, moving, listening, etc.)</i>  <i>Knows about composers and their music through age-appropriate listening experiences</i> For grades K-2, repertoire may include Saint-Saens' <i>Carnival of the Animals</i>, Tchaikovsky's <i>Nutcracker Suite</i> and Prokofiev's <i>Peter and the Wolf</i>.</p>	
<p><b>ESE/ESOL strategies:</b> buddies, wait time, intonation, visuals, individual help  <b>Reading Connections:</b> fluency, vocabulary, print orientation, comprehension, expression  <b>Other connections:</b> math-patterns, social studies, science, movement/PE</p>	

Music Lesson Plan: Hewitt Lesson # Grade 1

<p><b>Start date:</b></p>	<p><b>Sunshine State Standards/ OCPS Benchmarks</b></p>
<p><b>Objectives</b> The student will: ♫</p>	<p><b>Benchmarks K - 2: SING</b> MU.A.1.1.1: The student sings songs within a five-to-seven note range alone and maintains the tonal center. MU.A.1.1.2: The student sings simple songs (e.g., folk, patriotic, nursery rhymes, rounds, and singing games) with appropriate tone, pitch, and rhythm, with and without accompaniment. MU.A.1.1.3: The student sings a culturally diverse repertoire of songs (some from memory) with appropriate expression, dynamics, and phrasing.</p>
<p>▪ <b>Process:</b></p> <p>See next page...</p>	<p><b>Benchmarks K - 2: PLAY</b> MU.A.2.1.1. The student performs independently simple patterns and melodies on rhythmic and melodic classroom instruments (e.g., percussion instruments and barred instruments) and maintains a steady tempo. MU.A.2.1.2. The student performs expressively with appropriate dynamics and tempos on classroom and ethnic instruments. <b>Benchmarks K - 2: READ &amp; NOTATE</b> MU.A.3.1.1. The student reads simple rhythmic and melodic notation, using traditional and nontraditional symbols. MU.A.3.1.2. The student demonstrates pitch direction by using visual representation (e.g., steps and line drawings). MU.A.3.1.3 The student writes the notation for simple rhythmic patterns that have been performed by someone else. <b>Benchmarks K - 2: CREATE</b> MU.B.1.1.1. The student improvises appropriate "musical answers" (e.g., simple rhythmic variations) in the same style to given rhythmic phrases. MU.B.1.1.2. The student improvises simple rhythmic and melodic patterns and accompaniments. MU.B.2.1.1 The student creates simple accompaniments with classroom instruments. <b>Benchmarks K - 2: CULTURE &amp; HISTORY</b> MU.C.1.1.1. The student knows music from several different genres and cultures (e.g., vocal and instrumental, African and Latin American). MU.C.1.1.2. The student understands how rhythm and tone color are used in different types of music around the world. MU.C.1.1.3 The student knows the general cultural and/or historical settings of various types of music (e.g., songs related to American celebrations and daily life).</p>
<p><b>Materials:</b></p>	<p>MU.C.1.1.2. The student understands how rhythm and tone color are used in different types of music around the world. MU.C.1.1.3 The student knows the general cultural and/or historical settings of various types of music (e.g., songs related to American celebrations and daily life).</p>
<p><b>Evaluation:</b> ♫ T observes S ♫ T observes S ♫ T observes S ♫ T observes S</p>	<p><b>Benchmarks K - 2: LISTEN /EVALUATE</b> MU.D.1.1.1 The student knows how to respond to selected characteristics of music (e.g., the melodic phrase is the same or different, the tempo is fast or slow, and the volume is loud or soft) through appropriate movement. MU.D.1.1.2. The student identifies, upon hearing, familiar instruments and voice types (e.g., trumpet, piano, child, or adult). MU.D.1.1.3 The student uses a simple music vocabulary (e.g., fast, slow, loud and soft) to describe what is heard in a variety of musical styles. MU.D.1.1.4 The student understands how music can communicate ideas suggesting events, feelings, moods and images. MU.D.2.1.1 The student identifies simple criteria for the evaluation of performances and compositions. MU.D.2.1.2 The student knows how to offer simple, constructive suggestions for the improvement of his or her own and others' performances.</p>
<p><b>Vocabulary:</b> Band, bow, choir, clarinet, composer, different, downward, drum, fermata, flute, folk song, french horn, introduction, line note, melody, phrase, pitch, repeat, rest, rhythm, same, shape, sol-la mi, solo, song, space note, ta, ti-ti, trumpet, upward, violin, voice</p>	<p><b>Benchmarks K - 2: APPLICATIONS TO LIFE</b> MU.E.1.1.1. The student understands how concepts within and between art forms are related (e.g., shape and line in music and art, and sequence and meter in music, theatre, and dance). MU.E.1.1.2. The student understands how music is related to other subjects (e.g., how vibrations, which are studied in science, produce musical sounds). MU.E.2.1.1 The student knows how music is used in daily life (e.g., for entertainment or relaxation). MU.E.2.1.2 The student knows appropriate audience behavior in a given music setting (e.g., religious service, symphony concert, and folk or pop concert). MU.E.2.1.3 The student understands that music performance reflect one's own experiences. MU.E.2.1.4 The student understands the role of musicians (e.g., song leader, conductor, composer, and performer) in various music settings and/or cultures.</p>
<p><b>MCAT Skills</b> <b>Sing 1st</b> – Sings <i>sol-mi-la-sol-mi</i> melodic pattern, maintains tonal center in personal range. <b>Play 1st</b> - Plays rhythmic patterns using quarter notes and rests and paired eighth notes. Plays upward and downward melodic patterns. <b>Read &amp; Notate 1st</b> – Reads and notates rhythmic patterns using quarter notes and rests and paired eighth notes. Reads and notates melodic patterns from a three-line staff using <i>sol-mi</i>. <i>Experience – but not required to assess</i> <b>Improvise and Compose - 1st</b> – Improvises a rhythmic phrase of four or more beats using quarter and eighth notes and quarter rests. Improvises a melodic phrase of four or more beats using <i>sol-mi</i>. <b>Listen, Analyze &amp; Evaluate 1st</b> – Identifies specific music characteristics using appropriate music vocabulary: upward / downward. <i>See – Culture and History / Relate &amp; Apply grades K – 5</i> <b>Culture &amp; History – all grades K-5</b> Knows <i>America, The Star Spangled Banner</i> and other patriotic songs and understands their historical significance through varied experiences. (singing, playing, moving, listening, etc.) Knows about composers and their music through age-appropriate listening experiences. For grades K-2, repertoire may include Saint-Saens' <i>Carnival of the Animals</i>, Tchaikovsky's <i>Nutcracker Suite</i> and Prokofiev's <i>Peter and the Wolf</i>.</p>	
<p><b>ES/ESOL strategies:</b> buddies, wait time, intonation, visuals, individual help <b>Reading Connections:</b> fluency, vocabulary, print orientation, comprehension, expression <b>Other connections:</b> math-patterns, social studies, science, movement/PE</p>	

Music Lesson Plan: Mrs. Beckner Grade 2 Lesson #

<p><b>Start date:</b> <b>Music Vocabulary:</b></p>	<p align="center"><b>Sunshine State Standards/ OCPS Benchmarks</b></p>
<p><b>Objectives</b> The student will:</p> <p align="center">♩</p>	
<p><b>Process:</b></p> <p align="center">♩</p>	<p><b>Benchmarks K - 2: SING</b>            MU.A.1.1.1: The student sings songs within a five-to-seven note range alone and maintains the tonal center.            MU.A.1.1.2: The student sings simple songs (e.g., folk, patriotic, nursery rhymes, rounds, and singing games) with appropriate tone, pitch, and rhythm, with and without accompaniment.            MU.A.1.1.3: The student sings a culturally diverse repertoire of songs (some from memory) with appropriate expression, dynamics, and phrasing.  <b>Benchmarks K - 2: PLAY</b>            MU.A.2.1.1. The student performs independently simple patterns and melodies on rhythmic and melodic classroom instruments (e.g., percussion instruments and barred instruments) and maintains a steady tempo.            MU.A.2.1.2. The student performs expressively with appropriate dynamics and tempos on classroom and ethnic instruments.  <b>Benchmarks K - 2: READ &amp; NOTATE</b>            MU.A.3.1.1. The student reads simple rhythmic and melodic notation, using traditional and nontraditional symbols.            MU.A.3.1.2. The student demonstrates pitch direction by using visual representation (e.g., steps and line drawings).            MU.A.3.1.3 The student writes the notation for simple rhythmic patterns that have been performed by someone else.  <b>Benchmarks K - 2: CREATE</b>            MU.B.1.1.1. The student improvises appropriate "musical answers" (e.g., simple rhythmic variations) in the same style to given rhythmic phrases.            MU.B.1.1.2. The student improvises simple rhythmic and melodic patterns and accompaniments.            MU.B.2.1.1 The student creates simple accompaniments with classroom instruments.  <b>Benchmarks K - 2: CULTURE &amp; HISTORY</b>            MU.C.1.1.1. The student knows music from several different genres and cultures (e.g., vocal and instrumental, African and Latin American).            MU.C.1.1.2. The student understands how rhythm and tone color are used in different types of music around the world.            MU.C.1.1.3 The student knows the general cultural and/or historical settings of various types of music (e.g., songs related to American celebrations and daily life).  <b>Benchmarks K - 2: LISTEN /EVALUATE</b>            MU.D.1.1.1 The student knows how to respond to selected characteristics of music (e.g., the melodic phrase is the same or different, the tempo is fast or slow, and the volume is loud or soft) through appropriate movement.            MU.D.1.1.2. The student identifies, upon hearing, familiar instruments and voice types (e.g., trumpet, piano, child, or adult).            MU.D.1.1.3 The student uses a simple music vocabulary (e.g., fast, slow, loud and soft) to describe what is heard in a variety of musical styles.            MU.D.1.1.4 The student understands how music can communicate ideas suggesting events, feelings, moods and images.            MU.D.2.1.1 The student identifies simple criteria for the evaluation of performances and compositions.            MU.D.2.1.2 The student knows how to offer simple, constructive suggestions for the improvement of his or her own and others' performances.  <b>Benchmarks K - 2: APPLICATIONS TO LIFE</b>            MU.E.1.1.1. The student understands how concepts within and between art forms are related (e.g., shape and line in music and art; and sequence and meter in music, theatre, and dance).            MU.E.1.1.2. The student understands how music is related to other subjects (e.g., how vibrations, which are studied in science, produce musical sounds).            MU.E.2.1.1 The student knows how music is used in daily life (e.g., for entertainment or relaxation).            MU.E.2.1.2 The student knows appropriate audience behavior in a given music setting (e.g., religious service, symphony concert, and folk or pop concert).            MU.E.2.1.3 The student understands that music performance reflect one's own experiences.            MU.E.2.1.4 The student understands the role of musicians (e.g., song leader, conductor, composer, and performer) in various music settings and/or cultures.</p>
<p><b>Materials:</b></p>	
<p><b>Evaluation:</b></p> <p align="center">♩</p>	
<p><b>Vocabulary:</b>            Applause, audience, ballet, bravo, call and response, coda, cymbals, double bar line, duet, eighth note, form, guitar, half note, harmony, harp, keyboard, mallet, notate, pas de deux, patriotic song, percussion, posture, quarter note, repeat sign, skip, solfege, sol-mi-do, staff, step, tempo, tie, trombone, xylophone</p>	
<p align="center"><b>MCAT Skills</b></p> <p><b>Sing 2nd</b> - Sings triad outline (sol-mi-do) ascending and descending, sings <i>mi-re-do</i>.  <b>Play 2nd</b> - Plays <u>rhythmic</u> patterns using quarter notes and rests, paired eighth notes, half notes and rests. Plays short <u>melodic</u> patterns (sol-mi-la) and <u>harmonic</u> patterns (octaves, simple borduns, one-chord songs).  <b>Read &amp; Notate 2nd</b> - Reads and notates <u>rhythmic</u> patterns using quarter notes and rests, paired eighth notes, half notes and rests. Reads and notates <u>melodic</u> patterns from a three-line staff using sol-mi-la.  <i>Experience – but not required to assess</i>  <b>Improvise &amp; Compose 2nd</b> – Improvises/Composes <u>rhythmically</u> using quarter and eighth notes, quarter rests and <u>melodically</u> using <i>so-la-mi</i>. (Creating rhythms and melodies as <i>separate skills</i>.)  <b>Listen, Analyze, Evaluate 2nd</b> – Identifies pattern, phrase, same and different phrases, and contrasting tempo.  <b>Culture &amp; History – all grades K-5</b>            Knows <i>America, The Star Spangled Banner</i> and other patriotic songs and understands their historical significance through varied experiences. (singing, playing, moving, listening, etc.)            Knows about composers and their music through age-appropriate listening experiences. For grades K-2, repertoire may include Saint-Saens' <i>Carnival of the Animals</i>, Tchaikovsky's <i>Nutcracker Suite</i> and Prokofiev's <i>Peter and the Wolf</i>.</p>	
<p><b>ES/ESOL strategies:</b> buddies, wait time, intonation, visuals, individual help  <b>Reading Connections:</b> fluency, vocabulary, print orientation, comprehension, expression</p>	

<p><b>Start date:</b></p> <p><b>Objectives</b> The student will:</p> <p><b>Process:</b></p> <p><b>Materials:</b></p> <p><b>Evaluation:</b></p> <p><b>Vocabulary:</b> Alto, ballad, bar line, bass, baton, brass, chord, conductor, dotted half note, downbeat, dynamics, improvise, measure, meter, mi-re-do, opera, orchestra, ostinato, pentatonic, recorder, soprano, spiritual, strings, tenor, tone color/timbre, treble, trio, verse and refrain, whole note</p> <p style="text-align: center;"><b>MCAT Skills</b></p> <p><b>Sing 3rd</b> - Sings <i>mi-re-do</i> stepwise melodic pattern, <i>sol-mi-do</i> patterns.  <b>Play 3rd</b> - Plays <i>rhythmic</i> patterns using quarter notes and rests, eighth notes, half notes and rests, whole notes and dotted half notes. Plays <i>melodic</i> patterns in a 3-note range and plays <i>harmonic</i> patterns (alternate borduns, one-chord songs).  <b>Read &amp; Notate 3rd</b> - Reads and notates <i>rhythmic</i> patterns using quarter notes and rests, eighth notes, half notes and rests, whole notes and dotted half notes. Reads and notates <i>melodic</i> patterns from a five-line staff that move by step (<i>mi-re-do</i>) and skip (<i>sol-mi-do</i>).  <i>Experience – but not required to assess</i>  <b>Improvise &amp; Compose 3rd</b> – Improvises/Composes a phrase combining quarter and eighth notes and quarter rests with <i>sol-mi-do</i>. (Creating music that combines rhythm and melody skills.)  <b>Listen, Analyze, Evaluate 3rd</b> - Identifies contrasting sections of a song or composition using appropriate music vocabulary.  <b>Culture &amp; History – all grades K-5</b>  <i>Knows America, The Star Spangled Banner</i> and other patriotic songs and understands their historical significance through varied experiences. (singing, playing, moving, listening, etc.)  <i>Knows about composers and their music through age-appropriate listening experiences. For grades K-2, repertoire may include Saint-Saens' Carnival of the Animals, Tchaikovsky's Nutcracker Suite and Prokofiev's Peter and the Wolf.</i></p> <p><b>ES/ESOL strategies:</b> buddies, wait time, intonation, visuals, individual help  <b>Reading Connections:</b> fluency, vocabulary, print orientation, comprehension, expression  <b>Other area connections:</b> math- patterns, social studies, science, movement</p>	<p style="text-align: center;"><b>Sunshine State Standards/ OCPS Benchmarks</b></p> <p><b>Benchmarks 3 - 5: SING</b>  <b>MU.A.1.2.1:</b> The student sings songs (e.g., descants, rounds, partner songs, two- and three-part songs) maintaining own part and using proper breathing techniques and a pleasing tone, with and without accompaniments.  <b>MU.A.1.2.2:</b> The student sings music (some from memory) representing various cultures, genres (e.g., march, work song, and lullaby), and styles (e.g., of various cultures and composers).  <b>MU.A.1.2.3:</b> The student uses appropriate expressive and stylistic devices (e.g., dynamics, tone quality, phrasing, articulation, interpretation).  <b>MU.A.1.2.4:</b> The student blends vocal timbres, matches dynamic levels, and responds to the cues of a conductor when singing as part of a group.  <b>Benchmarks 3 - 5: PLAY</b>  <b>MU.A.2.2.1:</b> The student independently performs melodies and patterns with various rhythmic, melodic, and harmonic classroom instruments (e.g., recorders, keyboards, barred instruments, and autoharps) with appropriate instrumental techniques.  <b>MU.A.2.2.2:</b> The student performs a variety of music genres and styles expressively on classroom and ethnic instruments (e.g., pop, folk, Caribbean, Polynesian, and classical).  <b>MU.A.2.2.3:</b> The student performs on classroom instruments (independently and in groups) and responds to tempo, balance, and blend cues of a conductor.  <b>MU.A.2.2.4:</b> The student performs simple music phrases by ear.  <b>Benchmarks 3 - 5: READ &amp; NOTATE</b>  <b>MU.A.3.2.1:</b> The student sight reads simple melodies from standard notation on the treble clef, 2/4, 3/4, and 4/4 meters; and various major keys.  <b>MU.A.3.2.2:</b> The student accurately interprets music symbols and terms for dynamics, tempos, articulation, and expression when performing.  <b>MU.A.3.2.3:</b> The student writes notation for simple melodic patterns that have been performed by someone else.  <b>Benchmarks 3 - 5: IMPROVISE/COMPOSE</b>  <b>MU.B.1.2.1:</b> The student improvises "musical answers" (e.g., rhythmic variations and melodic embellishments) in the same style to given rhythmic and melodic phrases.  <b>MU.B.1.2.2:</b> The student improvises through singing and playing simple rhythmic and melodic ostinato (e.g., repetitive short music patterns) and variations on familiar melodies.  <b>MU.B.2.2.1:</b> The student knows how to compose short songs and instrumental pieces within specified guidelines and with a variety of traditional and nontraditional sound sources (e.g., voices, instruments, drum machine, paper tearing, foot tapping, and finger snapping) to express an idea or feeling.  <b>MU.B.2.2.2:</b> The student understands how composed music communicates text, ideas, meanings, and emotion.  <b>Benchmarks 3 - 5: CULTURE &amp; HISTORY</b>  <b>MU.C.1.2.1:</b> The student knows music and composers that represent various historical periods and cultures (e.g., orchestral and band, Baroque and Handel, Villa-Lobos and mariachi).  <b>MU.C.1.2.2:</b> The student describes how basic elements of music (e.g., rhythm, melody, timbre, texture, and dynamics) are used in different types of music around the world.  <b>MU.C.1.2.3:</b> The student understands the roles that regions, events, and historical contexts have in generating various types of music (e.g., Appalachian, zydeco, and salsa).  <b>MU.C.1.2.4:</b> The student knows representative composers and well-known musicians (e.g., Sousa, Foster, Copland, and Louis Armstrong) who influenced various types of American music.  <b>Benchmarks 3 - 5: LISTEN &amp; EVALUATE</b>  <b>MU.D.1.2.1:</b> The student knows how to analyze simple songs in regard to rhythm, melodic movement, and basic forms (e.g., ABA, verse, and refrain).  <b>MU.D.1.2.2:</b> The student identifies instruments and their "families" (e.g., violin as a string instrument, flute as a woodwind) and performance groups (e.g., band, chorus, or string quartet).  <b>MU.D.1.2.3:</b> The student uses perceptual skills and appropriate terminology to describe aural examples of diverse music.  <b>MU.D.2.2.1:</b> The student knows how to devise simple criteria to evaluate performances and compositions.  <b>MU.D.2.2.2:</b> The student uses specific criteria to identify strengths and weaknesses and to make suggestions for changes in his or her own and in others' performances.  <b>Benchmarks 3 - 5: APPLICATION TO LIFE</b>  <b>MU.E.1.2.1:</b> The student knows similarities and differences in artistic vocabulary.  <b>MU.E.1.2.2:</b> The student understands the relationship between music and other subjects (e.g., between folk songs and historical events).  <b>MU.E.2.2.1:</b> The student knows multiple uses of music in the media (e.g., to create a dramatic atmosphere or for advertising or entertainment).  <b>MU.E.2.2.2:</b> The student knows and applies appropriate audience behavior in various musical settings (e.g., symphony concerts, school concerts, and parades).  <b>MU.E.2.2.3:</b> The student understands that music preferences reflect one's own personal experiences and respects differing values and tastes in music.  <b>MU.E.2.2.4:</b> The student understands the roles of musicians and their importance in various musical settings and cultures (e.g., a singing story teller and a concertmaster).</p>
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Music Lesson Plan: Hewitt Grade 4 Lesson #

<u>Start date:</u>	<b>Sunshine State Standards/ OCPS Benchmarks</b>
<u>Objectives</u> The student will: ♫	<b>Benchmarks 3 - 5: SING</b> MU.A.1.2.1: The student sings songs (e.g., descants, rounds, partner songs, two- and three-part songs) maintaining own part and using proper breathing techniques and a pleasing tone, with and without accompaniments. MU.A.1.2.2: The student sings music (some from memory) representing various cultures, genres (e.g., march, work song, and lullaby), and styles (e.g., of various cultures and composers). MU.A.1.2.3: The student uses appropriate expressive and stylistic devices (e.g., dynamics, tone quality, phrasing, articulation, interpretation). MU.A.1.2.4: The student blends vocal timbres, matches dynamic levels, and responds to the cues of a conductor when singing as part of a group.
<u>Process:</u> ♫	<b>Benchmarks 3 - 5: PLAY</b> MU.A.2.2.1: The student independently performs melodies and patterns with various rhythmic, melodic, and harmonic classroom instruments (e.g., recorders, keyboards, barred instruments, and autoharps) with appropriate instrumental techniques. MU.A.2.2.2: The student performs a variety of music genres and styles expressively on classroom and ethnic instruments (e.g., pop, folk, Caribbean, Polynesian, and classical). MU.A.2.2.3: The student performs on classroom instruments (independently and in groups) and responds to tempo, balance, and blend cues of a conductor. MU.A.2.2.4: The student performs simple music phrases by ear.
<u>Materials:</u>	<b>Benchmarks 3 - 5: READ &amp; NOTATE</b> MU.A.3.2.1: The student sight reads simple melodies from standard notation on the treble clef; 2/4, 3/4, and 4/4 meters; and various major keys. MU.A.3.2.2: The student accurately interprets music symbols and terms for dynamics, tempos, articulation, and expression when performing. MU.A.3.2.3: The student writes notation for simple melodic patterns that have been performed by someone else.
<u>Evaluation:</u> ♫	<b>Benchmarks 3 - 5: IMPROVISE/COMPOSE</b> MU.B.1.2.1: The student improvises "musical answers" (e.g., rhythmic variations and melodic embellishments) in the same style to given rhythmic and melodic phrases. MU.B.1.2.2: The student improvises through singing and playing simple rhythmic and melodic ostinato (e.g., repetitive short music patterns) and variations on familiar melodies. MU.B.2.2.1: The student knows how to compose short songs and instrumental pieces within specified guidelines and with a variety of traditional and nontraditional sound sources (e.g., voices, instruments, drum machine, paper tearing, foot tapping, and finger snapping) to express an idea or feeling. MU.B.2.2.2: The student understands how composed music communicates text, ideas, meanings, and emotion.
<u>Vocabulary:</u> Adagio, allegro, analyze, bassoon, canon, descant, do-re-mi-fa-sol, ensemble, fiat, forte, glockenspiel, half step, interlude, jazz, legato, melodic contour, moderato, piano (p), pizzicato, quartet, sharp, staccato, string, bass, style, syncopation, theme, tuba, unison, variation, viola, whole step	<b>Benchmarks 3 - 5: CULTURE &amp; HISTORY</b> MU.C.1.2.1: The student knows music and composers that represent various historical periods and cultures (e.g., orchestral and band, Baroque and Handel, Villa-Lobos and mariachi). MU.C.1.2.2: The student describes how basic elements of music (e.g., rhythm, melody, timbre, texture, and dynamics) are used in different types of music around the world. MU.C.1.2.3: The student understands the roles that regions, events, and historical contexts have in generating various types of music (e.g., Appalachian, zydeco, and salsa). MU.C.1.2.4: The student knows representative composers and well-known musicians (e.g., Sousa, Foster, Copland, and Louis Armstrong) who influenced various types of American music.
<u>MCAT Skills</u> <b>Sing 4th</b> - Sings <i>do-re-mi-fa-sol</i> stepwise, ascending and descending. <b>Play 4th</b> - Plays <i>rhythmic</i> patterns using quarter notes and rests, eighth notes, half notes and rests, whole notes, dotted quarter, single eighth notes and syncopation. Plays <i>melodic</i> patterns in a 3 to 5 note range and plays <i>harmonic</i> patterns (crossover borduns, I-V chord progression). <b>Read &amp; Notate 4th</b> - Reads and notates <i>rhythmic</i> patterns using quarter notes and rests, eighth notes, half notes and rests, whole notes, dotted quarter notes and syncopation. Reads and notates <i>do-re-mi-fa-sol</i> , ascending and descending, on the treble staff. <i>Experience – but not required to assess</i> <b>Improvise &amp; Compose 4th</b> – Improvises/Composes a phrase combining quarter, eighth, half and dotted half notes and quarter rests with <i>mi-re-do</i> and <i>sol-mi-do</i> . <b>Listen, Analyze, Evaluate 4th</b> - Identifies how repeated and contrasting elements ( <i>rhythm, melody, timbre, expressive devices, texture</i> ) contribute to the form and style of a selected composition. <b>Culture and History / Relate &amp; Apply grades K – 5</b> <b>Culture &amp; History – all grades K-5</b> Knows <i>America, The Star Spangled Banner</i> and other patriotic songs and understands their historical significance through varied experiences. (singing, playing, moving, listening, etc.)	<b>Benchmarks 3 - 5: LISTEN &amp; EVALUATE</b> MU.D.1.2.1: The student knows how to analyze simple songs in regard to rhythm, melodic movement, and basic forms (e.g., ABA, verse, and refrain). MU.D.1.2.2: The student identifies instruments and their "families" (e.g., violin as a string instrument, flute as a woodwind) and performance groups (e.g., band, chorus, or string quartet). MU.D.1.2.3: The student uses perceptual skills and appropriate terminology to describe aural examples of diverse music. MU.D.2.2.1: The student knows how to devise simple criteria to evaluate performances and compositions. MU.D.2.2.2: The student uses specific criteria to identify strengths and weaknesses and to make suggestions for changes in his or her own and in others' performances.
<u>ES/ESOL strategies:</u> buddies, wait time, intonation, individual help <u>Reading Connections:</u> fluency, vocabulary , comprehension, expression <u>Other area connections:</u> science, movement	<b>Benchmarks 3 - 5: APPLICATION TO LIFE</b> MU.E.1.2.1: The student knows similarities and differences in artistic vocabulary. MU.E.1.2.2: The student understands the relationship between music and other subjects (e.g., between folk songs and historical events). MU.E.2.2.1: The student knows multiple uses of music in the media (e.g., to create a dramatic atmosphere or for advertising or entertainment). MU.E.2.2.2: The student knows and applies appropriate audience behavior in various musical settings (e.g., symphony concerts, school concerts, and parades). MU.E.2.2.3: The student understands that music preferences reflect one's own personal experiences and respects differing values and tastes in music. MU.E.2.2.4: The student understands the roles of musicians and their importance in various musical settings and cultures (e.g., a singing story teller and a concertmaster).

Music Lesson Plan: Hewitt Grade 5 Lesson #

<p><b>Start date:</b></p>	<p><b>Sunshine State Standards/ OCPS Benchmarks</b></p>
<p><b>Objectives</b> The student will:</p> <p>♪</p>	<p><b>Benchmarks 3 - 5: SING</b>                      MU.A.1.2.1: The student sings songs (e.g., descants, rounds, partner songs, two- and three-part songs) maintaining own part and using proper breathing techniques and a pleasing tone, with and without accompaniments.                      MU.A.1.2.2: The student sings music (some from memory) representing various cultures, genres (e.g., march, work song, and lullaby), and styles (e.g., of various cultures and composers).                      MU.A.1.2.3: The student uses appropriate expressive and stylistic devices (e.g., dynamics, tone quality, phrasing, articulation, interpretation).                      MU.A.1.2.4: The student blends vocal timbres, matches dynamic levels, and responds to the cues of a conductor when singing as part of a group.</p>
<p><b>Process:</b></p> <p>♪</p>	<p><b>Benchmarks 3 - 5: PLAY</b>                      MU.A.2.2.1: The student independently performs melodies and patterns with various rhythmic, melodic, and harmonic classroom instruments (e.g., recorders, keyboards, barred instruments, and autoharps) with appropriate instrumental techniques.                      MU.A.2.2.2: The student performs a variety of music genres and styles expressively on classroom and ethnic instruments (e.g., pop, folk, Caribbean, Polynesian, and classical).                      MU.A.2.2.3: The student performs on classroom instruments (independently and in groups) and responds to tempo, balance, and blend cues of a conductor.                      MU.A.2.2.4: The student performs simple music phrases by ear.</p> <p><b>Benchmarks 3 - 5: READ &amp; NOTATE</b>                      MU.A.3.2.1: The student sight reads simple melodies from standard notation on the treble clef; 2/4, 3/4, and 4/4 meters; and various major keys.                      MU.A.3.2.2: The student accurately interprets music symbols and terms for dynamics, tempos, articulation, and expression when performing.                      MU.A.3.2.3: The student writes notation for simple melodic patterns that have been performed by someone else.</p>
<p><b>Materials:</b></p>	<p><b>Benchmarks 3 - 5: IMPROVISE/COMPOSE</b>                      MU.B.1.2.1: The student improvises "musical answers" (e.g., rhythmic variations and melodic embellishments) in the same style to given rhythmic and melodic phrases.                      MU.B.1.2.2: The student improvises through singing and playing simple rhythmic and melodic ostinato (e.g., repetitive short music patterns) and variations on familiar melodies.                      MU.B.2.2.1: The student knows how to compose short songs and instrumental pieces within specified guidelines and with a variety of traditional and nontraditional sound sources (e.g., voices, instruments, drum machine, paper tearing, foot tapping, and finger snapping) to express an idea or feeling.                      MU.B.2.2.2: The student understands how composed music communicates text, ideas, meanings, and emotion.</p>
<p><b>Evaluation:</b></p> <p>♪ T listens                      ♪ T observes</p>	<p><b>Benchmarks 3 - 5: CULTURE &amp; HISTORY</b>                      MU.C.1.2.1: The student knows music and composers that represent various historical periods and cultures (e.g., orchestral and band, Baroque and Handel, Villa-Lobos and mariachi).                      MU.C.1.2.2: The student describes how basic elements of music (e.g., rhythm, melody, timbre, texture, and dynamics) are used in different types of music around the world.                      MU.C.1.2.3: The student understands the roles that regions, events, and historical contexts have in generating various types of music (e.g., Appalachian, zydeco, and salsa).                      MU.C.1.2.4: The student knows representative composers and well-known musicians (e.g., Sousa, Foster, Copland, and Louis Armstrong) who influenced various types of American music.</p>
<p><b>Vocabulary:</b>                      Arpeggio, chord progression, conga, crescendo, decrescendo, djembe, major scale, doumbek, fortissimo, grand staff, interval, koto, leading tone, leger line, major scale, mezzo forte, mezzo piano, musical theatre, octave, pianissimo, piccolo, saxophone, score, sitar, sixteenth note, slur, synthesizer, timpani, transpose, world music</p> <p><b>MCAT Skills</b>  <b>Sing 5th</b> - Sings <i>do-re-mi-fa-sol-la-ti-do</i> 'stepwise, ascending and descending, and identifies major scale.  <b>Play 5th</b> - Plays rhythmic patterns using quarter notes and rests, eighth notes, half notes and rests, whole notes, dotted notes, syncopation and sixteenth notes. Plays melodic patterns in a 5-note range and plays harmonic patterns (layered ostinati, I-V chord progression).  <b>Read &amp; Notate 5th</b> - Reads and notates rhythmic patterns using quarter notes and rests, eighth notes, half notes and rests, whole notes, dotted notes, syncopation and sixteenth notes. Reads and notates <i>do-re-mi-fa-sol-la-ti-do</i>, ascending and descending, on the treble staff.  <i>Experience – but not required to assess</i>  <b>Improvise &amp; Compose 5th</b> – Improvises/Composes a phrase combining <i>sol-fa-mi-re-do</i> and <i>high do</i> using known rhythms.  <b>Listen, Analyze, Evaluate 5th</b> - Identifies how repeated and contrasting elements contribute to the distinctive musical style of various world cultures and historical periods.  <b>Culture &amp; History – all grades K-5</b>  <i>Knows America, The Star Spangled Banner</i> and other patriotic songs and understands their historical significance through varied experiences. (singing, playing, moving, listening, etc.)                      Knows about composers and their music through age-appropriate listening experiences. For grades 3-5, listening repertoire is guided by the materials provided to prepare students for the Orlando Philharmonic Young People's Concert.</p>	<p><b>Benchmarks 3 - 5: LISTEN &amp; EVALUATE</b>                      MU.D.1.2.1: The student knows how to analyze simple songs in regard to rhythm, melodic movement, and basic forms (e.g., ABA, verse, and refrain).                      MU.D.1.2.2: The student identifies instruments and their "families" (e.g., violin as a string instrument, flute as a woodwind) and performance groups (e.g., band, chorus, or string quartet).                      MU.D.1.2.3: The student uses perceptual skills and appropriate terminology to describe aural examples of diverse music.                      MU.D.2.2.1: The student knows how to devise simple criteria to evaluate performances and compositions.                      MU.D.2.2.2: The student uses specific criteria to identify strengths and weaknesses and to make suggestions for changes in his or her own and in others' performances.</p>
<p><b>ES/ESOL strategies:</b> buddies, wait time, intonation, individual help  <b>Reading Connections:</b> fluency, vocabulary , comprehension, expression  <b>Other area connections:</b> science</p>	<p><b>Benchmarks 3 - 5: APPLICATION TO LIFE</b>                      MU.E.1.2.1: The student knows similarities and differences in artistic vocabulary.                      MU.E.1.2.2: The student understands the relationship between music and other subjects (e.g., between folk songs and historical events).                      MU.E.2.2.1: The student knows multiple uses of music in the media (e.g., to create a dramatic atmosphere or for advertising or entertainment).                      MU.E.2.2.2: The student knows and applies appropriate audience behavior in various musical settings (e.g., symphony concerts, school concerts, and parades).                      MU.E.2.2.3: The student understands that music preferences reflect one's own personal experiences and respects differing values and tastes in music.                      MU.E.2.2.4: The student understands the roles of musicians and their importance in various musical settings and cultures (e.g., a singing story teller and a concertmaster).</p>

# SONANDO With Monkey Monkey Moo

**Teaching Steps:**

1. Using Tubano and Hand Drums Explain Bass (B) and Tone (T) hand positions.
2. Demonstrate "A" to the students and then practice the rhythm together Several times.
3. Demonstrate "B" to the students and then practice together Several times.
4. Discover the pattern and perform! Use the CD accomp!

**FORM**

- B-4
- A-2
- B-4
- A-2
- B-2
- A-4
- B-4
- A-2
- B-4
- A-2
- B-2
- A-2
- B-1

**FORM**

- 4
- M - 2
- 4
- M - 2
- 2
- M - 4
- 4
- M - 2
- 4
- M - 2
- 2
- M - 2
- 1

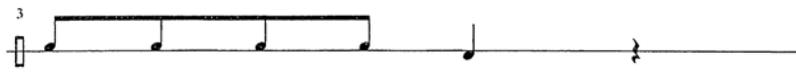
*Making Music Grade 4*  
CD 1 Track 35

## SONANDO with Monkey Monkey Moo

arr. S. King

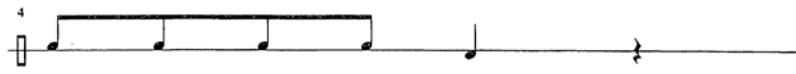
Tubano 

B            B    T            B    T    B

3 

Mon - key mon - key moo,            Slap!

T            T            T            T            B

4 

Shall we name a few?            Slap!

T            T            T            T            B

5 

Yel - low mon - keys, pur - ple mon - keys,

T            T            T            T            T            T            T            T

6 

Mon - keys red and blue.            Slap!

T            T            T            T            B

World Music Drumming Warm-Up Techniques – Will Schmid

1. Teacher (T) asks 2-beat question  
Student (S) answers with 2-beat response
  
2. T asks 2-beat question  
S answers with 2-beat response  
T repeats 2-beat question  
Class echoes the 2-beat answer

Examples: What's Your Name?  
What's Their Name?  
What's For Dinner?  
What's For Lunch?  
What's For Snack?  
What's For Breakfast?

Extension: T asks 2-beat question  
S improvises own 2-beat response (not using specific syllables / words)

\*\*Reading Connection: This activity is very effective for increasing syllable recognition

**Oak Park Elementary School  
Music Department Presents**

**Holidays in Our Town**

*Featuring*

**Beginning Handbells**

**Bellaires**

**Beginning Strings**

**Intermediate and Advanced Strings**

**Chorus**

**Thursday Beginning Handbells**

Nathan Watson  
Alexa Winstead  
Gypsy Wright  
Caitlyn Wood

Nathan Watson  
Alexa Winstead  
Gypsy Wright  
Caitlyn Wood

McKenzie Quinn  
Katelynn Rose  
Zhaane Skanes  
Samantha Vogt

McKenzie Quinn  
Katelynn Rose  
Zhaane Skanes  
Samantha Vogt

**Chorus**

Paige Martin  
Rachel Martin  
Deanna Matley  
Stephanie McCrory  
Jacquelyn McCrory  
Nick McDaniel  
Jeremy McNaughton  
Briana Morrison  
Audrey Mosdell  
Nisma Patel  
Emily Patterson  
Rodney Phillips  
Jessica Powers  
Ikeema Rentz  
Sarah Ringham  
Carl Rivera  
Kathryn Rose  
Tanner Sazama  
Zoie Schmid

Tiffany Shackelford  
Zhaane Skanes  
Lauren Stokes  
Chyanne Stoneback  
Katie Strickland  
Diana Studstill  
Brandi Taylor  
Jameisha Taylor  
BreAnna Thomas  
Gary Thomas  
Joanna Thompson  
Henry Tremain  
Leslie Vincent  
Samantha Vogt  
Nathan Watson  
Gypsy Wright

**Special Thanks**

I would like to thank the following people for helping make this concert season special

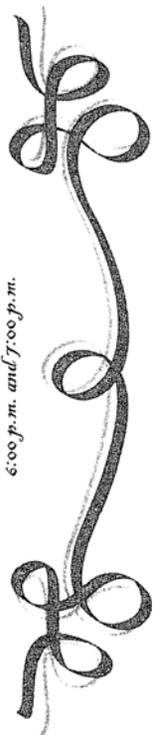
Oak Park Teacher Volunteers- Mrs. Gross, Mr. Juarez

Parent Volunteers- Ms. Burris, Ms. Combs, Ms. Faulconer, Ms. Floyd, Mrs. Hogue, Ms. Marti, Mrs. Martin, Ms. McDaniel, Ms. McLeod, Ms. Mosdell, Ms. Mullins, Ms. Powers, Mrs. Quinn, Ms. Rush, Ms. Ringham, Ms. Thomas, Ms. Vasquez, Ms. Wilson

PTO Volunteers- Mrs. Stokes and Mrs. Toms

Director: *Mary Jackson*  
String Consultant: *Diana Bertrand*  
Accompanist: *Daniel Flintworth*  
Principal: *Ben DeJmen*  
Assistant Principal: *Cynthia Adams*

December 4th, 2008  
6:00 p.m. and 7:00 p.m.





**6:00 Concert**

**Monday Beginning Handbells**

French Cradle Song  
 Bring a Torch, Jeanette, Isabella  
 French Folk Song Arr. VanValley/Berry  
 French Carol Arr. Thompson

**Thursday Beginning Handbells**

On Christmas Night All Christians Sing  
 We Three Kings  
 English Carol Arr. Thompson  
 John Hopkins, Jr. Arr. Waldrop

**Chorus**

Winter Fantasy  
 In Our Town in December  
 Holiday Lights  
 Jill Gallina  
 Nancy Oliver  
 Sally Albrecht Arr. Althouse

**7:00 Concert**

**Bellaires**

Processional Jubilee  
 Christmas Exaltation  
 Anna Laura Page  
 Michael Aegers

**Beginning Strings**

Dreidel  
 Jingle Bells or Good King Wenceslas  
 Pierpont or Welsh Folk Song  
 Israeli Folk Song

**Advanced and Intermediate Strings**

God Rest Ye Merry Gentleman

**Small Ensemble**

The Infant King

**Advanced and Intermediate Strings**

Up on the Housetop  
 English Carol  
 Polish Carol  
 B.R. Hanby



**Beginning Strings**

Ember Koerner  
 Leanna Lowery  
 James Matthews  
 Meaghan Mullins  
 Nathaniel Rodriguez  
 Dallas Thomas

Danielle Marino  
 Mariah Schreiber  
 Luna Vazquez  
 Cello  
 Gregory Cficione  
 Carolyn Ciurca  
 Nathan Watson

Michael Decostanza  
 Spencer Fletcher  
 Kristopher Heldreth

Viola  
 Nicole Blair  
 Brian Bass

**Advanced Strings**

Clayton Olson  
 Morgan Padrick  
 Kathryn Rose  
 Alexa Winstead  
 Caitlyn Wood

Cello  
 Sara Barnes  
 Elijah Gafford  
 Rachel Martin  
 Katie Strickland  
 Nathan Watson

Kathlyn Brown  
 Brianna Burt  
 Ronald Davis  
 Kalee Farris  
 Tierra Fleming  
 Mikgela Greenhaugh  
 Gladys Lima  
 Shae Luna  
 Paige Martin  
 Jacquelyn McCray  
 Tredel Mumblow

Viola  
 Mia Irizarry  
 Shane Skates  
 BreAnna Thomas

**Monday Beginning Handbells**

Leanna Lowery  
 Mariah Marti  
 Cassandra Martin  
 Ryleigh Nix

Mariah Schreiber  
 Morgan Padrick  
 Josie Waldron

Samantha About  
 Brianna Diem  
 Abbi Dohmlo  
 Emily Juarez



Riverview Elementary Presents:

# A Spring Concert

Thursday, April 23rd, 2009, 12:55 PM and 6:00PM  
Tuesday, April 28th, 2009, 8:55 AM

Miss Kimberly McNees, Music Teacher  
Mrs. Marcey Sperr, String Consultant  
Mrs. Vicki Sacco, Principal  
Mrs. Vicky Cross, Assistant Principal



- |   |   |   |   |
|---|---|---|---|
|    | <b>Funwa Alaphia</b><br>A Folk Song from West Africa, English Words by Donald Sacfuri       | Chorus and Strings<br>featuring Orff and Drums                    |    |
|    | <b>Bohemian Folk Song</b><br>A round by Gerald E. Anderson and Robert S. Frost              | Strings   |  |
|  | <b>Lift Every Voice And Sing</b><br>by James Weldon/J. Rosamond Johnson arr. Paul Jennings  | Chorus  |  |
|  | <b>Ode to Joy</b><br>By Ludwig van Beethoven  | Strings   |  |
|  | <b>We Share The Rainbow</b><br>By Teresa Jennings   | Chorus<br>Featuring Dancers and Soloists                          |  |
|  | <b>Two Terrific Tunes</b><br>Traditional songs arr. Albert Stoutamire and Kenneth Henderson | Strings   |  |
|  | <b>When We Give, We Receive</b><br>By Teresa Jennings                                       | Chorus  |  |
|  | <b>Mountain William</b><br>By Albert Stoutamire and Kenneth Henderson                       | Strings   |  |
|  | <b>An Old Irish Blessing</b><br>By Teresa Jennings  | Chorus and Strings<br>Featuring Sign Language and String Soloists |  |



## Chorus

Alexis Bailey  
Jasmine Bailey  
Anisha Bing  
Dominique Chambliss  
Azeda Dark  
Treasure Dix  
Austin Farrell  
Monica Fisher  
Raymond Gray  
Teresa Henderson  
Jasmine Hernandez  
Ilana Jackson  
Jessica James  
Kiara Kitchen  
Gwendolyn Lacey  
Takiyah Lewis  
Jose Lopez  
Doli Modha  
Dakota Parker  
Sierra Thomas  
Jennalee Toney  
Madison Yates

## Strings

Dinah Ansell  
Chris Asbury  
Kayla Asbury  
Dominique Chambliss  
Tiana Croker  
Andia Dark  
Clancy Ellis  
Terry Ellis  
Vincent Genova  
Folade Hart  
Jasmine Hernandez  
Jamar Hillery  
Ilana Jackson  
Jordan MacDonald  
Cassidy Michonski  
Deandre Mitchell  
Jonathan Moore  
Skyler Ozuna  
Dakota Parker  
Jordan Robinson  
Gabryel Wheeler



## The Spring Concert

Meets the following Sunshine State Standards:

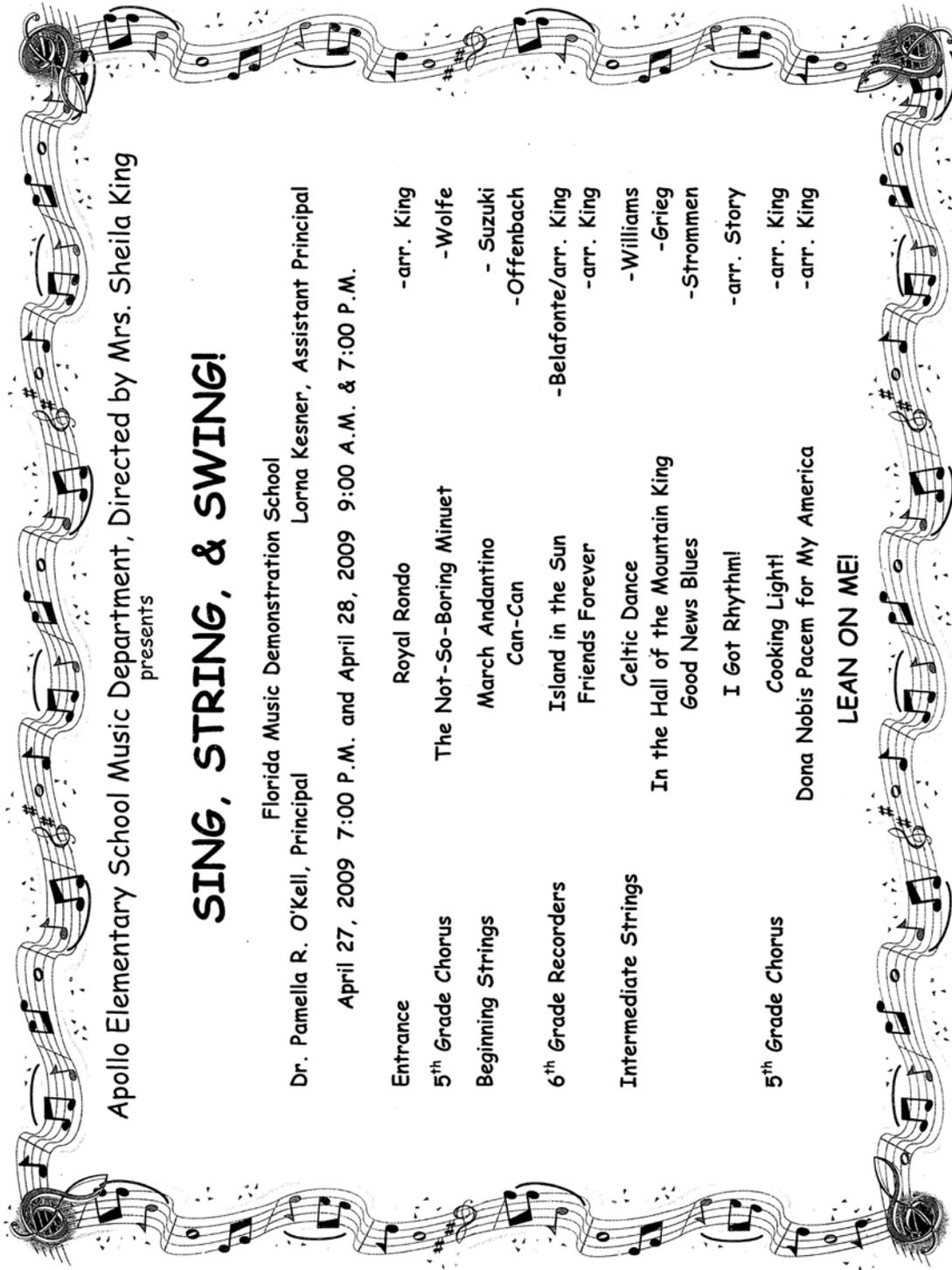


- MU.A.1.2– Student sings, alone and with others a varied repertoire of music.  
MU.A.2.2– Student performs on instruments, alone and with others, a varied repertoire of music.  
MU.C.1.2– Student understands music in relation to culture and history.  
MU.D.2.2– Student evaluates music and music performance.  
MU.E.1.2– Student understands the relationship between music, other arts & disciplines outside the arts.  
MU.E.2.2– Student understands the relationship between music & the world beyond the school setting.

## Special Thanks to...

Riverview Administration, Mrs. Terry Stefanovic, Front Office Staff, Custodial Staff, Fourth Grade Teachers, Fifth Grade Teachers, Sixth Grade Teachers, Mrs. Ellis, Mr. Eric Jarvis, Mrs. Tammy Michonski, Mr. and Mrs. Black and IBM– for donating \$1000.00 to purchase new instruments!

Tune into Bighthouse digital cable channel 198 on Tuesday, April 28th at 5 PM to see our performance at the school board meeting or online at [www.brevardschools.org](http://www.brevardschools.org)!



Apollo Elementary School Music Department, Directed by Mrs. Sheila King  
presents

# SING, STRING, & SWING!

Florida Music Demonstration School  
Dr. Pamella R. O'Kell, Principal  
Lorna Kesner, Assistant Principal

April 27, 2009 7:00 P.M. and April 28, 2009 9:00 A.M. & 7:00 P.M.

- Entrance - arr. King
- 5<sup>th</sup> Grade Chorus The Not-So-Boring Minuet - Wolfe
- Beginning Strings March Andantino - Suzuki  
Can-Can -Offenbach
- 6<sup>th</sup> Grade Recorders Island in the Sun -Belafonte/arr. King  
Friends Forever -arr. King
- Intermediate Strings Celtic Dance -Williams  
In the Hall of the Mountain King -Grieg  
Good News Blues -Strommen
- 5<sup>th</sup> Grade Chorus I Got Rhythm! -arr. Story  
Cooking Light! -arr. King  
Dona Nobis Pacem for My America -arr. King

**LEAN ON ME!**

144-14-08

Courtesy of Leonard's

**Beginning Strings**

Jacob Butler  
Kyla Dannels  
Victoria Eastberg  
Kylie Faulkner  
Brandon Hayner  
Kenion Brown  
Steven Heinbockel  
Jacob Hudgins  
Jordan Hughley  
Kyle Lawson  
Jeremiah Seale  
Jessica Collins  
Allen Arjial  
Sarah Carlson  
Mercedes Daughtry  
Shreya Raman  
Rachel VanSlyke  
Rosie Wagner  
Jasmine Dollard  
Hannah Johns  
Nathan Roop  
Micah Stoekel  
Brandon Thornton  
Christian Tyree  
Nicholas Conboy  
Monica Woernley  
Caleb Moreland  
Morgen Derby  
Neil Patel

**Intermediate Strings**

Ryan Duffey  
Jared McCain  
Sean Lee  
David Miller  
Cheyenne Harper  
Kaley Stevenson  
Logan Gourd  
Chase Hoffman  
Robyn Boyd  
Latarius Daughtry  
Kristyn Coleman  
Laura Knott  
Dakota Reaves  
Noah Stoekel  
China Nunley  
Jonathan Robinson  
Nicholas Guarino  
Logan Powell  
Zak Wilson  
Justice Dollard  
Madison Jones  
Tyler Perez  
Asad Mirza  
Susanna Turner

**Fifth Grade Chorus**

Dylan Bollinger  
Jacob Butler  
Rebecca Connors  
Crystal Courtney  
Kyla Dannels  
Kalil Diaz  
Victoria Eastberg  
Kylie Faulkner  
Logan Folger  
Leah Hamilton  
Brandon Hayner  
Madison Hooper  
Zachary Kenatiou  
Jordan Leighton  
Caleb Moreland  
Devin Vessenmeyer  
Jeremiah Seale  
Chloe Berry  
Dillon Carter  
Nicholas Conboy  
Maegan Didden  
Kazari Dixon  
Jasmine Dollard  
Jenny Jarrell  
Hannah Jones  
Travis Stevenson  
Micah Stoekel  
Christian Tyree  
Allen Anjal  
Savanna Campbell  
Sarah Carlson  
Garrett Csonka  
Mercedes Daughtry  
Morgen Derby  
Jordan Hughley  
Brian Gladwish  
Ulysses Harris  
Alexis Roberts  
Ambrosia Smith  
Evan Tatro  
Rachel VanSlyke  
Rosie Wagner  
Hans Nielsen  
Preet Patel  
Bryan Ralph  
McKenze Shaw  
Leah Shamey  
Kendall Steiger  
Anna Voll  
Lynn Miller  
Kevin Simonsen  
Hannah Elder  
Zachary Holcomb  
Deni Primmer  
Nathan Roop  
Nil Patel  
Shreya Raman  
Ashley Watson  
Shelby Winters  
Bryce Mauzy  
Steven Maffe

**Sixth Grade Recorders**

Aracely Abreu  
Danielle Baker  
Dylan Beitel  
Robyn Boyd  
Nathan Hulse  
Stephen Budesheim  
Carlos Diaz  
Michael Greenwell  
Chase Hoffman  
Elizabeth Hooper  
Rashad Jefferson  
Ryan King  
Sean Lee  
Maya Mastroianni  
David Miller  
Latarius Daughtry  
David Lubas  
Jared McCain  
Jason Norris  
China Nunley  
Emily Pesante  
Kennedy Rankin  
Kyle Stanga  
Austin Turner  
Elizabeth Watkins  
Zachary Wilson  
Sean Zeitlin  
Tabitha Demar  
Nicholas Freire  
Anika Glick  
Nicholas Herron  
Daniel Rowe  
Kurt Koenig  
Angel Lewis  
Asad Mirza  
Todd Plourde  
Marisa Pouponneau  
Nykholas Quinones  
Walker Roberts  
Paul Solomon  
Christopher Taylor  
Susanna Turner  
Abby Wells  
Tramane Williams  
Evan Williamson  
Kayla Zimpleman  
Tyler Zimmerman  
Justice Dollard  
Summer Duchesneau  
Ryan Duffey  
Ciera Geyer  
Garnet Gladwish  
Hailee Haller  
Cheyenne Harper  
James Hassell  
Robynn Ingram  
Kara Leidner  
Jacob McMullen  
Diamond Mitchell  
Rahi Patel  
Justin Picior  
Miranda Rink  
Juliesa Negron  
Lance O'Sullivan  
Jessica Osborne  
Tyler Perez  
Rebekah Kohon  
Dallas Krinop  
Michaela Lee  
Starr Lewis  
Kristie Hill  
Madison Jones  
Laura Knott  
Adrianna Blais  
Brett Adkins  
Jamisyn Ball  
Tommy Cobb