

ATLANTA PUBLIC SCHOOLS

Scope and Sequence  
Elementary School General Music Grade 3

**ACRONYM KEY**

**AWL: Academic Word List**

**CCGPS: Common Core Georgia Performance Standards**

**CCRAS -R: College and Career Readiness Anchor Standards for Reading**

**CCRAS -W: College and Career Readiness Anchor Standards for Writing**

**CCRAS -SL: College and Career Readiness Anchor Standards for Speaking and Listening**

**CIM: Creativity Instructional Matrix**

**GPS: Georgia Performance Standards**

**CTM: Critical Thinking in Music**

**Example: CCRAS - R. 5 = College and Career Readiness Anchor Standards for Reading #5 (Craft and Structure):** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

**Example: CCRAS - W. 2 = College and Career Readiness Anchor Standards for Writing #2 (Text Type and Purposes):** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**Example: CCRAS - W. 7 = College and Career Readiness Anchor Standards for Writing #7 (Research to Build and Present Knowledge):** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

**Example: CCRAS - SL. 1 = College and Career Readiness Anchor Standards for Speaking and Listening #1 (Comprehension and Collaboration):** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**Example: CIM: S2.5 = Creativity Instructional Matrix, Stage 2, Cognitive Skill #5:** Questions hierarchies of value and logic by critiquing and producing artworks.

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1 and ongoing		<p>General Music GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: physical, technique</p> <p>CIM:</p>	Pre-Assessment	<p><b>Pre-Assessment:</b> Critical Thinking in Music Pre-Assessment</p> <p><b>Concepts/Skills:</b> Singing Technique and Music Theory Basics</p> <p><b>Activities and Suggested Lesson:</b> Review basics of posture, breathing and attention to head tone quality. Theory basics: note values and rests (whole, half, quarter) Sight reading song from staff notation (treble part only): - identifying note values, rests, melodic contour - identify rhythmic patterns, motives - identifying patterns including rests</p> <p><b>Resources (QUARTER 1-4):</b> Spotlight on Music Making Music</p>

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Week 2 and ongoing		<p><b>General Music GPS:</b>                      M3GM.1                      a. Sing melodies in the range of an octave using appropriate head voice accompanied and unaccompanied.                      M3GM.3                      a. Read rhythmic patterns including quarter note, quarter rest, paired eighth notes, half notes, and whole note using traditional symbols in 2/4 and 4/4 meter.                      M3GM.4                      a. Improvise rhythmic patterns using a variety of sound sources and answers to given rhythmic questions.</p> <p><b>CCGPS: CCRAS - SL.6</b>                      AWL: motif</p> <p><b>CIM:</b> S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Sound Patterns	<p><b>Concepts/Skills:</b> The Language of Music</p> <p><b>Activities and Suggested Lesson:</b>                      Sight reading activities: rhythm patterns, class score, melodic patterns.                      Score reading activities: Teacher developed class score, including graphic and traditional notation.                      Listening activities: identifying, writing, categorizing, features of music.                      Use sight reading and listening activities in combination to generate/arrange/improvise multiple representations on given motives or phrases.                      Improvise rhythm compositions based on patterns identified in repertoire being studied.                      Continue with tone production in singing activities.</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b></p> <p><b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week 3 and ongoing		<p><b>General Music GPS:</b> M3GM.6 a. Distinguish between repeating and contrasting sections phrases, and simple formal structures - AB, ABA, rondo.</p> <p><b>CCGPS: CCRA - R.4</b> AWL: design</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p><b>Concepts/Skills:</b> Form</p> <p><b>Activities and Suggested Lesson:</b> Listening: Aurally identify, including the use of manipulatives, cards, listening maps, large sections in a composition e.g. AB, ABA. Singing/playing: composition in AB form clearly contrasting the AB sections e.g. forte/piano, metallophones/xylophones, voice/instrumental, etc. Reading: Apply rhythmic patterns studied to the repertoire, composition, improvisatory piece.</p> <p>CTM #1 <b>Resources:</b></p>
Week 4 and ongoing		<p><b>General Music GPS:</b> M3GM.6 b. Describe music using appropriate vocabulary (e.g. allegro, adagio, forte, piano, crescendo, decrescendo, upward, downward), appropriate mood and timbre adjectives.</p> <p><b>CCGPS: CCRA - R.4</b> AWL: contrast</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p><b>Concepts/Skills:</b> Sound patterns</p> <p><b>Activities and Suggested Lesson:</b> Listening, reading and singing/playing whole, half, quarter and paired eighth notes and rests. Write rhythmic and melodic phrases on staff notation introducing or reviewing vocabulary: step/skip/repeated motion. Edit rhythmic and melodic phrases for dynamics (forte/piano, cresc/descresc.) and/or tempo (allegro/moderato). Sing sections from staff notation reviewing or introducing vocabulary e.g. phrase marking, repeat sign, and mood and timbre adjectives. Identify motives and phrases in repertoire. Explore how a musical idea or aural image can have multiple interpretations based on manipulating the dynamics, mood and timbre.</p> <p>CTM #2 <b>Resources:</b></p>

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Week 5 and ongoing		<p><b>General Music GPS:</b> M3GM.8 a. Describe the relationship between music and the other arts. b. Describe the relationship between music and disciplines outside the arts.</p> <p><b>CCGPS: CCRA.W.4</b> AWL: function</p> <p><b>CIM: S1.8</b> Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning.</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Function</p> <p><b>Activities and Suggested Lesson:</b> Explore music through another art form e.g. poetry, dance, visual art, sculpture, architecture and disciplines outside the arts e.g. language (lyrics, program music), science (acoustics, time, speed), etc. Include basic music vocabulary related and applicable to multiple art forms e.g. form, texture, movement, line, symmetry, etc. Listening, playing, reading, composing and improvisation activities connecting central concepts of the two or more art forms studied. E.g. setting poetry to music, composing/improvising using an art work as prompt, singing with choreographed movement. Reading/composing: Develop class musical play/ sound sketch. CTM#3</p> <p><b>Resources:</b> <a href="#">Sound Sketches with Rhythm Instruments</a> by J. Lilian Vandevere <a href="#">Can You Hear It?</a> William Lach <a href="#">Blue is the Sea</a> by Sofia Lopez-Ibar (Music, Dance &amp; Visual Arts Integrated lessons)</p>

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Week 6 and ongoing		<p><b>General Music GPS:</b> M3GM.9 a. Perform, listen, move and/or distinguish between music from various historical periods and cultures (e.g. various world regions).</p> <p><b>CCGPS: CCRA- R.6</b> AWL: decade</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Genre <b>Activities and Suggested Lesson:</b> Select focus genre for: Analytical listening identifying and categorizing characteristics of the genre. Exploring cultural and historical background of this genre. Listening, reading and singing/playing whole, half, quarter and eighth notes and rests based on a melody/rhythm from focus genre. Write rhythmic and melodic phrases on staff notation. Edit rhythmic and melodic phrases. Sing sections from staff notation focusing on characteristics of focus genre. Identify motives and phrases using these note values in repertoire. CTM #4</p> <p><b>Resources:</b> <a href="#">Listening to Music History (Recordings of music from medieval times to the twentieth century with activities for listening, performing and composing) by Helen MacGregor</a></p>

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Week 7		<p><b>General Music GPS:</b> M3GM.9 b. Describe the role of music and musicians in various historical time periods.</p> <p><b>CCGPS: CCRA - W.4</b> AWL: function</p> <p><b>CIM:</b> S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Function</p> <p><b>Activities and Suggested Lesson:</b> Explore function of songs: festive, ceremonial, seasonal, etc. Develop timeline for function of songs. Explore the role of musicians in providing music for all occasions. Listening: various secular and sacred songs from different historical periods Singing/Playing: selected secular or sacred song Reading/writing: Provide prompt that the class will generate music for. Class compose/improvise music following prompt. CTM #5</p> <p><b>Resources:</b> <i>Listening to Music History</i> (Recordings of music from medieval times to the twentieth century with activities for listening, performing and composing) by Helen MacGregor</p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 8 and ongoing		<p><b>General Music GPS:</b> M3GM.10 a. Respond to contrasts, and events in music with gross and fine locomotor and non-locomotor movements. b. Perform choreographed and non-choreographed movements.</p> <p><b>CCGPS: CCRA - R.4</b> AWL: correspond</p> <p><b>CIM:</b> S1.1 Mentally manipulates sound and meaning</p>	Elements of Music	<p><b>Concepts/Skills:</b> Form <b>Activities and Suggested Lesson:</b> Review theory and elements of music basics. Listening: select music from focus genre. Explore events in the music e.g. contour, dynamics, texture, timbre changes for purposes of establishing contrast. Class develop: - body percussion - dance - sign language to demonstrate contrasting sections Teacher develops: Pre-Orff movement e.g. left/right hand movements (preparatory mallet material)</p> <p><b>Resources:</b> <a href="#">Music Express Book 3 by Helen MacGregor</a></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>



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Week 9		<p><b>General Music GPS:</b> M3GM.1 a. Sing melodies in the range of an octave using appropriate head voice accompanied and unaccompanied. M3GM.3 a. Read rhythmic patterns including quarter note, quarter rest, eighth note, half note, and whole note using traditional symbols in 2/4 and 4/4 meter. M3GM.4 a. Improvise rhythmic patterns using a variety of sound sources and answers to given rhythmic questions. M3GM.6 a. Distinguish between repeating and contrasting sections phrases, and simple formal structures - AB, ABA, rondo.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: analyze</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Melody and Rhythm</p> <p><b>Activities and Suggested Lesson:</b> Summative Assessment: Practical: individual/small group performance of 4 measure sight reading examples utilizing melodies within the range of a fifth, or pentatonic patterns. 4 measure rhythmic sight reading through clapping or chanting. Singing demonstrating correct posture, breathing and head tone. Instruments playing demonstrating reading, writing and knowledge of rhythm and pitch. Listening analysis for form, phrases, musical features. Written: Basic theory quiz Sight reading quiz Aural examples matching tone, note reading examples or listening critiques Dictation (rhythmic and/or melodic)</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Quarter 2 Week 10 and ongoing		<p><b>General Music GPS:</b> M3GM.1 b. Sing and perform with others speech canons, rounds, and ostinati.</p> <p><b>CCGPS: CCRA- W.1</b> AWL: layer</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Elements of Music	<p><b>Concepts/Skills:</b> Texture</p> <p><b>Activities and Suggested Lesson:</b> Explore texture: multiple parts and how they “layer”. Singing/Playing: rounds, canons, ostinati Listening: Rounds, canons Creating: - ostinati (rhythmic or melodic) to previously studied songs - speech canon - class score for canon, round, ostinato Perform: class composition following the cues of the conductor CTM #6</p> <p><b>Resources (QUARTER 2):</b> <a href="http://www.mtrs.co.uk/subscriptions/Downloads/support/vocal_activities.pdf">http://www.mtrs.co.uk/subscriptions/Downloads/support/vocal_activities.pdf</a></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 11 and ongoing		<p><b>General Music GPS:</b> M3GM.2 a. Perform rhythmic patterns using body percussion as well as a variety of instruments with appropriate technique.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: similar</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Rhythmic patterns; repetition; symmetry</p> <p><b>Activities and Suggested Lesson:</b> Dictation: rhythmic Vocal and instrumental improvisation using given rhythmic patterns. Composition: completing 2 measure melodies (question/answer or echo statements). Select dictation examples from the class repertoire. Select improvisation examples from the class repertoire. Select compositional activities based on melodies from the repertoire. CTM #7</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 12 and ongoing		<p><b>General Music GPS:</b> M3GM.2 b. Perform simple body percussion and instrumental parts (e.g. ostinati) while other students play or sing contrasting parts.</p> <p><b>CCGPS: CCRA- W.4</b> AWL: layer</p> <p><b>CIM:</b> S1.4 Mentally manipulates sound and meaning.</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Melodic Contour (shape); high/low; repetition; steps/skips</p> <p><b>Activities and Suggested Lesson:</b> Vocal and/or instrumental performance using stepwise or chord patterns. Composition: completing 2 measure melodies (question/answer or echo statements using mainly repetition and sequence) noticing melodic contour (shape). Harmonic base, layering parts, focus on texture. Explore contrasting parts. Select improvisation examples from the class repertoire. Select compositional activities based on rhythms or melodies from the class repertoire. CTM#8</p> <p><b>Resources:</b> <a href="#">Get in the Groove - Discovering Jazz using Orff and Classroom Instruments By Donna Dirksing and Cathy Blair (Heritage Music Press)</a></p>

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Week 13 and ongoing		<p><b>General Music GPS:</b> M3GM.5 a. Create rhythmic motives to enhance literature.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: structure</p> <p><b>CIM:</b> S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning.</p>	Composition	<p><b>Concepts/Skills:</b> Harmonic Structure <b>Activities and Suggested Lesson:</b> Improvisation in 2 or more parts (rhythmic motive base). Composition in 2 or more parts (rhythmic motive base). Select rhythm patterns from repertoire for improvisation activities. CTM#9</p> <p><b>Resources:</b> <a href="#">Composition for Young Musicians by Jennifer Wilson (Alfred Publishing)</a></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>
Week 14 and ongoing		<p><b>General Music GPS:</b> M3GM.5 a. Create rhythmic motives to enhance literature.</p> <p><b>CCGPS: CCRA-W.4</b> AWL: motive</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Composition	<p><b>Concepts/Skills:</b> Motive <b>Activities and Suggested Lesson:</b> Compose/Improvise and perform percussion ensemble pieces. Design a percussion score in multiple parts. Identify each part. Select a title for the composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Improvise starting with a rhythmic motive, develop variations on the original motive. Perform repertoire as a percussion ensemble piece. Develop improvisatory activities from selected class repertoire. CTM #10</p> <p><b>Resources:</b> <a href="#">Sound Sketches with Rhythm Instruments by J. Lilian Vandever</a> <a href="#">Sound and Silence: Classroom Projects in Creative Music by John Paynter</a> <a href="#">New Sounds in Class by George Self</a></p>

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Week 15 and ongoing		<p><b>General Music GPS:</b> M3GM. 5 a. Create rhythmic motives to enhance literature.</p> <p><b>CCGPS: CCRA- R.3</b> AWL: motive</p> <p><b>CIM:</b> S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Composition	<p><b>Concepts/Skills:</b> Motive; repetition <b>Activities and Suggested Lesson:</b> Composing using compositional devices such as repetition. Design a score based on a selected melodic motive from repertoire. Demonstrate repetition of a motive over 4 measures. Perform repertoire utilizing motives to develop in composition. Develop performance activities from selected class repertoire. Apply newly composed rhythmic motives to class repertoire. CTM #11</p> <p><b>Resources:</b></p>
Week 16 and ongoing		<p><b>General Music GPS:</b> M3GM.7 b. Explain personal preferences for specific musical works and styles using appropriate vocabulary.</p> <p><b>CCGPS: CCRA-W.2</b> AWL: contrast</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/ generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Analysis	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b> Listening: comparing and contrasting various styles/genres. Analysis: verbal or written activities e.g. tables, Venn diagrams, charts, maps, etc. Developing personal preference maps. CTM #12</p> <p><b>Resources:</b></p>

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Week 17 and ongoing		<p><b>General Music GPS:</b> M3GM. 9 c. Demonstrate appropriate audience behavior for the context and style of music performed.</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: context</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	Communication	<p><b>Concepts/Skills:</b> Communication through imagery</p> <p><b>Activities and Suggested Lesson:</b> Performance of individual or group compositions. Performance of individual or group improvisations. Performance of vocal or instrumental works. CTM #13</p> <p><b>Resources:</b> <a href="#">Can You Hear It? by William Lach (The Metropolitan Museum of Art)</a></p>
Week 18		<p><b>General Music GPS:</b> M3GM.10 c. Perform line and circle with and without a partner.</p> <p><b>CCGPS: CCRA-W.4</b> AWL: symbol</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Communication	<p><b>Concepts/Skills:</b> communication through movement</p> <p><b>Activities and Suggested Lesson:</b> Dances from various cultures Summative Assessment Practical (singing individually or small group): Improvising short rhythmic phrases based on triads, pentachord, stepwise movement. Composing or improvising ostinati Composing/improvising 2 measure rhythmic patterns.</p> <p><b>Written:</b> Guided composition: creating melodies from a given motive. Compose a 2 measure rhythm and as a small group compile a rhythmic composition in score layout to an AB formal structure. CTM #14</p> <p><b>Resources:</b> <a href="#">Folk Dances from Around the World by Debbie Cavalier (Alfred Publishing)</a></p>

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Quarter 3 Week 19 and ongoing		<p><b>General Music GPS:</b> M3GM.3 b. Notate rhythmic patterns including the use of quarter notes, quarter rests, paired eighth notes, half notes, and whole notes in response to teacher performance.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: design</p> <p><b>CIM:</b> S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Notation	<p><b>Concepts/Skills:</b> Standard patterns</p> <p><b>Activities and Suggested Lesson:</b> Listening: standard rhythmic patterns Perform: clapping, chanting of patterns Reading/writing: notating patterns through recognition activities e.g. identifying rhythm being played from a pair of examples, a group of examples. Dictation of standard patterns in pairs, small groups and individually. Creativity: change the aural language e.g. manipulating tempo, dynamics, timbres and explore how that changes the meaning a rhythmic patterns conveys.</p> <p><b>Resources:</b></p>
Week 20 and ongoing		<p><b>General Music GPS:</b> M3GM.3 c. Read melodic patterns within a treble clef staff.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: construct</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Notation	<p><b>Concepts/Skills:</b> Treble clef staff and pitch</p> <p><b>Activities and Suggested Lesson:</b> Listen: treble examples played while students follow staff notation Read: motives, phrases, sections on staff notation based on standard patterns. Write: motives on treble staff notation, 2-4 measures. Creativity: Generate several interpretations/performances of a single melodic pattern on a treble clef staff. CTM #15</p> <p><b>Resources :</b></p>



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Week 21 and ongoing		<p><b>General Music GPS:</b> M3GM.3 c. Read melodies within a treble clef staff.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: framework</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Notation	<p><b>Concepts/Skills:</b> Treble clef staff and pitch</p> <p><b>Activities and Suggested Lesson:</b> Listen: treble examples played while students follow staff notation Read: motifs, phrases, sections on staff notation based on standard patterns. Write: motifs on treble staff notation, 2-4 measures. CTM #16</p> <p><b>Resources:</b></p>
Week 22 and ongoing		<p><b>General Music GPS:</b> M3GM.4 b. Improvise simple pentatonic melodies and accompaniments.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: segment</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Notation	<p><b>Concepts/Skills:</b> Pentatonic scale</p> <p><b>Activities and Suggested Lesson:</b> Listening: Pentatonic scale, motives, melodies. Singing: Pentatonic scale, motives, melodies. Improvise: Melodies through guided parameters e.g. 4 measures, start and end on do, meter, etc. Contrast pairs or groups.</p> <p><b>Resources:</b></p>

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Week 23 and ongoing		<p><b>General Music GPS:</b> M3GM.6 c. Identify and classify classroom and various orchestral instruments by sight and sound.</p> <p><b>CCGPS: CCRA-W.8</b> AWL: category</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> Instruments <b>Activities and Suggested Lesson:</b> Explore membranophones, aerophones, chordophones, idiophones: characteristics, examples, images, sound, cultural context. Categorize classroom instruments. Edit existing class compositions for contrasting sections according to instrument classification. CTM #17</p> <p><b>Resources:</b> <i>World Grooves: Elemental Rhythms from around the Globe</i> by Tom Anderson (Hal Leonard)</p>
Week 24 and ongoing		<p><b>General Music GPS:</b> M3GM.6 d. Aurally distinguish between solo vs. ensemble, and accompanied vs. unaccompanied singing.</p> <p><b>CCGPS: CCRA - W. 8</b> AWL: category</p> <p><b>CIM:</b> S1.4 Mentally manipulates sound and meaning</p>	Cultural and Historical Context	<p><b>Concepts/Skills:</b> The Voice <b>Activities and Suggested Lesson:</b> Explore vocal groups and solo singing in sound, cultural context Listening: vocal examples, categorize, identify, accompanied, unaccompanied. Create: charts, tables, graphs, etc. comparing listening examples.</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 25 and ongoing		<p><b>General Music GPS:</b> M3GM.5 c. Compose simple melodic patterns M3GM.2 c. Perform pentatonic melodic patterns using instruments with the appropriate technique.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: symbol</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, style. <b>Activities and Suggested Lesson:</b> Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support imagery, figurative or symbolic performances when composing simple melodies. CTM #18</p> <p><b>Resources:</b> <a href="#">New Sounds in Class by George Self</a></p>
Week 26 and ongoing		<p><b>General Music GPS:</b> M3GM.5 c. Compose simple melodic patterns M3GM.2 c. Perform pentatonic melodic patterns using instruments with the appropriate technique.</p> <p><b>CCGPS: CCRA - R.4</b> AWL: design</p> <p><b>CIM:</b> S1.9 Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, style. <b>Activities and Suggested Lesson:</b> Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to enhance newly composed melodies.</p> <p><b>Resources:</b> <a href="#">New Sounds in Class by George Self</a></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27		<p><b>General Music GPS:</b>                      M3GM.1a,b                      M3GM.2a,b,c                      M3GM.3a,b,c                      M3GM.4a,b                      M3GM.5a,b,c                      M3GM.6a,b,c,d                      M3GM.8a,b                      M3GM.9a,b                      M3GM.10a,b,c</p> <p><b>CCGPS: CCRA-W.4</b>                      AWL: evaluate</p> <p><b>CIM:</b> S1.4 Mentally manipulates sound and meaning</p>	Assessment	<p><b>Concepts/Skills:</b> Notation  <b>Activities and Suggested Lesson:</b>                      Summative Assessment                      Practical:                      Perform selections                      Sight reading                      Vocal and instrumental improvisation                      Performing on instruments                      Written:                      Dictation                      Theory quiz                      Listening activity                      Composition on a given motive (rhythmic or melodic)                      CTM #19</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing		<p><b>General Music GPS:</b> M3GM.1 c. The student will sing from memory multiple songs representing various genres, tonalities, meters, and cultures including at least one song in a foreign language.</p> <p>M3GM.9 a. Perform, listen, move and/or distinguish between music from various historical periods and cultures (e.g.various world regions).</p> <p><b>CCGPS: CCRA - SL.5</b> AWL: period</p> <p><b>CIM: S1.8</b> Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Genre	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b> Introduce focus genre. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc.</p> <p><b>Resources (QUARTER 4):</b> <i>Listening to Music History - Recordings of music from medieval times to the twentieth century with activities for listening, performing and composing - by Helen McGregor</i></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing		<p><b>General Music GPS:</b> M3GM.5 b. Compose rhythmic patterns in simple meter including quarter note, quarter rest, paired eighth note, half note, whole note.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: framework</p> <p><b>CIM:</b> S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works.</p>	Genre	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b> Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as motive for student composition. Composition/improvisation and performance activities within the focus genre. CTM #20</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>
Week 30 and ongoing		<p><b>General Music GPS:</b> M3GM.5 d. Arrange rhythmic patterns creating simple forms and instrumentation.</p> <p><b>CCGPS: CCRA - W.2</b> AWL: role</p> <p><b>CIM:</b> S2.3.2 Determining strategies and criteria for investigating topics artistically</p>	Genre	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b> Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as motive for student composition. Arranging and performance activities within the focus genre.</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b></p> <ol style="list-style-type: none"> <li>1) What more can you do?</li> <li>2) Did you take a chance?</li> <li>3) What else can you connect it to? (What more can you add?)</li> <li>4) What is another way of doing it? Can it be better?</li> <li>5) Are you letting your personality come through?</li> </ol>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing		<p><b>General Music GPS:</b> M3GM.5 a. Create rhythmic motives to enhance literature. b. Compose rhythmic patterns in simple meter including quarter note, quarter rest, paired eighth note, half note, whole note. c. Arrange rhythmic patterns creating simple forms and instrumentation. M3GM.7 a. Evaluate musical performances of themselves and others.</p> <p><b>CCGPS: CCRA-W.2</b> AWL: image, design</p> <p><b>CIM:</b> S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Genre	<p><b>Concepts/Skills:</b> designing a composition <b>Activities and Suggested Lesson:</b> Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities within a specific genre. Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre. Outline rhythmic motives.</p> <p><b>Resources:</b></p> <p><b>Questioning Strategies:</b> <b>Five Core Questions for Creativity Development:</b> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>
Week 32 and ongoing		<p><b>General Music GPS:</b> multiple</p> <p><b>CCGPS: CCRA - W.2</b> AWL: motive</p> <p><b>CIM:</b></p>	CTM	<p><b>Concepts/Skills:</b> CTM</p> <p><b>Activities and Suggested Lesson:</b> Individual and group activities in singing, playing, reading. CTM</p> <p><b>Resources:</b></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	PA	<p><b>General Music GPS:</b> multiple</p> <p><b>CCGPS: CCRA-SL.6</b> AWL: Analyze, evaluate</p> <p><b>CIM:</b></p>	CTM	<p><b>Concepts/Skills:</b> CTM</p> <p><b>Activities and Suggested Lesson:</b> Individual and group activities in singing, playing, reading. CTM</p> <p><b>Resources:</b></p>
Week 34 and ongoing		<p><b>General Music GPS:</b> multiple</p> <p><b>CCGPS: CCRA-W.2</b> AWL: elaborate, evidence, relevant/ irrelevant</p> <p><b>CIM:</b> S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post-Assessment	<p><b>POST-ASSESSMENT: CTM (Critical Thinking in Music)</b></p> <p><b>Activities and Suggested Lesson:</b> Post-Assessment</p>
Week 35		<p><b>General Music GPS:</b> multiple</p> <p><b>CCGPS: CCRA - W.2</b> AWL: conclude</p> <p><b>CIM:</b> S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Post-Assessment	<p><b>POST-ASSESSMENT: CTM (Critical Thinking in Music)</b></p> <p><b>Activities and Suggested Lesson:</b> Finalize Post-Assessment</p>



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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36		<p><b>General Music GPS:</b>                      M3GM.1a-c                      M3GM.2a-c                      M3GM.3a-c                      M3GM.4a-b                      M3GM.5a-d                      M3GM.6a-d                      M3GM.7a-b                      M3GM.8a-b                      M3GM.9a-c                      M3GM.10a-c</p> <p><b>CCGPS: CCRAS - SL.6</b>                      AWL: elaborate, evaluate, evidence</p> <p><b>CIM: S2.5</b> Questions hierarchies of value and logic by critiquing and producing music works.</p>	Assessment	<p><b>Concepts/Skills:</b> The Language of Music</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Summative assessment</p> <p>Practical:                      Vocal and Instrumental repertoire performance</p> <p>Sight reading                      Listening responses                      Improvisation activities</p> <p>Written:                      Analysis                      Quiz                      Listening critique                      Socio/historic projects</p>