

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

**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.

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1 and ongoing	multiple	<p>General Music GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate</p> <p>CIM: multiple</p>	Pre-Assessment	<p>Pre-Assessment: Critical Thinking in Music (CTM) written. Use Track #1.</p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 2 and ongoing	1	<p><b>General Music GPS:</b></p> <p>M6GM.1 a. Sing accurately, with good breath control, and attention to tone quality throughout their ranges.</p> <p>M6GM.3 a. Recognize standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>M6GM.6 a. Recognize specific music events in an aural example, given appropriate terminology.</p> <p><b>CCGPS: CCRAS - SL.6</b> AWL: structure</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> Rhythms</p> <p><b>Activities and Suggested Lesson:</b> Introduce basics of posture, breathing and attention to tone quality. Introduce theory basics: staff, clefs, note values and rests (whole, half, quarter, eighths), time signatures. Score writing and reading activities. Sight reading activities: rhythm patterns, class score, melodic patterns. Listening activities: identifying, writing, categorizing, features of music. Use sight reading and listening activities in combination to generate/arrange/improvise multiple representations Continue with tone production in singing activities.</p> <p><b>Resources:</b> Spotlight on Music Making Music</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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 3 and ongoing	1	<p><b>General Music GPS:</b> M6GM.1 b.Sing with expression and technical accuracy in unison and simple harmonic settings. M6GM.3 b.Read whole, half, quarter, eighth, sixteenth, and rests in simple meters.</p> <p><b>CCGPS: CCRAS - R.4</b> AWL: correspond, categorize, analyze</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> Melody - Intervals</p> <p><b>Activities and Suggested Lesson:</b> Review standard patterns and basic intervals in sight reading, listening, repertoire e.g. triad patterns, stepwise/skips/repeated note movement. Apply standard patterns to singing, playing, aural, compositional activities. CTM #2</p> <p><b>Resources:</b></p>
Week 4 and ongoing	1	<p><b>General Music GPS:</b> M6GM.3 b.Read whole, half, quarter, eighth, sixteenth, and rests in simple and compound meters. d. Identify bass clef notation. e.Use standard notation to record their musical ideas and the musical ideas of others.</p> <p><b>CCGPS: CCRAS - R.4</b> AWL: interact, relevance</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> Motifs</p> <p><b>Activities and Suggested Lesson:</b> Listening, reading and playing whole, half, quarter, eighth, sixteenth and dotted notes and rests. Write rhythmic and melodic motifs on staff notation. Sing sections from staff notation. Identify motifs and phrases using the note values in repertoire. CTM #3</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

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Middle School General Music Grade 6

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Week 5 and ongoing	1	<p><b>General Music GPS:</b> M6GM.6 b. Recognize characteristics of musical elements in music which represent diverse genres and cultures.</p> <p><b>CCGPS: CCRAS - R.4</b> AWL: categorize</p> <p><b>CIM:</b> S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p><b>Concepts/Skills:</b> Melody and Rhythm</p> <p><b>Activities and Suggested Lesson:</b> Explore melody and rhythm</p> <p>Music Vocabulary Beginning Level related to melody including high/low, ledger lines, stepwise, skips, repeated notes.</p> <p>Music Vocabulary Beginning Level related to rhythm and notation including: note, staff, ledger lines, sharp sign, flat sign, natural sign, clef, grand staff, stem, flag, beam, dotted note, dotted rhythm, tie, rest, time signature, key signature, bar line, measure/bar, double bar line, note values.</p> <p>Listening, playing, reading, composing and improvisation activities in melody and rhythm</p> <p><b>Resources:</b> <i>Listening to Music Elements - Activities for listening, performing and composing</i> by Helen MacGregor (A&amp;C Black Publishers)</p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 6 and ongoing	1	<p><b>General Music GPS:</b> M6GM.1 b. Sing with expression and technical accuracy in unison and simple harmonic settings. M6GM.6 b. Recognize characteristics of musical elements in music which represent diverse genres and cultures.</p> <p><b>CCGPS: CCRAS - R.4</b> AWL: categorize</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> Harmony <b>Activities and Suggested Lesson:</b> Sight reading, playing, identifying and composing using intervals: 2nds, 3rds, 5ths, 6ths, etc. Basic harmony: building chords utilizing 3rds. Improvise, compose and/or sing harmony parts to melodies. CTM #4</p> <p><b>Resources:</b> <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 7	1	<p><b>General Music GPS:</b> M6GM.2 a. Perform on at least one instrument accurately and independently, or in a small and large ensemble, with appropriate posture, playing position, technique, and expression.</p> <p><b>CCGPS: CCRAS - W.4</b> AWL: style</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>	Elements of Music	<p><b>Concepts/Skills:</b> Texture and Timbre <b>Activities and Suggested Lesson:</b> Instrumental activities: Layering multiple instruments. Solo, duet, trio, etc. Orchestration including voice and body percussion. Composing, reading, playing, improvising using instruments. Contrasting rich and sparse textures in compositions.</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 8 and ongoing	1	<p><b>General Music GPS:</b> M6GM.2 a. Perform on at least one instrument accurately and independently, or in a small or large ensemble, with appropriate posture, playing position, technique, and expression. b. Play by ear simple melodies and harmonic accompaniments.</p> <p><b>CCGPS: CCRAS - W.6</b> AWL: style</p> <p><b>CIM:</b> S1.1 Mentally recalls and produces sound images using a variety of materials</p>	Elements of Music	<p><b>Concepts/Skills:</b> Form <b>Activities and Suggested Lesson:</b> Review theory and elements of music basics, including music software. Utilize music software or online interactive sight reading or music theory programs. Students complete modules at own pace. Reading, playing and composing activities focus on Formal structure. Composition and listening activities identifying binary form (AB) and ternary form (ABA). CTM #5</p> <p><b>Resources</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 9	1	<p><b>General Music GPS:</b>  M6GM.1  c.Sing music of diverse genres and cultures, with appropriate representation of culture and style.  M6GM.2  c.Perform music of diverse genres and cultures, with appropriate representation of culture and style.</p> <p><b>CCGPS: CCRAS - W.6</b>  AWL: connotation</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music.</p>	Skill Building	<p><b>Concepts/Skills:</b> Vocal and Instrumental Technique and Music Theory Skills</p> <p><b>Activities and Suggested Lesson:</b></p> <p>Summative Assessment:  Practical: individual/small group performance of  2 measure sight reading examples utilizing melodies within the range of an octave.  2 measure rhythmic sight reading through clapping or chanting.  Singing demonstrating correct posture, breathing and vowel formation.  Instruments playing demonstrating reading, writing and knowledge of Elements of Music.</p> <p>Written:  Basic theory quiz  Sight reading quiz  Aural examples matching tone, note reading examples or listening critiques  Dictation (rhythmic and/or melodic)  Online or software programs</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 2 Week 10 and ongoing	10	<p><b>General Music GPS:</b> M6GM.7 a. Assess musical performances and compositions when given specific criteria. M6GM.9 d. Demonstrate appropriate performance etiquette as a performer and a listener in a variety of performance settings.</p> <p><b>CCGPS: CCRAS - W.1</b> AWL: environment</p> <p><b>CIM:</b> S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Analysis	<p><b>Concepts/Skills:</b> Analysis</p> <p><b>Activities and Suggested Lesson:</b> Listening: critical listening for discussion and paragraph writing to recordings for genre, music elements, style, interpretation, tone, dynamics, etc. Analyze/Evaluate a composition for applicable indicators. Analyze a composition for phrases: phrase lengths, motifs, question/answer, echo, etc. CTM #6</p> <p><b>Resources (QUARTER 2):</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 11 and ongoing	1	<p><b>CHORUS GPS:</b>  M6GM.3  c.Read at sight simple melodies in the treble clef.  M6GM.4  a.Improvise simple harmonic accompaniments.  M6GM.5  a.Compose short pieces of music within specified guidelines.</p> <p><b>CCGPS: CCRAS-SL.6</b>  AWL: strategy</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music</p>	Creative Thinking	<p><b>Concepts/Skills:</b> Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance.</p> <p><b>Activities and Suggested Lesson:</b>  Dictation: rhythmic and melodic.  Vocal and instrumental improvisation using chord patterns.  Composition: completing 2 measure rhythms (question/answer or echo statements).  Select dictation examples from the repertoire.  Select improvisation examples from the repertoire.  Select compositional activities based on rhythms or melodies from the repertoire.  CTM #7</p> <p><b>Resources:</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 MacGregor</i></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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 12 and ongoing	1,2,3, 9, and 10	<p><b>General Music GPS:</b>  M6GM.4  b.Improvise simple rhythmic and melodic variations.  M6GM.5  b.Arrange simple pieces within specified guidelines.</p> <p><b>CCGPS: CCRAS - W.2a</b>  AWL: contour</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; musical symbolism; ascending/descending</p> <p><b>Activities and Suggested Lesson:</b>  Listening: critique on listening examples while following score.  Explain devices the composer uses to communicate performance directions.  Vocal and/or instrumental improvisation using stepwise or chord patterns.  Composition: arrange 4 measure melodies (question/answer or echo statements using mainly repetition and sequence) noticing melodic contour (shape).  Select dictation examples from the repertoire.  Select improvisation examples from the repertoire.  Select compositional activities based on rhythms or melodies from the repertoire.  CTM #8</p> <p><b>Resources:</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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 13 and ongoing	1	<p><b>General Music GPS:</b>  M6GM.4  b.Improvise simple rhythmic and melodic variations.  M6GM.5  b.Arrange simple pieces of music within specified guidelines.</p> <p><b>CCGPS: CCRAS - W. 2</b>  AWL: style, dynamic, improvisation</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>	Structure	<p><b>Concepts/Skills:</b> Harmonic Structure; Chord base</p> <p><b>Activities and Suggested Lesson:</b>  Listening: comparing and contrasting recordings of own performances.  Improvisation in 2 or more parts (chord base).  Composition in 2 or more parts (chord base).  Class composition in score format - arrange parts for various classroom instruments, voice and/or body percussion.  Record class performances.  Analyze, evaluate and discuss performances.  Select chord patterns from repertoire for improvisation activities.  CTM #9</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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Middle School General Music Grade 6

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Week 14 and ongoing	1	<p><b>General Music GPS:</b> M6GM.5</p> <p>a. Compose short pieces of music within specified guidelines. b. Arrange simple pieces within specified guidelines. c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.</p> <p><b>CCGPS: CCRAS - R.3</b> AWL: collaborate, improvise</p> <p><b>CIM:</b> S1.1 Mentally recalls and produces sound images using a variety of materials.</p>	Structure	<p><b>Concepts/Skills:</b> Sound and Silence</p> <p><b>Activities and Suggested Lesson:</b> Compose and improvise vocal soundscapes. Design a score in three parts. Identify each part e.g. high pitched voice, body percussion, drone bass tone, etc. Select a title for your composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and four measures compose a soundscape that will communicate the title and showcase each part adequately. Perform repertoire as a soundscape. Develop a narrative to accompany the soundscape (based on poetry, texts). Develop improvisatory activities from selected repertoire. Develop voice building and warm up activities from selected repertoire. Develop playing and performing skills to include articulations including staccato and accents.</p> <p><b>Resources:</b> <a href="#">New Sounds in Class by George Self</a> <a href="#">Sound and Silence- Classroom Projects in Creative Music by John Paynter and Peter Aston</a> <a href="#">Earth, Water, Fire, Air: A Suite for Voices, Narrator and Orff Instruments by Don Dupont</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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 15 and ongoing	1	<p><b>General Music GPS:</b> M6GM.4 c.Improvise short melodies with existing accompaniments consistent to given styles, meters, and tonality.</p> <p><b>CCGPS: CCRAS - R.3</b> AWL: method</p> <p><b>CIM:</b> S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Structure	<p><b>Concepts/Skills:</b> Motif; repetition, sequence, imitation, echo.</p> <p><b>Activities and Suggested Lesson:</b> Composing nonsense syllable scores using compositional devices such as repetition, sequence, augmentation and diminution. Set 4 line poems or texts to music (rhythmic and/or melodic). Design a score based on a selected melodic motive or four line text from performance repertoire. Demonstrate repetition, sequence, augmentation and diminution of this motive or text setting over eight measures. Evaluate the structure of melodic motives most successful for composition. Perform repertoire utilizing nonsense syllables, scat singing or open vowels. Develop improvisatory activities from selected repertoire. Develop performance activities from selected repertoire. CTM #10</p> <p><b>Music Vocabulary Beginning Level on Compositional Devices:</b> motif, repetition, sequence, ostinato.</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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 16 and ongoing	1	<p><b>General Music GPS:</b> M6GM.5 a. Compose short pieces within specified guidelines. b. Arrange simple pieces within specified guidelines.</p> <p><b>CCGPS: CCRAS - W.2a</b> AWL: format</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>	Structure	<p><b>Concepts/Skills:</b> Compositional devices; ostinato</p> <p><b>Activities and Suggested Lesson:</b> Multipart performances using improvisational techniques such as rhythmic ostinati, body percussion, etc. Design a group composition using selected phrases to demonstrate techniques including ostinato, body percussion, etc. Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, word stress and style CTM #11</p> <p><b>Music Vocabulary Beginning Level for Performance directions:</b> adagio, allegro, andante, crescendo, da capo, dal segno, decrescendo, diminuendo, fermata, fine, forte f , fortissimo ff, legato, largo, mezzo, moderato, piano p, pianissimo pp, ritardando, solo, soli ,tutti, &gt;</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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 17 and ongoing	1	<p><b>General Music GPS:</b> M6GM.5 a. Compose short pieces within specified guidelines. b. Arrange simple pieces within specified guidelines. c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.</p> <p><b>CCGPS: CCRAS - W.4</b> AWL: image</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	Structure	<p><b>Concepts/Skills:</b> Formal Structure; AB; ABA; through-composed; verse and refrain</p> <p><b>Activities and Suggested Lesson:</b> Multipart performances using improvisational techniques such as rhythmic ostinati, body percussion, etc. Design a group composition using selected phrases to demonstrate techniques including ostinato, body percussion, etc. Set a 2 line poem to a rhythm. Set a 2 line poem to a melody. Guided composition: creating melodies for sight reading. Compose a 2 measure rhythm and as a class compile a rhythmic composition in score layout. Combine selected student rhythmic/melodic compositions and design a class composition. CTM #12</p> <p><b>Music Vocabulary Beginning Level for Form: binary, ternary</b></p> <p><b>Resources:</b> <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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

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Week 18	1	<p><b>General Music GPS:</b> M6GM.5 a. Compose short pieces within specified guidelines. b. Arrange simple pieces within specified guidelines. c. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.</p> <p><b>CCGPS: CCRAS - W.4</b> AWL: format</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>	Structure	<p><b>Concepts/Skills:</b> Composition; pattern; formal structure (motif, measures, phrase lengths, AB/ABA)</p> <p><b>Activities and Suggested Lesson:</b> Summative Assessment Practical (singing individually or small group): Improvising short melodic phrases based on triads, pentachord, stepwise movement. Composing or improvising ostinati, descants. Composing/improvising 4 measure rhythmic patterns. Written: Write a 2 line poem and set to a rhythm. Write a 2 line poem and set to a melody. Guided composition: creating melodies from a given motive. Compose a 4 measure rhythm and as a small group compile a rhythmic composition in score layout to an AB formal structure. Music notation software project. CTM #13</p> <p><b>Resources:</b> <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>

ATLANTA PUBLIC SCHOOLS

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Quarter 3 Week 19 and ongoing	1	<p><b>General Music GPS:</b> M6GM.6 a. Recognize specific music events in a given aural example, using appropriate terminology. b. Recognize characteristics of musical elements which represent diverse genres and cultures.</p> <p><b>CCGPS: CCRAS - W.2d</b> AWL: contrast</p> <p><b>CIM:</b> S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p><b>Concepts/Skills:</b> Contrast through high/low; loud/soft; fast/slow; etc.</p> <p><b>Activities and Suggested Lesson:</b> Score analysis, visually and through listening: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc. CTM #14</p> <p><b>Resources (QUARTER 3):</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	1	<p><b>General Music GPS:</b> M6GM.7 a. Assess musical performances and compositions when given specific criteria. b. Assess the quality and effectiveness of their own and other's performances, compositions, and arrangements, implementing constructive suggestions for improvement.</p> <p><b>CCGPS: CCRAS - W.2d</b> AWL: critique</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> Stylistic Interpretation through tone, dynamics, articulations.</p> <p><b>Activities and Suggested Lesson:</b> Critical listening: listening guides, listening maps, scores, critique, Q&amp;A utilizing professional recordings or classroom recordings. Performance and listening: solo, ensemble and large group. Apply listening skills. Oral or written evaluations of performances.</p> <p><b>Resources :</b></p>
Week 21 and ongoing	1	<p><b>General Music GPS:</b> M6GM.9 b. Classify exemplary musical works by genre and style and recognize their identifying characteristics.</p> <p><b>CCGPS: CCRAS - W.1c</b> AWL: complexity, adjust</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> Symphony, Chamber Music, Opera, Concerto</p> <p><b>Activities and Suggested Lesson:</b> Listening and analysis activities exploring various genres by comparison through the elements of music. CTM #15</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	1	<p><b>General Music GPS:</b> M6GM.8 b. Recognize the interrelated principles and subject matter between music and other core curriculum.</p> <p><b>CCGPS: CCRAS - W.3e</b> AWL: analyze, describe, function, arrange</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> Program Music; music and narratives</p> <p><b>Activities and Suggested Lesson:</b> Explore Program Music and narrative music assessing the interrelated principles between music, language and other art forms.</p> <p><b>Resources:</b> <i>Can You Hear It?</i> by William Lach (Metropolitan Museum of Art) <i>Earth, Water, Fire, Air: A Suite for Voices, Narrator and Orff Instruments</i> by Don Dupont</p>
Week 23 and ongoing	1	<p><b>General Music GPS:</b> M6GM.8 a. Compare two art forms and summarize their characteristics.</p> <p><b>CCGPS: CCRAS - SL.6</b> AWL: connotation, evaluate, transformation</p> <p><b>CIM:</b> S1.2 Follows prompts inherent in the character of music</p>	Communication	<p><b>Concepts/Skills:</b> Communication</p> <p><b>Activities and Suggested Lesson:</b> Explore two art forms through listening, analysis, observation, discussion e.g. music and sculpture (line, balance, texture, production, image) CTM #16</p> <p><b>Resources:</b> <a href="http://www.metopera.org">www.metopera.org</a> (Education guides)</p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 24 and ongoing	1	<p><b>General Music GPS:</b> M6GM.2 c.Perform music of diverse genres and cultures, with appropriate representation of culture and style.</p> <p><b>CCGPS: CCRAS - W. 2a</b> AWL: concise</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, tempo, meter, simple and compound time</p> <p><b>Activities and Suggested Lesson:</b> Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support stylistic playing techniques representing a variety of cultures and genre. Include improvisation activities. Perform student compositions by playing instruments or singing.</p> <p><b>Resources:</b></p>
Week 25 and ongoing	1	<p><b>General Music GPS:</b> M6GM.2 a.Perform on at least one instrument accurately and independently, or in small and large ensembles, with appropriate posture, playing position, technique, and expression. b.Play by ear simple melodies and harmonic accompaniments.</p> <p><b>CCGPS: CCRAS - W.2a</b> AWL: image</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, style.</p> <p><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. CTM #17</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	1	<p><b>General Music GPS:</b> M6GM.2 a. Perform on at least one instrument accurately and independently, or in small and large ensembles, with appropriate posture, playing position, technique, and expression. b. Play by ear simple melodies and harmonic accompaniments.</p> <p><b>CCGPS: CCRAS - R.4</b> AWL: evidence</p> <p><b>CIM:</b> S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Instrumentation	<p><b>Concepts/Skills:</b> rhythm, melody, tempo, dynamics, style.</p> <p><b>Activities and Suggested Lesson:</b> Utilize percussion or melodic instruments, and/or body percussion, and/or choreography to support selected repertoire. Improvisation activities. Composition: individual or class projects.</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	1	<p><b>General Music GPS:</b>                      M6GM.1a-c                      M6GM.2a-c                      M6GM.3a-c                      M6GM.4a-c                      M6GM.5a-c                      M6GM.6a-b                      M6GM.7a-b</p> <p><b>CCGPS: CCRAS-W.2</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                      Score analysis                      Composition on a given motive</p> <p><b>Resources:</b>  <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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	1	<p><b>General Music GPS:</b> M6GM.9 a. Identify distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p><b>CCGPS: CCRAS - SL.5</b> AWL: characterization</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>	Historical/ Cultural connections	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b> Introduce selected genre e.g. Folk Music Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc. Listening to representative examples. Improvising: based on motifs from a folk song Composing: Use the same basic structures of harmony or rhythmic patterns of selected repertoire examples. CTM #18</p> <p><b>Resources (QUARTER 4):</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	1	<p><b>General Music GPS:</b> M6GM.9 a. Identify distinguishing characteristics of representative music genres and styles from a variety of cultures. b. Classify exemplary musical works by genre and style and identify their identifying characteristics. c. Compare music of two or more world cultures identifying the function and role of music, their musicians and their respective performance conditions.</p> <p><b>CCGPS: CCRAS - SL.5</b> AWL: point of view, inference</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>	Historical/Cultural connections	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b> Listening selections based on focus genre: analyze, describe through discussion and writing regarding relationships between arts, personal meaning, relating selections to theory, vocabulary and music reading and writing skills. Develop a set of criteria to analyze the selected genre. Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts. Teacher selected examples of melodic or rhythmic motives from a representative piece in the selected genre to serve as theme for student composition. Composition/improvisation and performance activities within the focus genre. CTM #19</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	1	<p><b>General Music GPS:</b>                      M6GM.9                      a. Identify distinguishing characteristics of representative music genres and styles from a variety of cultures.                      b. Classify exemplary musical works by genre and style and identify their identifying characteristics.                      c. Compare music of two or more world cultures identifying the function and role of music, their musicians and their respective performance conditions.</p> <p>M6GM.7                      c. Identify various uses of music in daily experiences.</p> <p><b>CCGPS: CCRAS - SL.6</b>                      AWL: stereotype, style  <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>	Historical/Cultural connections	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b>                      Listening selections based on focus genre, discuss, describe, research composer, historical/social context, lyrics, world events, etc.                      Develop a timeline to explain this genre's place in history/world events.                      Develop a discography of this genre.                      CTM #20</p> <p><b>Resources:</b></p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	1	<p><b>General Music GPS:</b>  M6GM.9  a. Identify distinguishing characteristics of representative music genres and styles from a variety of cultures.  b. Classify exemplary musical works by genre and style and identify their identifying characteristics.  c. Compare music of two or more world cultures identifying the function and role of music, their musicians and their respective performance conditions.</p> <p>M6GM.7  c. Identify various uses of music in daily experiences.</p> <p><b>CCGPS: CCRAS-SL.6</b>  AWL: Analyze, evaluate, imagery, sensory.</p> <p><b>CIM: S2.2</b> 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>	Historical/Cultural connections	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b>  Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the genre communicates. Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre.  Evaluate each category by explaining how this communicates dramatic or emotional qualities.  Outline listening guide based on elements of music/function/etc.</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>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	1	<p><b>General Music GPS:</b> M6GM.9 a. Identify distinguishing characteristics of representative music genres and styles from a variety of cultures. b. Classify exemplary musical works by genre and style and identify their identifying characteristics. c. Compare music of two or more world cultures identifying the function and role of music, their musicians and their respective performance conditions.</p> <p><b>CCGPS: CCRAS - R.2</b> AWL: theme <b>CIM:</b> S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Historical/Cultural connections	<p><b>Concepts/Skills:</b> Genre</p> <p><b>Activities and Suggested Lesson:</b> Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the genre communicates. Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre. Evaluate each category by explaining how this communicates dramatic or emotional qualities. Outline listening guide based on elements of music/function/etc.</p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	1	<p><b>General Music GPS:</b> multiple</p> <p><b>CCGPS: CCRAS-SL.6</b> AWL: Analyze <b>CIM:</b> S2.3.2 Determining strategies and criteria for investigating them artistically</p>	Review	<p><b>Concepts/Skills:</b> Performance</p> <p><b>Activities and Suggested Lesson:</b></p> <p><u>Practical:</u> Vocal and Instrumental repertoire performance Sight reading Listening responses Improvisation activities</p> <p><u>Written:</u> Score analysis Composition activities Quiz Listening critique Socio/historic projects or research reports</p>
Week 34 and ongoing	1	<p><b>General Music GPS:</b> M6GM.1a-c M6GM.2a-c M6GM.3a-e M6GM.4a-c M6GM.5a-c M6GM.6a-b M6GM.7a-c M6GM.8a-c M6GM.9a-d</p> <p><b>CCGPS: CCRAS-SL.6</b> AWL: elaborate, evidence <b>CIM:</b> S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post-Assessment	<p><b>POST-ASSESSMENT: DTM (Critical Thinking in Music) written. Use Track #1</b></p> <p><b>Activities and Suggested Lesson:</b> Finalize Post-Assessment</p>

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School General Music Grade 6

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 35	1	<p><b>General Music GPS:</b>                      M6GM.1a-c                      M6GM.2a-c                      M6GM.3a-e                      M6GM.4a-c                      M6GM.5a-c                      M6GM.6a-b                      M6GM.7a-c                      M6GM.8a-c                      M6GM.9a-d</p> <p><b>CCGPS: CCRAS - W.2</b>                      AWL: interact</p> <p><b>CIM:</b></p>	Review	<p><b>Concepts/Skills: The Language of Music</b>  <b>Activities and Suggested Lesson:</b></p> <p><u>Practical:</u>                      Vocal and Instrumental repertoire performance                      Sight reading                      Listening responses                      Improvisation activities</p> <p><u>Written:</u>                      Score analysis                      Quiz                      Listening critique                      Socio/historic projects or research reports                      Composition</p>
Week 36	1	<p><b>General Music GPS:</b>                      M6GM.1a-c                      M6GM.2a-c                      M6GM.3a-e                      M6GM.4a-c                      M6GM.5a-c                      M6GM.6a-b                      M6GM.7a-c                      M6GM.8a-c                      M6GM.9a-d</p> <p><b>CCGPS: CCRAS - SL.6</b>                      AWL: evaluate</p> <p><b>CIM:</b></p>	Review	<p><b>Concepts/Skills: The Language of Music</b>  <b>Activities and Suggested Lesson:</b></p> <p>Summative assessment</p> <p><u>Practical:</u>                      Vocal and Instrumental repertoire performance                      Sight reading                      Listening responses                      Improvisation activities</p> <p><u>Written:</u>                      Score analysis                      Quiz                      Listening critique                      Socio/historic projects or research reports                      Composition</p>