

# Clark County School District

## MUSIC - 3<sup>rd</sup> Grade

### Objectives and Grade Level Expectations

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#### Rhythm

##### **(3)R.1 Demonstrate steady pulse, accented, and unaccented beats.**

(3)R.1.m Demonstrate steady pulse, accented, and unaccented beats using locomotor, non-locomotor movement, and body percussion.

(3)R.1.s Identify steady pulse, accented, and unaccented beats in speech found in rhymes, poems, stories, and songs.

(3)R.1.l Identify steady pulse, accented, and unaccented beats found in listening examples.

(3)R.1.p Demonstrate steady pulse, accented, and unaccented beat with body percussion, unpitched percussion, and barred instruments.

(3)R.1.r Read/notate steady pulse/beat using standard notation and Kodály terminology.

(3)R.1.c Create simple pulse/beat accompaniments with movement or unpitched percussion instruments for rhymes, poems, stories, and songs.

##### **(3)R.2 Compare and contrast duple and triple meter (2/4, 4/4, 6/8, 3/4).**

(3)R.2.m Demonstrate accented and unaccented beats in duple and triple meter using locomotor, non-locomotor movement, and body percussion.

(3)R.2.s Speak/sing accented and unaccented beats in duple and triple meter using rhymes, poetry, and songs.

(3)R.2.l Differentiate duple and triple meters while listening to musical examples.

(3)R.2.p Accompany rhymes, poems, and songs in duple and triple meter using unpitched and pitched instruments and body percussion.

(3)R.2.r Read and notate using duple and triple meter.

(3)R.2.c Create using duple and triple meter.

**(3)R.3 Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth-quarter-eighth syncopation, two sixteenths-eighth) using the question/answer technique.**

(3)R.3.m Demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth notes, eighth-quarter-eighth syncopation, two sixteenth-eighth) while walking the pulse.

(3)R.3.s Speak/sing a variety of rhymes, poems, and songs using rhythmic patterns and values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half) using rhythm syllables.

(3)R.3.l Identify and demonstrate rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half) from notation while listening to a musical example.

(3)R.3.p Play/perform rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half) from notation in a 3-4 part rhythmic score, on unpitched and pitched percussion instruments.

(3)R.3.r Read and notate question and answer patterns using rhythmic patterns with values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half) using standard notation and Kodály terminology.

(3)R.3.c Create questions and answer patterns using rhythmic values (quarter note, quarter rest, two eighth notes, half note, half rest, dotted half note, dotted quarter note, whole note, whole rest, four sixteenth, eighth-quarter-eighth syncopation, two sixteenth-eighth) including original patterns for themes, introductions, codas, and interludes.

**(3)R.4 Demonstrate unpitched percussion technique.**

(3)R.4.p Play unpitched percussion with correct technique to accompany rhymes, poems, songs, and recorded listening examples.

**(3)R.5 Demonstrate organized dance vocabulary and simple organized dances.**

(3)R.5.m Perform a simple organized dance using two and four beat sequences from the Weikart dance progression.

(3)R.5.c Create movement patterns in movement games and organized dance.

## **Melody**

### **(3)M.1 Produce pitch matching and vocal tone production.**

(3)M.1.s Sing exact pitch and intervallic relationships in at least a range of a sixth (C-A).

### **(3)M.2 Demonstrate melodic patterns (Sol-Mi-La-Do-Re-Do'-Sol-La) in moveable Do with Curwen hand signs and solfège.**

(3)M.2.m Sing songs with melodic patterns (Sol-Mi-La-Do-Re- Do'-Sol-La) with directional movement.

(3)M.2.s Sing songs and rhymes with melodic patterns (Sol-Mi-La-Do-Re- Do'-Sol-La) on solfège syllables with hand signs.

(3)M.2.l Demonstrate melodic patterns (Sol-Mi-La-Do-Re- Do'-Sol-La) found in listening examples with hand signs and solfège.

(3)M.2.p Play/perform pentatonic melodic patterns and skips/steps/repeats on barred instruments.

(3)M.2.r Read and notate pentatonic melodic patterns (Sol-Mi-La-Do-Re- Do'-Sol-La) with hand signs and solfège from devised and standard notation on a three and five lined staff.

(3)M.2.c Create answers to a melodic question using pentatonic patterns (Sol-Mi-La-Do-Re- Do'-Sol-La) using rhymes, chants, and instruments.

### **(3)M.3 Demonstrate and discuss a varied song repertoire in relation to history and culture.**

(3)M.3.s Sing songs from a variety of cultures, historical periods, and styles.

### **(3)M.4 Compare the relationship between the size of the sound source/instrument and its pitch.**

(3)M.4.l Identify pitch of larger and smaller instruments in listening examples including the recorder family.

(3)M.4.p Compare and contrast pitch production of different drum sizes and soprano, alto, and bass barred instruments.

### **(3)M.5 Demonstrate high/low contrasts, melodic direction, and melodic contour.**

(3)M.5.m Demonstrate high/low contrasts, melodic direction, and melodic contour using movement, props, and visuals.

(3)M.5.s Identify high/low contrasts, melodic direction, and melodic contour using vocal sounds, song literature, solfège, hand signs, and visuals.

(3)M.5.l Identify high/low contrasts, upward/downward melodic direction, and melodic contour found in listening examples using visuals and listening maps.

(3)M.5.p Play/perform patterns with upward/downward melodic direction and melodic contour on barred instruments.

(3)M.5.r Read and notate melodic patterns including contrasts, direction, and contour.

### **(3)M.6 Demonstrate intervallic relationships in patterns using skips, steps, and repeats.**

(3)M.6.s Sing isolated patterns of skips, steps, and repeats in song literature.

(3)M.6.l Identify isolated patterns of skips, steps, and repeats found in listening examples.

(3)M.6.p Play/perform isolated patterns of skips, steps, and repeats on barred instruments.

(3)M.6.r Read and notate isolated patterns of skips, steps, and repeats from song literature using standard notation.

### **(3)M.7 Identify scale patterns.**

(3)M.7.s Sing songs containing scale patterns.

### **(3)M.8 Identify the musical alphabet and its placement on the treble clef staff.**

(3)M.8.r Identify absolute note names on the lines (E-G-B-D-F) and spaces (F-A-C-E) when shown on the hand staff and treble clef staff.

### **(3)M.9 Demonstrate correct fingering and proper tone production of C<sup>1</sup>-A and C<sup>1</sup>-D<sup>1</sup>-A on the soprano recorder including using the hand staff and treble clef notation.**

(3)M.9.p Play/perform C<sup>1</sup>-A and C<sup>1</sup>-D<sup>1</sup>-A pitches on the soprano recorder using proper tone production, fingerings, breath support, and articulation.

(3)M.9.r Read and notate C<sup>1</sup>-A and C<sup>1</sup>-D<sup>1</sup>-A pitches from the treble clef staff.

(3)M.9.c Improvise melodic patterns and phrases using C<sup>1</sup>-A and C<sup>1</sup>-D<sup>1</sup>-A pitches on the soprano recorder.

## **Harmony**

### **(3)H.1 Explore differences in major/minor tonality and chord changes.**

(3)H.1.m Demonstrate differences in major/minor tonality and two-chord (I-V7) changes using movement.

(3)H.1.s Sing a variety of songs in major/minor tonality and with two-chord (I-V7) changes, analyzing the tonal differences and how it reflects mood.

(3)H.1.l Listen to and analyze a variety of examples in major/minor tonality with two-chord (I-V7) changes, analyzing the tonal differences and how it reflects mood.

### **(3)H.2 Demonstrate the ostinato.**

(3)H.2.m Demonstrate the ostinato.

(3)H.2.s Perform multiple ostinato patterns to accompany a rhyme or a pentatonic song.

(3)H.2.l Identify and demonstrate rhythmic and melodic ostinato patterns found in listening examples.

(3)H.2.p Identify and demonstrate rhythmic and melodic ostinato patterns found in listening examples.

(3)H.2.r Read and notate rhythmic and melodic ostinato patterns from standard notation using speech, unpitched, and pitched instruments.

(3)H.2.c Create rhythmic and melodic ostinato patterns using speech, body percussion, and instruments to accompany a rhyme, poem, or song.

### **(3)H.3 Demonstrate two- and three-part rounds.**

(3)H.3.m Perform two- and three-part rounds using movement.

(3)H.3.s Sing/speak two- and three-part rounds.

(3)H.3.l Identify the two- and three-part round structure from listening examples.

(3)H.3.p Play/perform two- and three-part rounds on unpitched and pitched instruments.

(3)H.3.r Read and notate two- and three-part rounds from standard rhythmic and melodic notation.

### **(3)H.4 Interpret a musical score with two or three parts.**

(3)H.4.p Perform a poem or rhyme from a two-part rhythmic score with speech, body percussion, unpitched, and pitched instruments.

(3)H.4.r Read and notate a two-part rhythmic score and perform on body percussion, unpitched and/or pitched instruments.

### **(3)H.5 Demonstrate mallet technique.**

(3)H.5.p Play/perform with accurate mallet technique: proper position, light quality, bouncing wrist motion, middle-of-bar placement, and alternating hands.

### **(3)H.6 Demonstrate bordun accompaniment (chord, broken, cross-over).**

(3)H.6.p Play/perform a simple two-measure chord, broken, and cross-over bordun accompaniment on the barred instruments.

## **Form**

### **(3)F.1 Analyze phrase and phrase relationships.**

(3)F.1.m Analyze same/different phrases through movement.

(3)F.1.s Evaluate same/different phrases in a poem, rhyme, or song.

(3)F.1.l Analyze even/uneven phrases found in listening examples.

(3)F.1.p Analyze and perform same/different phrases in simple two and four phrase songs.

(3)F.1.r Read visuals of same/different phrases in rhymes, poems, and songs.

(3)F.1.c Create dramatizations and sound accompaniments to illustrate same/different phrases in rhymes, poems, and songs.

### **(3)F.2 Analyze form: AB, ABA.**

(3)F.2.m Demonstrate the different sections of AB and ABA form using locomotor and non-locomotor movement.

(3)F.2.s Symbolize songs and poems in AB and ABA form to show contrasting sections.

(3)F.2.l Analyze contrasting sections in AB and ABA form found in listening examples.

(3)F.2.p Play/perform contrasting sections in AB and ABA form using unpitched instruments.

(3)F.2.r Analyze AB and/or ABA form in song materials.

(3)F.2.c Create and notate the contrasting B section in AB and ABA form.

### **(3)F.3 Interpret introduction, coda, and interlude.**

(3)F.3.s Perform an introduction, coda, and interlude in a rhyme, poem, or song.

(3)F.3.l Differentiate the introduction, coda, and interlude found in a listening piece.

(3)F.3.p Perform an introduction, coda, and interlude in a song on unpitched and barred instruments.

(3)F.3.r Read rhythm patterns from standard notation as an introduction, coda, and interlude.

(3)F.3.c Create an introduction, coda, and interlude for a rhyme, poem, song, or instrumental piece using vocal and instrumental sounds.

### **(3)F.4 Interpret rondo form: ABACA.**

(3)F.4.m Demonstrate rondo form through locomotor and non-locomotor movement.

(3)F.4.s Sing/speak contrasting sections to demonstrate rondo form.

(3)F.4.l Symbolize rondo form with contrasting sections found in listening examples.

(3)F.4.p Play/perform rondos that alternate between contrasting sections on unpitched, pitched, and barred instruments.

(3)F.4.r Read standard notation in rondo form.

(3)F.4.c Create rondo form using movement, speech, song, and instruments.

## **Expressive Qualities**

### **(3)EQ.1 Incorporate creative movement and music to interpret stories, rhymes, and poetry.**

(3)EQ.1.m Explore and examine space, levels, isolation of body parts, imagery, and mirroring while using creative movement to interpret stories, rhymes, poems, and songs.

(3)EQ.1.s Perform a dramatization of a song or a school musical presentation.

(3)EQ.1.l Create movement to reflect a mood found in listening examples.

(3)EQ.1.p Create and play music to accompany a story, rhyme, poem, song, or movement.

### **(3)EQ.2 Identify and discuss music styles of world cultures and historical periods.**

(3)EQ.2.m Perform and discuss folk dances from varied cultures and historical periods.

(3)EQ.2.s Sing, perform and discuss songs from different cultures, historical periods, and styles.

(3)EQ.2.l Listen to and discuss authentic examples of music from varied cultures, historical periods, and styles.

(3)EQ.2.p Play, perform and discuss instrumental accompaniments from varied cultures.

### **(3)EQ.3 Rehearse and refine a performance while following a conductor.**

(3)EQ.3.m Perform movement while following a conductor.

(3)EQ.3.s Sing while following a conductor.

(3)EQ.3.p Play an instrument while following a conductor.

### **(3)EQ.4 Demonstrate contrasts in tempo.**

(3)EQ.4.m Demonstrate contrasting faster and slower tempos through movement.

(3)EQ.4.s Identify tempo changes using cumulative songs.

(3)EQ.4.l Analyze tempo contrasts found in listening examples by matching tempo with body percussion.



(3)EQ.4.p Play/perform contrasting tempos using unpitched and pitched percussion instruments.

(3)EQ.4.c Create demonstrations using a variety of tempo contrasts.

### **(3)EQ.5 Demonstrate contrasts in dynamics.**

(3)EQ.5.m Demonstrate dynamic changes using locomotor and non-locomotor movement.

(3)EQ.5.s Use expressive speech and song to show dynamic contrasts.

(3)EQ.5.l Analyze dynamic contrasts found in listening examples.

(3)EQ.5.p Play/perform contrasting dynamics using unpitched and pitched percussion instruments.

(3)EQ.5.c Create dynamic contrasts using body percussion, movement, vocal sounds, and unpitched and pitched percussion instruments to accompany a rhyme, poem, or song.

### **(3)EQ.6 Demonstrate contrasts in timbre.**

(3)EQ.6.m Demonstrate timbre contrasts through movement.

(3)EQ.6.s Compare and contrast vocal timbre contrasts as produced by different voices and instruments.

(3)EQ.6.l Compare and contrast timbre contrasts (vocal, instrumental, and environmental) by using varied sound sources and locations.

(3)EQ.6.p Perform contrasting vocal and unpitched and pitched instrumental timbres.

(3)EQ.6.r Reinforce unpitched, pitched, and barred instrument timbres with instrument names, abbreviations, and vocabulary.

(3)EQ.6.c Create contrasting sections to a rondo using varied vocal and unpitched percussion timbres.

### **(3)EQ.7 Identify recorder, classroom, and orchestral instruments.**

(3)EQ.7.l Compare and contrast unpitched, barred percussion, orchestral percussion, and recorder instruments by sound sources, families, and techniques.

(3)EQ.7.p Play unpitched, barred percussion, and recorder instruments to accompany rhymes, poems, and songs.

(3)EQ.7.r Read and notate instrument names and abbreviations in a musical score.

**(3)EQ.8 Identify musical symbols.**

(3)EQ.8.r Read and notate written musical symbols (piano (p), forte (f), fermata, accent (>), and D.C.al Fine) as identified in song literature.

**(3)EQ.9 Explore the role of music and dance in daily life.**

(3)EQ.9.l Describe the uses of music and dance in daily life as a career (e.g. composer, performer, educator, dancer, actress, musician, conductor).

**(3)EQ.10 Explore connections between music and the other arts and disciplines.**

(3)EQ.10.l Investigate the similarities and differences in the principles, subject matter, and vocabulary of the other arts and disciplines and how they are connected with those in music.