

# Quavers' Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Kindergarten





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

*Generate musical ideas for various purposes and contexts.*

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** When is creative work ready to share?

**GM.K.01** Explore and experience music concepts. Example: Explore musical sources freely, using found sounds, electronic sounds, or sounds from voice or instruments found in classroom, remembering to use both sound and silence.

**GM.K.02** Generate musical ideas. Example: Improvise rhythmic and melodic variations on given simple melodies.

## Plan and Make

*Select and develop musical ideas for defined purposes and contexts.*

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**GM.K.03** Demonstrate and choose favorite musical ideas.

**GM.K.04** Organize personal musical ideas using iconic notation and/or recording technology, with guidance.

## Evaluate and Refine

*Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.*

**Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**GM.K.05** Apply personal, peer, and teacher feedback in refining personal musical ideas.

## Present

*Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*

**Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication

**Essential Question:** When is creative work ready to share?

**GM.K.06** Demonstrate a final version of personal musical ideas to peers.

# PERFORMING

## Select

*Select varied musical works to present based on interest, knowledge, technical skill, and context.*

**Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**GM.K.07** Demonstrate and state personal interest in varied musical selections.

## Analyze

*Analyze the structure and context of varied musical works and their implications for performance.*

**Enduring Understanding:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

**GM.K.08** Explore and achieve awareness of music contrasts in a variety of music selected for performance. Examples: Demonstrate high/low, loud/soft, same/different.

## Interpret

*Develop personal interpretations that consider creators' intent.*

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

**GM.K.09** Demonstrate awareness of expressive qualities that support the creators' expressive intent. Example: Interpret a story through vocal exploration, dynamics, and tempo.

## Rehearse, Evaluate, and Refine

*Evaluate and refine personal and ensemble performances, individually or in collaboration with others.*

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

**GM.K.10** Apply personal, teacher, and peer feedback to refine performances.

**GM.K.11** Use suggested strategies in rehearsal to improve the expressive qualities of music.

## Present

*Convey meaning through the presentation of artistic work.*

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**GM.K.12** Perform music with expression.

**GM.K.13** Perform appropriately for the audience.

# RESPONDING

## Select

*Choose music appropriate for a specific purpose or context.*

- GM.K.14** List personal interests and experiences and demonstrate why they prefer some music selections over others.

## Analyze

*Choose music appropriate for a specific purpose or context.*

- GM.K.15** Demonstrate how a specific music concept is used in music. Example: Respond with purposeful movement to the steady beat of a piece of music.

## Interpret

*Support interpretations of musical works that reflect creators'/performers' expressive intent.*

- GM.K.16** Demonstrate awareness of expressive qualities that reflect creators'/performers' expressive intent. Example: Use body percussion to reflect dynamics in a piece of music

## Evaluate

*Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

- GM.K.17** Apply personal and expressive preferences in the evaluation of music



# CONNECTING

## Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.K.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.K.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quavers' Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

First Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

*Generate musical ideas for various purposes and contexts.*

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** When is creative work ready to share?

- GM.1.01** Create musical ideas for a specific purpose. Example: Improvise four-beat patterns in question and answer form.
- GM.1.02** Generate musical ideas in multiple tonalities and meters. Example: Improvise simple harmonic and rhythmic accompaniments within specified guidelines and major and minor tone sets, as well as duple and triple meter.

## Plan and Make

*Select and develop musical ideas for defined purposes and contexts.*

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

- GM.1.03** Demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
- GM.1.04** Organize personal musical ideas using iconic notation and/or recording technology.

## Evaluate and Refine

*Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.*

**Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**GM.1.05** Discuss and apply personal, peer, and teacher feedback to refine personal musical ideas

## Present

*Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*

**Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication

**Essential Question:** When is creative work ready to share?

**GM.1.06** Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

# PERFORMING

## Select

*Select varied musical works to present based on interest, knowledge, technical skill, and context.*

**Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**GM.1.07** Demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.

## Analyze

*Analyze the structure and context of varied musical works and their implications for performance.*

**Enduring Understanding:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

**GM.1.08** Demonstrate knowledge of music concepts in music from a variety of cultures selected for performance. Example: Respond with purposeful movement to reflect the melodic contour of a piece of music.

**GM.1.09** Read and perform rhythmic patterns using iconic or standard notation.

## Interpret

*Develop personal interpretations that consider creators' intent.*

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

**GM.1.10** Demonstrate and describe music's expressive qualities. Example: Identify the tempo of a piece of music in a listening example.

## Rehearse, Evaluate, and Refine

*Evaluate and refine personal and ensemble performances, individually or in collaboration with others.*

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

**GM.1.11** Apply personal, teacher, and peer feedback to refine performances.

**GM.1.12** Recall and apply suggested strategies in rehearsal.

## Present

*Convey meaning through the presentation of artistic work.*

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**GM.1.13** Perform music for a specific purpose with expression.

**GM.1.14** Perform appropriately for the audience and specific occasion.



## RESPONDING

### Select

*Choose music appropriate for a specific purpose or context.*

- GM.1.15** Identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

### Analyze

*Choose music appropriate for a specific purpose or context.*

- GM.1.16** Demonstrate and identify how specific music concepts are used in various styles of music for a purpose. Example: Move in response to repeated phrases music and justify choices made.

### Interpret

*Support interpretations of musical works that reflect creators'/performers' expressive intent.*

- GM.1.17** Demonstrate and identify expressive qualities that reflect creators'/performers' expressive intent. Example: Play instruments to reflect dynamics in a piece of music

### Evaluate

*Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

- GM.1.18** Apply personal and expressive preferences in the evaluation of music for specific purposes.

## CONNECTING

### Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.1.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.1.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quaver's Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Second Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

*Generate musical ideas for various purposes and contexts.*

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** When is creative work ready to share?

**GM.2.01** Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

**GM.2.02** Generate musical patterns and ideas within the context of a given tonality and meter.  
Example: Improvise simple harmonic and rhythmic accompaniments within specified guidelines and duple and triple meter.

## Plan and Make

*Select and develop musical ideas for defined purposes and contexts.*

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**GM.2.03** Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

**GM.2.04** Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

## Evaluate and Refine

*Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.*

**Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**GM.2.05** Interpret and apply personal, peer, and teacher feedback to revise personal music.

## Present

*Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*

**Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication

**Essential Question:** When is creative work ready to share?

**GM.2.06** Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

# PERFORMING

## Select

*Select varied musical works to present based on interest, knowledge, technical skill, and context.*

**Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**GM.2.07** Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

## Analyze

*Analyze the structure and context of varied musical works and their implications for performance.*

**Enduring Understanding:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

**GM.2.08** Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance. Example: Respond with purposeful movement to reflect the tonality of a piece of music.

**GM.2.09** Read and perform rhythmic and melodic patterns using iconic or standard notation.



## Interpret

*Develop personal interpretations that consider creators' intent.*

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

- GM.2.10** Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent. Example: Identify dynamic changes in Haydn's Symphony No. 94, "Surprise," through movement.

## Rehearse, Evaluate, and Refine

*Evaluate and refine personal and ensemble performances, individually or in collaboration with others.*

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

- GM.2.11** Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
- GM.2.12** Identify, rehearse, and apply strategies to address interpretive, performance, and technical challenges of music.

## Present

*Convey meaning through the presentation of artistic work.*

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- GM.2.13** Perform music for a specific purpose with expression and technical accuracy.
- GM.2.14** Perform appropriately for the audience, purpose, and specific occasion.

## RESPONDING

### Select

*Choose music appropriate for a specific purpose or context.*

- GM.2.15** Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

### Analyze

*Choose music appropriate for a specific purpose or context.*

- GM.2.16** Demonstrate and describe how a response to music can be informed by its structure, the use of the elements of music, and context (such as personal and social). Example: Compare and contrast typical responses to a lullaby and a march

### Interpret

*Support interpretations of musical works that reflect creators'/performers' expressive intent.*

- GM.2.17** Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent. Example: Without prompting, play instruments to reflect dynamics in a piece of music.

### Evaluate

*Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

- GM.2.18** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## CONNECTING

### Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.2.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.2.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quaver's Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Third Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

*Generate musical ideas for various purposes and contexts.*

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** When is creative work ready to share?

- GM.3.01** Improvise rhythmic and melodic ideas and describe connection to specific purpose and context. Example: Explore instrumental/vocal timbres to create a sound carpet to accompany the story, "The Three Little Pigs."
- GM.3.02** Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. Example: Perform rhythmic accompaniments using pitched instruments or body percussion.

## Plan and Make

*Select and develop musical ideas for defined purposes and contexts.*

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

- GM.3.03** Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.
- GM.3.04** Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas

## Evaluate and Refine

*Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.*

**Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**GM.3.05** Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback

## Present

*Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*

**Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication

**Essential Question:** When is creative work ready to share?

**GM.3.06** Present the final version of personally created music to others and describe its expressive intent.



## PERFORMING

### Select

*Select varied musical works to present based on interest, knowledge, technical skill, and context.*

**Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**GM.3.07** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

### Analyze

*Analyze the structure and context of varied musical works and their implications for performance.*

**Enduring Understanding:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

**GM.3.08** Demonstrate understanding of the structure in music selected for performance.

## Interpret

*Develop personal interpretations that consider creators' intent.*

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

- GM.3.09** Read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- GM.3.10** Describe how context can inform a performance.
- GM.3.11** Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo). Example: Experiment with dynamics and articulation and discuss how they change the impact of a piece

## Rehearse, Evaluate, and Refine

*Evaluate and refine personal and ensemble performances, individually or in collaboration with others.*

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

- GM.3.12** Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances. Example: Assess an ensemble performance using a predetermined rubric.
- GM.3.13** Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

## Present

*Convey meaning through the presentation of artistic work.*

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- GM.3.14** Perform music with expression and technical accuracy.
- GM.3.15** Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

## RESPONDING

### Select

*Choose music appropriate for a specific purpose or context.*

- GM.3.16** Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

### Analyze

*Choose music appropriate for a specific purpose or context.*

- GM.3.17** Demonstrate and describe how a response to music can be informed by its structure, the use of the elements of music, and context.

### Interpret

*Support interpretations of musical works that reflect creators'/performers' expressive intent.*

- GM.3.18** Demonstrate and describe how expressive qualities are used in performers' interpretations to reflect expressive intent. Example: Sing music with expressive qualities and intent.

### Evaluate

*Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

- GM.3.19** Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context. Example: Write a review of a live musical performance.

## CONNECTING

### Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.3.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.3.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quaver's Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Fourth Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

*Generate musical ideas for various purposes and contexts.*

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** When is creative work ready to share?

**GM.4.01** Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific social and cultural purposes and contexts. Example: Use a variety of found, pitched, and rhythmic instruments to orchestrate primary components of a story.

**GM.4.02** Generate musical ideas within related tonalities and meters.  
Example: Notate simple rhythms and melodies within a specified meter and tonality.

## Plan and Make

*Select and develop musical ideas for defined purposes and contexts.*

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**GM.4.03** Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent and explain the connection to purpose and context.

**GM.4.04** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.



## Evaluate and Refine

*Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.*

**Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**GM.4.05** Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.

## Present

*Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*

**Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication

**Essential Question:** When is creative work ready to share?

**GM.4.06** Present the final version of personally created music to others and explain expressive intent.

## PERFORMING

### Select

*Select varied musical works to present based on interest, knowledge, technical skill, and context.*

**Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**GM.4.07** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

### Analyze

*Analyze the structure and context of varied musical works and their implications for performance.*

**Enduring Understanding:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Question:** How does understanding the structure and context of musical works inform performance?

**GM.4.08** Demonstrate understanding of the formal structure and the rudimentary elements of music in music selected for performance. Example: Perform music in the jazz style and identify syncopated rhythms.

**GM.4.09** Read and perform with increased fluency, using iconic and/or standard notation.

**GM.4.10** Explain how context informs a performance.

## Interpret

*Develop personal interpretations that consider creators' intent.*

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

- GM.4.11** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities.

## Rehearse, Evaluate, and Refine

*Evaluate and refine personal and ensemble performances, individually or in collaboration with others.*

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

- GM.4.12** Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- GM.4.13** Rehearse to refine technical accuracy and expressive qualities and address performance challenges.

## Present

*Convey meaning through the presentation of artistic work.*

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- GM.4.14** Perform music, alone or with others, with expression and technical accuracy.
- GM.4.15** Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

## RESPONDING

### Select

*Choose music appropriate for a specific purpose or context.*

- GM.4.16** Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

### Analyze

*Choose music appropriate for a specific purpose or context.*

- GM.4.17** Demonstrate and explain how responses to music are informed by its structure, the use of the elements of music, and context.

### Interpret

*Support interpretations of musical works that reflect creators'/performers' expressive intent.*

- GM.4.18** Demonstrate and explain how expressive qualities, including dynamics and tempo, are used in performers' and personal interpretations to reflect expressive intent. Example: Sing music with expressive qualities and summarize expressive intent.

### Evaluate

*Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

- GM.4.19** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context. Example: Write a detailed review of a live musical performance.

## CONNECTING

### Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.4.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.4.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quavers' Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Fifth Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**



# CREATING

## Imagine

- GM.5.01** Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific social, cultural, and historical purposes and contexts.  
Example: Improvise using culture-appropriate instruments to create a sound carpet for a Native American folk tale.
- GM.5.02** Generate musical ideas within specific related tonalities, meters, and simple chord changes.  
Example: Create music combining rhythms and melodies, as well as various tonalities and meters.

## Plan and Make

- GM.5.03** Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
- GM.5.04** Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

## Evaluate and Refine

- GM.5.05** Evaluate, refine, and document revisions to personal music, applying teacher- provided and collaboratively- developed criteria and feedback, and explain rationale for changes

## Present

- GM.5.06** Present to others the final version of personal created music that demonstrates craftsmanship, and explain connection to expressive intent.

## PERFORMING

### Select

- GM.5.07** Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their own and others' technical skill.

### Analyze

- GM.5.08** Demonstrate understanding of the formal and harmonic structure created by the elements of music in music selected for performance.  
Example: Compose music in the jazz style and include syncopated rhythms.
- GM.5.09** When analyzing selected music, read and perform using standard notation

### Interpret

- GM.5.10** Explain how context (such as social, cultural, and historical) informs performances.
- GM.5.11** Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities that reflect stylistic performance practices.  
Example: Perform dynamic and articulation markings in known pieces.

### Rehearse, Evaluate, and Refine

- GM.5.12** Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
- GM.5.13** Rehearse to refine technical accuracy and expressive qualities in order to address challenges and show improvement over time.

### Present

- GM.5.14** Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
- GM.5.15** Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

## RESPONDING

### Select

- GM.5.16** Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

### Analyze

- GM.5.17** Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context.

### Interpret

- GM.5.18** Demonstrate and explain how expressive qualities, including dynamics, tempo, and articulation, are used in performers' and personal interpretations to reflect expressive intent.  
Example: Sing music with expressive qualities and summarize expressive intent.

### Evaluate

- GM.5.19** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.  
Example: Write a detailed review of a live musical performance including specific musical elements

## CONNECTING

### Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.5.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.5.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quavers' Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Sixth Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

- GM.6.01** Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.
- GM.6.02** Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.

## Plan and Make

- GM.6.03** Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two chord harmonic musical ideas.
- GM.6.04** Evaluate their own work, applying teacher-provided criteria, such as application of selected elements of music and use of sound sources.

## Evaluate and Refine

- GM.6.05** Describe the rationale for making revisions to music based on evaluation criteria and feedback from their teacher.

## Present

- GM.6.06** Present the final version of their documented personal composition or arrangement, using craftsmanship and originality, to demonstrate an effective beginning, middle, and ending, and convey expressive intent.



# PERFORMING

## Select

- GM.6.07** Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context and explain why each selection was chosen.

## Analyze

- GM.6.08** Explain how the structure and the elements of music are used in music selected for performance.
- GM.6.09** Read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
- GM.6.10** Identify how cultural and historical contexts inform performances.

## Interpret

- GM.6.11** Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities convey intent.

## Rehearse, Evaluate, and Refine

- GM.6.12** Identify and apply teacher-provided criteria to rehearse and refine music, and to determine when a piece is ready to perform.

## Present

- GM.6.13** Perform music with technical accuracy to convey the creator's intent.
- GM.6.14** Demonstrate performance decorum and audience etiquette appropriate for context, venue, genre, style, and purpose.

## RESPONDING

### Select

- GM.6.15** Select music to listen to and explain the connections to interests or experiences for a specific purpose.

### Analyze

- GM.6.16** Describe how the elements of music and expressive qualities relate to the structure of musical pieces.
- GM.6.17** Identify the context of music from a variety of genres, cultures, and historical periods.

### Interpret

- GM.6.18** Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

### Evaluate

- GM.6.19** Apply teacher-provided criteria to evaluate musical works or performances.

# CONNECTING

## Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.6.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.6.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quavers' Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Seventh Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

- GM.7.01** Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
- GM.7.02** Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.

## Plan and Make

- GM.7.03** Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic progressions with more than two chords.
- GM.7.04** Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style and form, and appropriate use of sound sources.

## Evaluate and Refine

- GM.7.05** Describe the rationale for making revisions to music based on evaluation criteria and feedback from others, including teachers and peers.

## Present

- GM.7.06** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety while conveying expressive intent.

## PERFORMING

### Select

- GM.7.07** Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.

### Analyze

- GM.7.08** Explain and demonstrate the structure of contrasting pieces of music selected for performance including how elements of music are used.
- GM.7.09** Read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form.
- GM.7.10** Identify how cultural and historical contexts inform performances and result in musical intent and meaning.

### Interpret

- GM.7.11** Perform contrasting pieces of music, demonstrating their interpretations of how the elements of music and expressive qualities convey intent.

### Rehearse, Evaluate, and Refine

- GM.7.12** Identify and apply collaboratively-developed criteria to rehearse and refine music, and determine when it is ready to perform.

### Present

- GM.7.13** Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
- GM.7.14** Demonstrate performance decorum and audience etiquette appropriate for venue, purpose, and context.



## RESPONDING

### Select

- GM.7.15** Select contrasting music to listen to and compare the connections to interests or experiences for a specific purpose.

### Analyze

- GM.7.16** Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
- GM.7.17** Identify and compare the context of music from a variety of genres, cultures, and historical periods.

### Interpret

- GM.7.18** Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, conveys expressive intent.

### Evaluate

- GM.7.19** Select from teacher-provided criteria to evaluate musical works or performances.

## CONNECTING

### Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

- GM.7.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

- GM.7.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Quavers' Beyond Marvelous General Music ALABAMA CURRICULUM

## Alabama General Music Standards

Eighth Grade





## Intro

Quaver Correlations to Alabama General Music Standards are listed on Quaver Lesson Plans as:

- General Music.Grade Level.Standard Number
- For example: Standard GM.K.01 indicates General Music, Kindergarten, Standard 1
- Connecting standards are listed as A.1 and A.2 for each grade level

## Six Concepts of Music

In addition to the state standards listed here, the Quaver Curriculum also incorporates Alabama's knowledge-based standards—the Six Concepts of Music—in each grade level. In **GRADE LEVEL**, teachers will find content that addresses these concepts:

### Kindergarten

- **Rhythm:** steady beat, long/short, one sound/two sounds/silence
- **Melody:** high/low, upward/downward, sol/mi
- **Form:** echo, same/different
- **Timbre:** speaking, singing, shouting, whispering voices
- **Harmony:** texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
- **Expression:** loud/soft, fast/slow, march/lullaby

### First Grade

- **Rhythm:** beat/rhythm, ta, ti-ti, and quarter rest, meter
- **Melody:** step/skip/repeated pitches, sol/mi/la
- **Form:** AB, ABA
- **Timbre:** shakers, scrapers, woods, metals, skins, pitched percussion
- **Harmony:** texture, bordun
- **Expression:** legato, staccato

### Second Grade

- **Rhythm:** Eighth note, eighth note rest, half note, half note rest, whole note, whole note rest
- **Melody:** do/re/mi/sol/la
- **Form:** AAB, AABA, rondo
- **Timbre:** strings, woodwinds, brass
- **Harmony:** texture, ostinato
- **Expression:** *p*, *f*, crescendo, decrescendo

### Third Grade

- **Rhythm:** syncopation, dotted half note, dotted half note rest, four sixteenth notes
- **Melody:** octave, low la, low sol
- **Harmony:** texture, partner songs, canons
- **Expression:** *pp*, *mp*, *mf*, *ff*, allegro, adagio

# Alabama General Music Standards



## Fourth Grade

- **Rhythm:**
- **Melody:** ti, fa
- **Form:** phrase markings, theme and variations
- **Timbre:** choral and instrumental ensembles
- **Harmony:** texture, counter melody, I-V
- **Expression:**

## Fifth Grade

- **Rhythm:** Eighth and two sixteenths, two sixteenths and eighth, dotted quarter note, dotted quarter note, dotted quarter rest, meter, 5/4 and 6/8
- **Melody:** low ti, whole and half steps
- **Form:**
- **Timbre:**
- **Harmony:** texture, major/minor, three-part round, I-IV- V
- **Expression:** slurs vs. ties

## Sixth Grade

## Seventh Grade

## Eighth Grade

In addition to the state standards listed here, the Quaver Curriculum also reinforces the Six Concepts of Music learned in grades K-5. Teachers will find content that addresses these concepts:

- **Rhythm**
- **Melody**
- **Form**
- **Timbre**
- **Texture and Harmony**
- **Style and Expression**

# CREATING

## Imagine

- GM.8.01** Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms, including introductions, transitions, and codas, that convey expressive intent.
- GM.8.02** Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, and balance, as well as convey expressive intent

## Plan and Make

- GM.8.03** Use standard and/or iconic notation and/or audio/video recording to document more complex personal rhythmic phrases, melodic phrases, and harmonic sequences.
- GM.8.04** Evaluate their own work by selecting and applying criteria, including appropriate application of compositional techniques, style, form, and use of sound sources.

## Evaluate and Refine

- GM.8.05** Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

## Present

- GM.8.06** Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.

# PERFORMING

## Select

- GM.8.07** Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and explain expressive qualities, technical challenges, and reasons for choices.

## Analyze

- GM.8.08** Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- GM.8.09** Sight-read simple rhythmic, melodic, and/or harmonic notation in treble or bass clef.
- GM.8.10** Identify how cultural and historical contexts inform performances and result in different musical effects.

## Interpret

- GM.8.11** Perform contrasting pieces of music, demonstrating and explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities.

## Rehearse, Evaluate, and Refine

- GM.8.12** Identify and apply personally-developed criteria to rehearse and refine music, and determine when it is ready to perform.

## Present

- GM.8.13** Perform the music with technical accuracy, stylistic expression, and culturally authentic practices to convey the creator's intent.
- GM.8.14** Demonstrate performance decorum and audience etiquette appropriate for venue, purpose, context, and style.

## RESPONDING

### Select

- GM.8.15** Select programs of music and demonstrate the connections to an interest or experience for a specific purpose.

### Analyze

- GM.8.16** Compare how the elements of music and expressive qualities relate to the structure within music programming.
- GM.8.17** Identify and compare the context of a programmed sequence of musical works from a variety of genres, cultures, and historical periods.

### Interpret

- GM.8.18** Summarize personal interpretations of contrasting music programming and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

### Evaluate

- GM.8.19** Apply appropriate personally-developed criteria to evaluate musical works or performances.



## CONNECTING

### Connect

*Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**GM.8.A.1** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Connect

*Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**GM.8.A.2** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

