HILLSBOROUGH TOWNSHIP SCHOOL DISTRICT HILLSBOROUGH TOWNSHIP ELEMENTARY SCHOOLS MUSIC CURRICULUM GRADE 3 GENERAL MUSIC AUGUST 2019

Grade 3 General Music Course Overview

Third Grade General Music is a year-long course for all third-grade students. The class meets for 40 minutes, once every six days for a total of about 30 classes per year.

The third-grade general music curriculum provides our students with entry level music experience and content knowledge which includes a strong focus in the areas of steady beat and rhythm, melody and vocal production, expression, and instruments. All third-grade students have the opportunity to perform in a district sponsored performance once a year.

The curriculum is aligned with the National Core Arts Standards and New Jersey Core Curriculum Standards as follows:

National Core Arts Standards

Creating

MU:Cr1.1.3a Improvise rhythmic and melodic ideas and describe connections to specific purpose and context (such as personal and social).

MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

MU:Cr2.1.3a Demonstrate selected musical ideas for a simple improvisation/composition to express intent and describe connections to a specific purpose and context.

MU:Cr2.1.3b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

M MU:Cr3.1.3a Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.

MU:Cr3.2.3a Present the final version of personal created music to others and describe connection to expressive intent.

Performing

MU:Pr4.1.3a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance

MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

MU:Pr4.2.3c Describe how context (such as personal and social) can inform a performance.

MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Pr5.1.3a Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.

MU:Pr5.1.3b Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

MU:Pr6.1.3a Perform music with expression and technical accuracy.

MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

Responding

MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

MU:Re8.1.3a Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

MU:Re9.1.3a Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Connecting

MU:Cn10.0.3a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cr2.1.3a Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connections to a specific purpose and context.

MU:Cr3.2.3a Present the final version of created music for others and describe connection to expressive intent.

MU:Pr4.1.3a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

MU:Re7.1.3a Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

MU:Cn11.0.3a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.3a Improvise rhythmic and melodic ideas and describe connections to specific purpose and context (such as personal and social).

MU:Pr4.2.3c Describe how context (such as personal and social) can inform a performance.

MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

MU:Re9.1.3a Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context

New Jersey Core Curriculum Standards

Visual and Performing Arts

1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Unit of Study	Pacing	NJCCC / National Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	21st Century Life & Career Standards
Rhythm		MU:Cr1.1.3a,	How do	Musicians' creative	Identify and	Teacher will	Literacy - Speak	9.1.4.A.1 Recognize a
and Beat			musicians make	choices are	perform	assess students	audibly and	problem and brainstorm
		MU:Cr2.1.3b,	creative	influenced by their	rhythm patterns	understanding	express thoughts	ways to solve the problem
			decisions?	expertise, context,	using quarter	of rhythmic	feelings and ideas	individually or
		MU:Cr3.2.3a,		and expressive	notes, paired	concepts	clearly	collaboratively.
			How do	intent.	eighth notes,	through		
		MU:Pr4.2.3b,	musicians		quarter rests,	performance	Science -	9.1.4.A.2 Evaluate
			improve the	Musicians evaluate,	half notes,	assessments	Actively	available resources that
		MU:Cn10.0.3a,	quality of their	and refine their	whole notes,	utilizing verbal	participate in	can assist in solving
			creative work	work through	and sixteenth	and kinesthetic	discussions about	problems.
		MU:Cr2.1.3a,	and/or their	openness to new	notes.	responses.	student data,	
			performance?	ideas, persistence,			questions and	9.1.4.A.5 Apply critical
		MU:Cr3.2.3a,		and the application	Perform		understandings	thinking and problem-
			How do	of appropriate	rhythms and			solving skills in classroom
		MU:Pr4.1.3a,	performers	criteria.	rhythm patterns		Mathematics-	and family settings.
			interpret musical		in a variety of		Understand a	
		MU:Pr4.3.3a,	works?	Musicians'	contexts.		fraction 1/b as the	9.1.4.B.1 Participate in
				presentation of			quantity formed	brainstorming sessions to
		MU:Pr4.2.3a	How does	creative work is the	Aurally and		by 1 part when a	seek information, ideas,
			understanding	culmination of a	kinesthetically		whole is	and strategies that foster
			the structure and	process of creation	respond to		partitioned into b	creative thinking.
			context of music	and communication	rhythmic		equal parts;	
			inform a		concepts in		understand a	9.1.4.C.1 Practice
			response?	Performers make	various styles,		fraction a/b as the	collaborative skills in
				interpretive	cultures and		quantity formed	groups and explain how
			How do we	decisions based on	genres.		by parts of size	these skills assist in
			judge the quality	their understanding			1/b.	completing tasks in
			of musical	of context and	Compose and			different settings (at
			work(s) and	expressive intent.	improvise			home, in school, and
			performance(s)?	36	rhythmic			during play).
			111-	Musicians judge	patterns using			0140111 66 4
			How does	performance based	quarter notes,			9.1.4.D.1 Use effective
			developing our	on criteria that vary	paired eighth			oral and written
			sense of beat	across time, place,	notes, quarter			communication in face-to-
			and rhythmic	and cultures. The	rests, half			face and online
			skills make us	context and how a	notes, whole			

	stronger	work is presented	notes, and		interactions and when
	musicians?	influence the	sixteenth notes.		presenting to an audience.
		audience response.			
	How does our	_			9.1.4.D.3 Demonstrate an
	knowledge of	Response to music			awareness of one's own
	rhythm impact	is informed by			culture and other cultures
	our aural	analyzing context			during interactions within
	experience?	(social, cultural,			and outside of the
		and historical) and			classroom.
	How do	how creators and			
	musicians use	performers			9.1.4.F.2 Establish and
	rhythm to	manipulate the			follow performance goals
	express their	elements of music.			to guide progress in
	ideas?				assigned areas of
		Musicians connect			responsibility and
		their personal			accountability during
		interests,			classroom projects and
		experiences, ideas,			extra-curricular activities.
		and knowledge to			CDD1 A
		creating,			CRP1. Act as a
		performing, and			responsible and
		responding.			contributing citizen and
		Dlandland in a new of			employee.
		Rhythm is one of the building blocks			CRP4. Communicate
		for the creation of			clearly and effectively and
		music.			with reason.
		music.			with reason.
		The manipulation			CRP6. Demonstrate
		of elements allows			creativity and innovation.
		the musician to			
		create meaningful			CRP8. Utilize critical
		music.			thinking to make sense of
					problems and persevere in
		Music has rhythm			solving them.
		which can be felt,			
		perceived,			
		performed and			
		notated.			

		Music has its own		
		accepted		
		vocabulary that		
		provides a means		
		to discuss, analyze,		
		and evaluate it.		

MU:Cr2.1.3a, Production MU:Cr2.1.3a, Production MU:Cr2.1.3a, Production MU:Cr2.1.3a, Musicians make choices are influenced by their expersive intent. How do musicians walked and improve the quality of their creative work and the application of appropriate criteria. MU:Pr4.2.3b, MU:Pr5.1.3b MU:Pr5.1.3b MU:Pr5.1.3b Musicians walked, and expressive intent. How do performers interpret musical works? How does understanding the structure and context of music inform a response? How do we judge the quality of musicians judge performance based on musical works, and work (s) and with walked and profile and with a will be fined and with assess with ear and with earlienced by their expersive, context, and expressive intent. How do musicians make choices are influenced by their expersive, context, and expressive intent. How do musicians walked, and refine their work through openness to new ideas, persistence, and the application of a profile and of the responses in the profile and with a down thers, with earlienced by their expersive of through and melodic waldressed through and through performance assessments and through an	Unit of Study	Pacing	NJCCC / National Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	21st Century Life & Career Standards
MU:Cr2.1.3a, Creative decisions? Mu:Cr2.1.3b, Mu:Cr2.1.3b, How do musicians improve the MU:Pr4.2.3b, MU:Pr5.1.3b How do merfine their work musical works? Mu:Pr5.1.3b How do performance? Mu:Pr5.1.3b How do performance? How does understanding the structure and context of music inform a response? How do we judge the quality of musicians judge performance based on musical works) Musicians judge performance based on mew ideas, persistence, and expressive internit. Musicians judge performance based on mew ideas, persistence, and expressive internit and work within without and expressive internity and the target language. Musicians judge performance based on mew ideas, persistence, and through and influenced by the behavior of behavior of individually or collaboratively. Musicians suddiation skills through influenced by the profermance acs	Melody,			How do	Musicians' creative	Sing, alone	Teacher will	Social Studies-	9.1.4.A.1 Recognize a
MU:Cr2.1.3a, How do musicians improve the quality of their creative work and/or their performance? MU:Pr5.1.3b MU:Pr5.1.3b MU:Pr5.1.3b MU:Pr5.1.3b Mu:Pr5.1.3b Mu:Cr3.2.3a. Mu:Cr3.2.3a. Mu:Cr3.2.3a. Mu:Cr3.2.3a. Mu:Cr3.2.3a. Mu:Cr3.2.3a. Mu:Cr3.2.3a. Mu:Cr3.2.3a. Mu:Pr5.1.3b Mui:Pr5.1.3b Mui:Pr5.1.3b Mu:Pr5.1.3b Mui:Pr5.1.3b Mui:Pr6.2.3b Mui:Pr5.1.3b Mui:Pr	Harmony, and			musicians make	choices are influenced	and with	assess	Describe how	problem and
MU:Cr2.1.3a, How do Musicians of musicians improve the MU:Pr3.2.3a. Musicians evaluate, and improve the quality of their certative work MU:Pr5.1.3b MU:Pr5.1.3b Mu:Pr5.1.3b Mu:Pr5.1.3b Mu:Pr5.1.3b Musicians evaluate, and melodic accuracy from a variety of creative work is the interpret musical works? Musicians' presentation of performance? Musicians' presentation of creative work is the culmination of a process understanding the structure and context of music inform a response? How do we judge the quality of musicians evaluate, and melodic accuracy from a variety of creative work is the culmination of a process of creation and context of music inform a response? How do we judge the quality of musicians evaluate, and melodic accuracy from a variety of creative work is the culmination of a process of creation and context of music inform a response? Musicians judge the quality of melotic accuracy from a variety of creative work is the culmination of a process of creation and context of music inform a response? Musicians judge the quality of melodic accuracy from a variety of crultures and historical periods work is the culmination of a process of creation and context of music inform a response? Musicians judge the quality of melotic accuracy from a variety of crultures and historical periods work is the culmination of a process of creation and communication Develop music literacy of reveal and kinesthetic and aural processes Demonstrate processes Demonstrate progress in pitch matching. individually or collaboratively. Musicians variety of their cultures and historical periods without addressed and strategy of verbal and kinesthetic and aural processes World Language- Compare and context of matching. individually or collaboratively. Musicians performance assessments witilizing verbal and kinesthetic and aural processes Demonstrate processes Demonstrate process in pitch matching. individually or collaboratively. Musicians performance accuracy from a variety of creative work is the culmination of	Vocal		MU:Cr1.1.3b,	creative	by their expertise,	others,	students	culture is	brainstorm ways to
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How do we judge the quality of quality of musical work(s) criteria that vary across How do we judge the quality of performance based on music literacy on a collaborative skills i groups and explain				response?		matching.		C	
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quality of performance based on on a collaborative skills i musical work(s) criteria that vary across staff(treble).									014010
musical work(s) criteria that vary across staff(treble). groups and explain						_			
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and time, place, and I how these skills assi				` '	•	staff(treble).			
						TT			
				performance(s)?					in completing tasks in
				How door					different settings (at home, in school, and
developing our audience response. when during play). melodic skills describing				1 0	audience response.				during play).
make us						describing			

stronger musicians? How does our knowledge of melody impact our aural experience? How do musicians use melody to express their ideas?	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Melody is one of the building blocks for the creation of music. The manipulation of melodic elements allows the musician to create meaningful music. Music has melody which can be felt, perceived, performed and notated. Music has its own accepted vocabulary that provides a means to discuss, analyze, and evaluate music.	melody and voice. Develop appropriate singing techniques. Experience singing in harmony through simple ostinato, partner songs and rounds.	9.1.4.D.1 Use effective oral and written communication in face-to-face and online interactions and when presenting to an audience. 9.1.4.D.3 Demonstrate an awareness of one's own culture and other cultures during interactions within and outside of the classroom. 9.1.4.F.2 Establish and follow performance goals to guide progress in assigned areas of responsibility and accountability during classroom projects and extra-curricular activities. CRP1. Act as a responsible and contributing citizen and employee. CRP4. Communicate clearly and effectively and with reason.
	•		clearly and effectively

				CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
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2019 HTPS Performing Arts Curriculum Map – Grade 3 General Music

Unit of Study	Pacing	NJCCC / National Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplin ary Connections	21 st Century Life & Career Standards
Expression		MU:Cr1.1.3a,	How do musicians	Musicians' creative	Demonstrate	Teacher will	Literacy -	9.1.4.A.1
		MU:Cr3.1.3a,	make creative decisions?	by their expertise,	critical understanding	assess students understanding	Speak audibly and express	Recognize a problem and
		MU:Pr4.1.3a,	How do musicians improve the quality	context, and expressive intent.	of internalizing steady beat (tempo) in	of expressive concepts through	thoughts feelings and ideas clearly	brainstorm ways to solve the problem
		MU:Pr4.2.3b,	of their creative work and/or their	Musicians evaluate, and refine their work	singing and playing	performance assessments	Science - Use	individually or collaboratively.
		MU:Pr4.2.3c,	performance?	through openness to new ideas, persistence,	activities.	utilizing verbal and kinesthetic	outcomes of investigations	9.1.4.A.2 Evaluate
		MU:Pr5.1.3b,	How do performers interpret musical	and the application of appropriate criteria.	Use appropriate terminology	responses.	to build and refine	available resources that can
		MU:Pr4.3.3a,	works?	Musicians' presentation	when describing		questions, models, and	assist in solving problems.
		MU:Pr6.1.3a,	How does understanding the	of creative work is the culmination of a process	dynamics.		explanations.	9.1.4.A.5 Apply
		MU:Pr6.1.3b,	structure and context of music inform a	of creation and communication	Identify, sing and play a		Social Studies- Describe how	critical thinking and problem-
		MU:Re7.2.3a,	response?	Performers make	variety of songs using accurate		culture is expressed	solving skills in classroom and
		MU:Re9.1.3a	How do we judge the quality of musical	interpretive decisions based on their	dynamics and tempos.		through and influenced by	family settings.
		MU:Re7.2.3a	work(s) and performance(s)?	understanding of context and expressive intent.	Analyze and describe moods		the behavior of people.	9.1.4.B.1 Participate in brainstorming
			How does our knowledge of expressive qualities	Musicians judge performance based on	and styles of musical performances			sessions to seek information, ideas, and strategies that
			make us stronger musicians?	criteria that vary across time, place, and cultures. The context	using appropriate terminology.			foster creative thinking.
			How does our knowledge of	and how a work is presented influence the	istimiorogj.			9.1.4.C.1 Practice collaborative skills
			expressive qualities impact our aural	audience response.				in groups and explain how these
			experience?					skills assist in

	Т		
		Response to music is	completing tasks
	How do musicians	informed by analyzing	in different
	use expressive	context (social, cultural,	settings (at home,
	qualities to express	and historical) and how	in school, and
t	their ideas?	creators and performers	during play).
		manipulate the elements	
		of music.	9.1.4.D.1 Use
			effective oral and
		Musicians connect their	written
		personal interests,	communication in
		experiences, ideas, and	face-to-face and
		knowledge to creating,	online interactions
		performing, and	and when
		responding.	presenting to an
			audience.
		Expression is one of the	
		building blocks for the	9.1.4.D.3
		creation of music.	Demonstrate an
			awareness of
		The manipulation of	one's own culture
		elements allows the	and other cultures
		musician to create	during interactions
		meaningful music.	within and outside
		invaling: wi mivo.	of the classroom.
		Music has expressive	or the classicoin.
		qualities which can be	9.1.4.F.2 Establish
		felt, perceived, notated	and follow
		and performed.	performance goals
		und performed.	to guide progress
		Music has its own	in assigned areas
		accepted vocabulary	of responsibility
		that provides a means to	and accountability
		discuss, analyze, and	during classroom
		evaluate music.	projects and extra-
		evaluate music.	curricular
			activities.
			activities.
			CRP1. Act as a
			responsible and
			-
			contributing

			citizen and employee.
			CRP4. Communicate clearly and effectively and with reason.
			CRP6. Demonstrate creativity and innovation.
			CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Instruments	Standards MU:Cr2.1.3a,		Understandings	Targets	Formative & Summative	Interdisciplinary Connections	& Career Standards
		How do	Musicians' creative	Demonstrate	Teacher will	Literacy -	9.1.4.A.1
	MU:Cr2.1.3b,	musicians make	choices are	proper playing	assess students	Determine the	Recognize a
	MU:Cr3.2.3a,	creative	influenced by their	technique on a	understanding	meaning of	problem and
	MU:Pr4.2.3a, MU:Pr4.2.3b,	decisions?	expertise, context, and expressive	variety of classroom	of expressive concepts	general academic and domain	brainstorm ways to solve the problem
	MU:Pr5.1.3a,	How do	intent.	instruments.	through	specific words	individually or
	MU:Pr6.1.3a,	musicians	micht.	msu uments.	performance	and phrases in a	collaboratively.
	MU:Re7.2.3a,	improve the	Musicians evaluate,	Develop	assessments	text relevant to a	conaboratively.
	MU:Re8.1.3a,	quality of their	and refine their work	ensemble skills	utilizing	grade 3 topic or	9.1.4.A.2 Evaluate
	MU:Re9.1.3a	creative work	through openness to	through playing	verbal and	subject area.	available resources
	1110.110.11.3u	and/or their	new ideas,	classroom	kinesthetic	subject area.	that can assist in
		performance?	persistence, and the	instruments in	responses.	Social Studies-	solving problems.
		performance.	application of	small and large	responses.	Describe how	sorving prooreins.
		How do	appropriate criteria.	group settings.		culture is	9.1.4.A.5 Apply
		performers		8 - 1		expressed	critical thinking and
		interpret musical	Musicians'	Demonstrate		through and	problem-solving
		works?	presentation of	proper care and		influenced by the	skills in classroom
			creative work is the	use of classroom		behavior of	and family settings.
		How does	culmination of a	instruments.		people.	
		understanding	process of creation				9.1.4.B.1
		the structure and	and communication.	Play quarter		Technology-	Participate in
		context of music		note, quarter		Determine the	brainstorming
		inform a	Performers make	rest, paired		benefits of a wide	sessions to seek
		response?	interpretive	eighth note, half		range of digital	information, ideas,
			decisions based on	note, whole note,		tools by using	and strategies that
		How do we	their understanding	and four		them to solve	foster creative
		judge the quality	of context and	sixteenth note		problems.	thinking.
		of musical	expressive intent.	rhythm patterns.			
		work(s) and		.			9.1.4.C.1 Practice
		performance(s)?	Musicians judge	Play simple			collaborative skills
		11 1	performance based	melodies on			in groups and
		How does	on criteria that vary	instruments			explain how these
		developing our instrumental	across time, place, and cultures. The	alone and with			skills assist in
		skills make us	context and how a	others.			completing tasks in
		skins make us	work is presented				different settings (at

	l		
stronger	influence the	Create and	home, in school,
musicians?	audience response.	Improvise	and during play).
		melodies using	
How does our	Response to music is	the pentatonic	9.1.4.D.1 Use
knowledge of	informed by	scale.	effective oral and
instrumental	analyzing context		written
music impact our	(social, cultural, and		communication in
musical	historical) and how		face-to-face and
experience?	creators and		online interactions
	performers		and when
How do	manipulate the		presenting to an
musicians use	elements of music.		audience.
rhythm to			
express their	Musicians connect		9.1.4.D.3
ideas?	their personal		Demonstrate an
	interests,		awareness of one's
	experiences, ideas,		own culture and
	and knowledge to		other cultures
	creating, performing,		during interactions
	and responding.		within and outside
			of the classroom.
	Instrumental music		
	enhances our		9.1.4.F.2 Establish
	musical experience.		and follow
			performance goals
	The manipulation of		to guide progress in
	instrumental music		assigned areas of
	allows the musician		responsibility and
	to create meaningful		accountability
	music.		during classroom
			projects and extra-
	Music has its own		curricular activities.
	accepted vocabulary		
	that provides a		CRP1. Act as a
	means to discuss,		responsible and
	analyze, and		contributing citizen
	evaluate music.		and employee.
			CRP4.
			Communicate
			clearly and

				effectively and with
				reason.
				CRP6. Demonstrate creativity and innovation.
				CRP8. Utilize critical thinking to
				make sense of
				problems and
				persevere in solving
				them.

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2019 HTPS Performing Arts Curriculum Map – Grade 3 General Music

ASSOCIATED JOBS LIST BY UNIT

Topic I: Rhythm and Beat	Performer, Instrument Repair, Music Historian, Ethnomusicologist Music theorist, Composer, Music critic, Music Teacher,
Topic II: Melody and Vocal Production	Performer, Instrument Repair, Music Historian, Ethnomusicologist Music theorist, Composer, Music critic, Music Teacher,
Topic III: Expression	Performer, Instrument Repair, Music Historian, Ethnomusicologist Music theorist, Composer, Music critic, Music Teacher,
Topic IV: Instruments	Performer, Instrument Repair, Music Historian, Ethnomusicologist Music theorist, Composer, Music critic, Music Teacher