

SUMMARY OF TOTAL TIME ALLOCATIONS

- River Rondo Cycle
12–13 classes in Weeks 3–12
- City Street Groove Cycle
12–14 classes in Weeks 13–22
- Festival March and Trio Cycle
10–12 classes in Weeks 23–31
- Supplemental Lessons (Evenly Spaced)
Approximately 6–7 classes across the year
- Standard Curriculum Flex
Embedded consistently throughout, with 1–2 classes per week remaining unassigned

This matches the requirements of Option B integration, distributing approximately forty to fifty percent of the available instructional minutes to the Etude and Supplemental program while maintaining strong space for traditional general music instruction.

Flat For Education - 5th Grade TEKS-Integrated Scope and Sequence

PART I

QUARTER ONE, WEEKS 1–9

FOUNDATIONS AND RIVER RONDO LAUNCH

Quarter One establishes classroom routines, digital fluency, core listening behaviors, and the first large unit, River Rondo. The focus is on form, meter, expressive vocabulary, and basic digital score annotation. Supplemental instruction begins to appear in Week 6 to support civic and creative connections.

Week 1

Orientation, routines, and technology readiness

Purpose

Prepare students to work safely and efficiently in a digital and musical environment. Build expectations for movement, listening, and collaborative music making.

Lesson Work

- Classroom norms and expectations for music
- Introduction to instruments, movement space, and voice use
- Orientation to Flat for Education basic navigation and how to open and submit assignments

Time Allocation

All three class meetings devoted to orientation, technology practice, and core fifth grade music warm start.

No Etude lessons are introduced in this week.

Implementation Guidance

This week sets the tone for consistent behavior and successful use of digital tools later. Students should leave Week 1 able to log in, open a score, and identify where instructions appear on their device.

Week 2

Listening introduction to River Rondo and form awareness

Purpose

Introduce students to River Rondo as the central repertoire for the first unit. Begin to develop aural awareness of repeated and contrasting musical ideas.

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Lesson Work

- Whole class listening to River Rondo with simple movement, such as swaying or stepping on main beats
- Discussion of what seems to repeat and what seems to change
- Teacher-led explanation of the idea of rondo form with one main musical idea that returns between different sections

Time Allocation

One class meeting devoted to River Rondo listening and discussion.

Two class meetings reserved for ongoing core fifth grade curriculum such as singing, rhythmic reading, and classroom routines.

Implementation Guidance

At this stage, students do not yet label the score. Instead, focus on curiosity, noticing repetition, and understanding that the piece will return many times in the coming weeks.

Week 3

River Rondo – Rondo Form Labeling

Purpose

Help students see and understand the formal structure of River Rondo by labeling the main sections directly in the score. Connect listening observations from Week 2 to visual notation.

Lesson Work

- River Rondo – Rondo Form Labeling

Students label A, B, A, C, A, and Coda directly in the score using the annotation tools in Flat for Education

Time Allocation

One class meeting focused on this Etude lesson.

Two class meetings remain available for regular fifth grade music content.

Implementation Guidance

The teacher should model precise placement of labels at the start of each section. Class-wide playback can be used to confirm that the labeled sections match what students hear.

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Week 4

River Rondo – Exploring Compound Meter Through Movement

Purpose

Develop a physical understanding of six eight meter using locomotor movement and clear long–quick step patterns. Build ensemble coordination and spatial awareness.

Lesson Work

- River Rondo – Exploring Compound Meter Through Movement

Students walk in a pathway, using one long step and three light steps to embody the two big beats of six eight meter

Time Allocation

Two class meetings used for movement practice, ensemble refinement, and a simple post-movement reflection drawing or path map in Flat.

One class meeting open for general curriculum, singing, and literacy work.

Implementation Guidance

Teachers should establish a safe movement path and emphasize spatial awareness. As students become secure, layer in arm motions that reflect differences between the A, B, and C sections.

Week 5

River Rondo – Tempo Changes With Annotated Score

Purpose

Develop understanding of tempo markings and how they shape musical motion through the piece. Strengthen score reading skills and expressive vocabulary.

Lesson Work

- River Rondo – Tempo Changes With Annotated Score

Students annotate Andante, accelerando, ritardando, and fermata at the correct locations in the score and write a brief paragraph about the river journey

Time Allocation

One class meeting focused on direct instruction, annotation, and guided listening.

Two class meetings used for core curriculum such as rhythmic reading, singing games, or instrument technique.

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Implementation Guidance

The teacher should model placement of each marking, then allow students to work independently with checks for accuracy. Use at least one full playback where students follow the score and silently point to each tempo change.

Week 6

River Rondo – Articulation Detective

Supplemental – Three Motifs for Three Ideals

Purpose

Deepen students' sensitivity to expressive markings and begin to connect musical choices to civic and ethical ideas.

Lesson Work

- River Rondo – Articulation Detective

Students locate and color code legato, staccato, and accent markings, then label at least one example of each per section

- Three Motifs for Three Ideals

Students compose three short melodic motifs, each representing a founding ideal such as liberty, justice, or responsibility, and explain their choices in writing

Time Allocation

One class meeting devoted to the Articulation Detective Etude lesson.

One class meeting used for the Three Motifs for Three Ideals Supplemental lesson.

One remaining class meeting devoted to standard fifth grade music instruction.

Implementation Guidance

This is an important week for linking musical expression to ideas and values. Teachers should plan clear, concrete examples of articulation before allowing independent annotation. For the Supplemental lesson, reinforce the idea that students make their own choices and explain them, which supports intellectual independence.

Week 7

River Rondo – Dynamic Storytelling

Purpose

Help students interpret dynamic contour as a narrative element and use expressive vocabulary to describe musical storytelling.

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Lesson Work

- River Rondo – Dynamic Storytelling

Students listen to River Rondo, attend to changes in loudness, and write a six to eight sentence story that maps dynamic changes to images or events in a river's journey

Time Allocation

One class meeting for listening, score referencing, and drafting of the written narrative.
Two class meetings left for regular fifth grade music program activities.

Implementation Guidance

Students should be reminded to use dynamic terms such as piano, mezzo forte, forte, crescendo, and diminuendo directly in their writing. Teachers may allow optional score annotations where students connect dynamic markings to story phrases.

Week 8

River Rondo – Timbre and Ostinato Layers

Purpose

Develop understanding of ostinato, percussion timbre, and layering. Help students see and hear how a repeating hand drum pattern supports the melody.

Lesson Work

- River Rondo – Timbre and Ostinato Layers

Students add a hand drum staff, recreate the dotted quarter and three eighth note ostinato, and repeat it across all measures of the piece

Time Allocation

Two class meetings for modeling, student creation, and playback alignment.
One class meeting reserved for core musical skills.

Implementation Guidance

Teachers should demonstrate the connection between the steady ostinato and the flowing melody. Playback with both parts sounding helps students understand ensemble texture and balance.

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Week 9

River Rondo – Performance Critique, first phase

Purpose

Introduce formal critique and self-improvement. Students compare an initial performance with a revised attempt based on feedback.

Lesson Work

- River Rondo – Performance Critique

In this week, focus on reviewing previous recordings or performances and planning the second attempt. Students record a new version of the A section while aiming to apply prior feedback

Time Allocation

Two class meetings for listening to earlier performances, reflecting on feedback, and recording the second attempt.

One class meeting for regular curriculum and classroom music goals.

Implementation Guidance

Teachers should introduce a simple comparison chart format and model language for constructive feedback. The detailed chart completion and final reflection will be finished in the next quarter, allowing time to revisit the recordings with fresh ears.

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PART II

QUARTER TWO, WEEKS 10–18

RIVER RONDO CULMINATION AND CITY STREET GROOVE LAUNCH

Quarter Two completes the River Rondo Etudes and transitions into the City Street Groove unit. Students move from foundational expressive work to more independent analysis and performance. The quarter also introduces high level listening comparisons and the first steps in syncopation-focused study.

Week 10

River Rondo – Performance Critique, completion

Purpose

Complete the performance critique process and formalize student reflection on improvement.

Lesson Work

- River Rondo – Performance Critique

Students fill in the side by side comparison chart for first and second attempts, then write a short reflection describing areas of improvement and next goals

Time Allocation

One class meeting for chart completion, playback of both attempts, and written reflection.

Two class meetings available for standard fifth grade instructional goals.

Implementation Guidance

Students should listen to both recordings, pausing between them to note differences in tone, rhythm, articulation, and expression. Emphasize that improvement and thoughtful reflection are more important than perfection.

Week 11

River Rondo – Final Performance

Supplemental reinforcement as needed

Purpose

Conclude the River Rondo performance arc by layering melody and ostinato, and assessing students' ability to navigate tempo changes and ensemble balance.

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Lesson Work

- River Rondo – Final Performance

Students perform the full melody while Flat plays their hand drum ostinato, responding to accelerando and ritardando markings and attending to texture and balance

Time Allocation

Two class meetings for rehearsal and final recording, including debrief regarding balance between melody and ostinato.

One class meeting preserved for core curriculum work and any needed review.

Implementation Guidance

Teachers should remind students of dynamic and articulation choices examined in earlier lessons and encourage them to apply all prior learning in this culminating performance.

Week 12

River Rondo – Compose Your Own D-Section Duet

Purpose

Support student creativity within clear musical constraints and reinforce understanding of the style of River Rondo.

Lesson Work

- River Rondo – Compose Your Own D-Section Duet

Students compose four measures in C major, in six eight meter, using dotted quarter and eighth note groupings and gentle expressive style, then add at least one dynamic and one articulation marking

Time Allocation

Two class meetings for composition, revision, and teacher conferencing.

One class meeting maintained for general curriculum content.

Implementation Guidance

Teachers should connect the new D section to the idea of contrast within rondo form. Each student's phrase should feel fresh but still belong in the world of River Rondo.

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Week 13

River Rondo – Critical Listening and Comparison

Purpose

Develop comparative listening skills by contrasting River Rondo with a piece that has a different meter, tempo, or style. Deepen students' ability to describe similarities and differences using musical vocabulary.

Lesson Work

- River Rondo – Critical Listening and Comparison

Students listen to River Rondo and a contrasting piece, complete a comparison chart, and write a short reflection using terms such as meter, articulation, dynamics, and mood

Time Allocation

One class meeting for chart completion and writing.

Two class meetings used for other fifth grade learning goals.

Implementation Guidance

Encourage students to refer back to their prior annotations and expressive vocabulary. Highlight that musical understanding includes both what they hear and what they can explain.

Week 14

Supplemental – Listening for Principles: Musical Moments

Purpose

Connect music listening habits to democratic ideas and founding purposes. Help students see how music and text highlight concepts such as liberty, unity, and responsibility.

Lesson Work

- Listening for Principles: Musical Moments

Students listen to two patriotic songs, select two specific musical moments, and describe how lyrics and musical features together express democratic ideas. They also reflect on how careful listening builds thoughtful participation in a free society

Time Allocation

One class meeting for guided listening, individual choice of moments, and written responses.

Two class meetings remain focused on standard curriculum.

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Implementation Guidance

Tie this lesson back to earlier creative work on ideals in the Three Motifs lesson, reinforcing that music and text together can express important social and civic concepts.

Week 15

City Street Groove – Annotating Syncopation in the Score

Purpose

Introduce syncopation as a rhythmic feature that shifts emphasis off the main beats. Teach visual identification and color coded annotation of syncopated patterns.

Lesson Work

- City Street Groove – Annotating Syncopation in the Score
Students highlight specific syncopated patterns using a consistent color key and label them with brief terms such as syncopation or off beat

Time Allocation

One class meeting for explicit instruction, modeling, and independent annotation. Two class meetings open for singing, instrumental work, and rhythm practice aligned to the core program.

Implementation Guidance

Careful teacher modeling of counting and clapping patterns should precede independent work. Students should count aloud while clapping syncopated measures to internalize the feel of shifted accents.

Week 16

City Street Groove – Recording a 4 Measure Syncopated Phrase

City Street Groove – ABAC Form Explorer

Purpose

Help students perform syncopated patterns accurately and recognize the overall phrase structure of City Street Groove.

Lesson Work

- City Street Groove – Recording a 4 Measure Syncopated Phrase
Students choose one four measure segment that contains syncopation, practice slowly with counting, and record a performance
- City Street Groove – ABAC Form Explorer

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Students label four phrase sections as A, B, A, and C and add short descriptive annotations for each phrase

Time Allocation

Two class meetings for selection, practice, and recording of the syncopated phrase and initial form labeling.

One class meeting to finalize annotations and engage in brief class discussion of repetition and contrast.

Implementation Guidance

Teachers may spread the two lessons across the week or blend them, starting with form labeling and then focusing on performance of a syncopated section within that structure.

Week 17

City Street Groove – Create Your Own 4 Measure Syncopated Phrase

Purpose

Encourage students to compose their own four measure rhythmic fill that uses syncopation and contrasts with teacher call patterns.

Lesson Work

- City Street Groove – Create Your Own 4 Measure Syncopated Phrase

Through call and response, students build a four measure rhythm, notating each response measure in Flat and ensuring that each measure includes at least one clear syncopation

Time Allocation

Two class meetings for listening to teacher calls, creating responses, notating patterns, and revising for clarity.

One class meeting for general curriculum.

Implementation Guidance

Remind students to maintain stylistic consistency while still creating contrast. Play back completed fills so students can hear the flow of their entire four measure phrase.

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Week 18

City Street Groove – Solfege Pitch Labeling

City Street Groove – Dynamic Detective

Purpose

Connect pitch reading and expressive control within City Street Groove. Reinforce tonal awareness and dynamic literacy.

Lesson Work

- City Street Groove – Solfege Pitch Labeling

Students label all notes in the melody with solfege syllables such as Do, Re, Mi, So, and La, then sing a phrase using solfege

- City Street Groove – Dynamic Detective

Students identify all dynamic markings, highlight them, label their meanings, complete a simple dynamic chart, and perform a chosen phrase with correct dynamic contrast

Time Allocation

Two class meetings, one focused primarily on solfege labeling and singing, the other on dynamic mapping and a short performance task.

One class meeting available for standard fifth grade musical development.

Implementation Guidance

This week completes the first phase of City Street Groove by combining pitch understanding and dynamic interpretation. Teachers should emphasize correct syllable placement and deliberate dynamic changes.

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PART III

QUARTER THREE, WEEKS 19–27

CITY STREET GROOVE COMPLETION AND FESTIVAL MARCH AND TRIO LAUNCH

Quarter Three completes City Street Groove with articulation, movement, timbre, and peer feedback work, then transitions into Festival March and Trio. Rhythm, style, and ensemble skills deepen significantly in this quarter.

Week 19

City Street Groove – Articulation Compare, Contrast and Perform
Supplemental – Turning Founding Phrases Into Melody

Purpose

Refine articulation control and connect it to expressive effect. Introduce melodic setting of important founding phrases.

Lesson Work

- City Street Groove – Articulation Compare, Contrast and Perform

Students perform a selected phrase twice, once completely plain and once with written articulations, then write a short comparison of the two versions

- Turning Founding Phrases Into Melody

Students choose a founding phrase such as establish justice or secure the blessings of liberty, compose a short melody in C major that reflects its meaning, and explain how their musical choices support the phrase

Time Allocation

One class meeting devoted to articulation comparison and recording.

One class meeting for melodic setting of founding phrases and reflective writing.

One class meeting for standard curriculum.

Implementation Guidance

These lessons work well together because both ask students to connect musical decisions to expressive meaning. Encourage precise articulation in performance and thoughtful justification in writing.

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Week 20

City Street Groove – Tempo and Groove Movement

Purpose

Help students embody the groove, accents, and character of different phrases through movement. Reinforce internal tempo and phrase shape.

Lesson Work

- City Street Groove – Tempo and Groove Movement

Students design short movement sequences for phrases B, A prime, and C that match their style and accents, then perform them in sequence with the music

Time Allocation

Two class meetings for learning the phrases, creating motions, rehearsing transitions, and recording a final movement sequence.

One class meeting available for general music goals.

Implementation Guidance

Teachers should introduce movement vocabulary such as sharp, smooth, accented, and flowing. This lesson supports kinesthetic learners and strengthens phrase level understanding.

Week 21

City Street Groove – Timbre and Instrumentation Written Comparison Supplemental – Work Songs and Opportunity

Purpose

Deepen timbre discrimination and connect music to ideas of work, effort, and opportunity.

Lesson Work

- City Street Groove – Timbre and Instrumentation Written Comparison

Students compare the timbre of a melodic version and a percussive version of a phrase, using descriptive vocabulary such as bright, airy, punchy, and resonant

- Work Songs and Opportunity: Melodic Motifs of Effort and Hope

Students listen to a work themed or patriotic song, choose a lyric that expresses effort or opportunity, compose a short motif that reflects that idea, and explain how it connects to values needed in a free enterprise society

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Time Allocation

Two class meetings for listening, timbre description, motif composition, and written explanation.

One class for core curriculum as needed.

Implementation Guidance

Encourage students to make clear links between the sound of each instrument and the emotional or energetic quality of the music. This week makes a strong bridge between musical detail and social themes.

Week 22

City Street Groove – Peer Feedback Accuracy Challenge

Purpose

Conclude the City Street Groove unit by emphasizing accurate performance, constructive peer critique, and revision.

Lesson Work

- City Street Groove – Peer Feedback Accuracy Challenge

Students record the full sixteen measure melody, complete a peer feedback checklist for a partner, revise their playing based on feedback, and record a second version

Time Allocation

Two class meetings to complete initial recording, peer checklist, practice, and final recording.

One class for general musical learning and short review of key concepts from the unit.

Implementation Guidance

Teach students specific language for feedback and model how to comment on pitch, rhythm, tone, and syncopation. This lesson reinforces independence and responsibility for improvement.

Week 23

Festival March and Trio – Movement Based Form Demonstration

Purpose

Introduce Festival March and Trio through movement that highlights the contrast between the march and trio sections. Establish physical understanding of form and character.

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Lesson Work

- Festival March and Trio – Movement Based Form Demonstration

Students create distinct movements for the march section and the trio section, then follow the form of the piece by switching movements at the appropriate times

Time Allocation

One class meeting focused on learning and practicing the contrasting movements.

Two class meetings reserved for regular fifth grade content and gentle introduction to the sound of Festival March and Trio without heavy analysis.

Implementation Guidance

Emphasize that students should be able to recognize when the music returns to the march material versus when it enters the trio. This prepares them for later score analysis.

Week 24

Festival March and Trio – Rhythmic Reading and Subdivision Workshop

Purpose

Teach the rhythmic language of the march, including two four meter subdivision, dotted rhythms, and simple syncopations.

Lesson Work

- Festival March and Trio – Rhythmic Reading and Subdivision Workshop

Students count and perform selected rhythms from the score, focusing on steady subdivision and accurate placement of dotted quarter and eighth note figures

Time Allocation

Two class meetings used for analysis, echo clapping, and recorded performance of rhythm patterns at a set tempo.

One class meeting for standard curriculum and integration of similar rhythmic ideas in other repertoire.

Implementation Guidance

Use clear counting systems such as one and two and, and provide time for students to practice slowly before approaching the notated performance tempo.

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Week 25

Festival March and Trio – Score Based Identification and Explanation

Purpose

Strengthen score literacy by having students locate dotted rhythms and syncopations, then explain how these rhythms contribute to the march feel.

Lesson Work

- Festival March and Trio – Score Based Identification and Explanation

Students highlight dotted rhythms and syncopated patterns in the A and B sections, then write brief comments about why these rhythms create forward motion and energy

Time Allocation

One to two class meetings for annotation, discussion, and concise written explanation. Remaining class time for traditional fifth grade work and preliminary rehearsal of selected phrases.

Implementation Guidance

Encourage students to refer back to the Rhythmic Reading and Subdivision workshop when explaining their findings. Written explanations should use correct rhythmic terminology.

Week 26

Festival March and Trio – Dynamic Mapping and Contrast Study

Supplemental – Build a Class Preamble Song

Purpose

Help students see how dynamics shape the contrast between march and trio and connect this expressive contrast to shared ideals through a class created preamble song.

Lesson Work

- Festival March and Trio – Score Annotation: Dynamic Mapping and Contrast Study
Students identify all dynamic markings, trace crescendo and diminuendo spans, and describe how dynamics contribute to the boldness of the march and the gentleness of the trio

- Build a Class Preamble Song

As a class, students create preamble inspired lyrics, then individually or in small groups set selected lines to music in C or G major and explain how their melodies express ideals such as liberty, unity, or responsibility

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Time Allocation

Two class meetings, one for dynamic mapping and expressive analysis, one for collaborative lyric work and melodic setting.

One class meeting available for rehearsal or core curriculum.

Implementation Guidance

This week powerfully connects expressive musical choices to civic meaning. Make explicit connections between the dynamics in the march and the ceremonial quality of the preamble song.

Week 27

Festival March and Trio – Performance Lab: Articulation in Action

Purpose

Refine students' ability to perform contrasting articulations in march and trio excerpts with clarity and consistency.

Lesson Work

- Festival March and Trio – Performance Lab: Articulation in Action

Students practice measures from the march with strong accents and short articulations, and measures from the trio with smooth legato, then record both styles and reflect on the contrast

Time Allocation

Two class meetings for focused practice, recording, and short reflection.

One class for standard fifth grade instruction.

Implementation Guidance

Listen back to recordings with students and ask them to identify whether the articulation choices matched the intended style. This lays groundwork for later ensemble work.

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PART IV

QUARTER FOUR, WEEKS 28–36

FESTIVAL MARCH AND TRIO DEEPENING, CREATIVE SYNTHESIS, AND YEAR END CULMINATION

Quarter Four completes Festival March and Trio with ensemble collaboration, composition, conducting, and role exploration. The final weeks consolidate learning from all three major units and from supplemental lessons, guiding students toward independent musicianship and reflective understanding.

Week 28

Festival March and Trio – Small Ensemble Workshop: Live Two Part Collaboration

Purpose

Develop ensemble skills, part independence, and balance as students play melody and countermelody together in small groups.

Lesson Work

- Festival March and Trio – Small Ensemble Workshop: Live Two Part Collaboration
Students rehearse in chamber groups, rotating roles such as leader, melody player, countermelody player, and balance coach, then perform a short excerpt together

Time Allocation

Two class meetings for group rehearsal, feedback, and performance recording.
One class meeting supports ongoing fifth grade musical goals.

Implementation Guidance

Teach students how to listen for ensemble balance, noting whether the melody remains clearly audible above the countermelody.

Week 29

Festival March and Trio – Ensemble Role Simulation

Purpose

Help students internalize the functions of melody, countermelody, and drums by performing and moving in character for each line.

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Lesson Work

- Festival March and Trio – Ensemble Role Simulation

Students are divided into groups representing melody, countermelody, and drums, each creating movements that express their role, then layering their parts in performance and reflecting on how each role supports the whole

Time Allocation

Two class meetings to create movements, practice layered performances, and write short reflections about ensemble roles.

One class meeting for standard curriculum.

Implementation Guidance

Emphasize that understanding the role of each line enables students to make more informed dynamic and articulation choices during ensemble work.

Week 30

Festival March and Trio – Compose a March Ostinato

Purpose

Support rhythmic creativity and reinforce understanding of march style through composition of a repeating two four meter ostinato.

Lesson Work

- Festival March and Trio – Compose a March Ostinato

Students write a four measure rhythmic ostinato using quarters, eighth pairs, and dotted rhythms, then perform it under a march excerpt to check alignment and style

Time Allocation

Two class meetings for composition, peer checking, and performance with the melody.

One class meeting for independent practice and general music content.

Implementation Guidance

Students should be guided to create patterns that support, rather than compete with, the melody. Encourage them to revise if the ostinato feels cluttered or obscures the main line.

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Week 31

Festival March and Trio – Conductor Workshop: Students Lead the Ensemble

Purpose

Develop leadership, internal pulse, and interpretive awareness through student conducting of short excerpts.

Lesson Work

- Festival March and Trio – Conductor Workshop: Students Lead the Ensemble
Students learn a two four conducting pattern, practice keeping a steady tempo, and take turns conducting small groups performing march or trio excerpts, followed by short reflections on tempo leadership

Time Allocation

Two class meetings for conducting instruction, practice, and ensemble work.
One class meeting for standard fifth grade musical instruction.

Implementation Guidance

Make explicit connections between conducting, internal subdivision, and ensemble coordination. Students should experience how clear gestures support confident performance.

Week 32

Festival March and Trio – Creative Response: Compose a Ceremonial Introduction Supplemental – Songs of Texas and the Nation

Purpose

Encourage students to create a short ceremonial introduction that stylistically leads into the march and connect patriotic songs to founding ideas and free enterprise themes.

Lesson Work

- Festival March and Trio – Creative Response: Compose a Ceremonial Introduction
Students compose a short introduction that uses strong rhythms, bold intervals, and clear dynamics, then perform it directly before the opening of Festival March and Trio
- Songs of Texas and the Nation
Students compare lyrics and ideals in a United States patriotic song and a Texas song, match lines to founding phrases, and explain how the songs express pride, purpose, and responsibility

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Time Allocation

Two class meetings, one for composition and performance of ceremonial introductions, one for listening, lyric analysis, and written explanation.

One class meeting preserved for general music instruction.

Implementation Guidance

This week ties together ceremonial style, patriotic expression, and understanding of founding principles. Students should be encouraged to see their own creative work as part of a larger tradition of ceremonial and patriotic music.

Week 33

Integrated Review of River Rondo, City Street Groove, and Festival March and Trio

Purpose

Consolidate understanding of form, rhythm, expressive vocabulary, and texture across all three major literature units.

Lesson Work

- Guided listening that revisits representative excerpts from each piece
- Short review tasks, such as labeling form, identifying meters, or mapping dynamics
- Brief performance or speaking tasks where students explain key differences among the three works

Time Allocation

Two class meetings for integrated review activities.

One class meeting for any needed reinforcement of skills in singing, playing, or reading.

Implementation Guidance

Highlight threads that run across the year, such as repeated attention to form, dynamic shaping, and the role of ostinati and syncopation. This strengthens long term retention.

Week 34

Student Choice Mini Projects and Creative Extensions

Purpose

Offer students opportunities to deepen an area of personal interest connected to the year's learning, such as composition, movement, analysis, or performance.

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Lesson Work

- Small group or individual mini projects, such as creating a short rondo, writing a syncopated groove, designing a movement piece for march and trio excerpts, or expanding a previous composition
- Brief check ins and progress sharing

Time Allocation

Two class meetings primarily focused on project work.
One class meeting available for guided practice and support.

Implementation Guidance

Ensure every project clearly connects to at least one major concept from the year, such as form, rhythm, expression, timbre, or civic meaning in music.

Week 35

Sharing, Informal Performances, and Peer Feedback

Purpose

Celebrate student learning through performances, presentations, and peer feedback on mini projects or final compositions.

Lesson Work

- Student performances or presentations of projects
- Audience responsibilities such as listening, giving positive and specific feedback, and noting connections to earlier work
- Teacher facilitated discussion of what students are proud of and what they found challenging

Time Allocation

All three class meetings can be used for sharing and feedback, especially in larger or more active classes.

Implementation Guidance

Frame this week as both celebration and learning. Feedback should reference vocabulary and concepts from the entire year.

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Week 36

Final Reflection and Course Closure

Purpose

Help students reflect on their growth as musicians, thinkers, and collaborators. Provide closure to the course and reinforce the value of their work.

Lesson Work

- Individual written reflections on key learning, favorite units, and personal growth
- Short listening or viewing of selected highlights from recordings made during the year
- Closing circle or discussion that revisits the central idea that music can express structure, emotion, ideals, and personal voice

Time Allocation

All class meetings in the final week used for reflection, review of highlights, and closure activities.

Implementation Guidance

Encourage students to connect their learning in music to skills such as focus, persistence, creativity, and independent thinking that support success in other areas of school and in life.

This four part quarterly structure presents a complete, detailed, and coherent year of instruction that integrates Etude units, Supplemental civic and expressive lessons, and ongoing core fifth grade music learning in a clear and sequential way.

Summary of Pacing Adaptability

Across all scheduling systems, the following structural rules ensure effective implementation:

1. Preserve the internal sequence of Etude lessons within each unit.
2. Maintain consistent placement of Supplemental lessons to enrich student thinking and reinforce civic, expressive, or analytical ideas.
3. Protect at least one class meeting per unit for reflection or consolidation.
4. Reinforce student retention through quick, structured class openings.
5. Use the flexible blocks in Weeks 13–36 to accommodate local calendars, performances, and testing windows.

This adaptable pacing framework allows the curriculum to maintain its depth, sequence, rigor, and expressive focus regardless of the instructional schedule in place.

Suggested Pacing for Effective Implementation Across Instructional Schedules and Calendars

This pacing guidance supports schools with varying calendar structures, instructional minutes, or rotation cycles. Each model preserves the core integrity of the Etude and Supplemental units while maintaining space for the essential components of a traditional 5th-grade general music curriculum. The goal is to ensure that every learner experiences the full sequence with an appropriate balance of skill development, creative application, and musical literacy.

The guidance below outlines recommended adjustments for multiple scheduling systems, including rotation models, reduced instructional minutes, alternating day structures, and additional calendar variations. Each model offers practical strategies for protecting lesson integrity, reinforcing learning, and ensuring that each Etude cycle remains cohesive and instructionally sound.

Flat For Education - 5th Grade TEKS-Integrated Scope and Sequence

1. Rotational Scheduling (Four-Day, Five-Day, or Six-Day Rotations)

Many schools operate on a rotating calendar where students attend music once every cycle rather than at the same time each week. This model typically reduces the total number of meetings within a given month but distributes them more evenly across the year.

Guiding Principles

- Treat each rotation as the equivalent of one instructional week in the original pacing model.
- Maintain Etude lesson groupings so students remain in the same conceptual frame for consecutive rotations.
- Use Supplemental lessons to anchor rotation cycles that fall before breaks or special events.
- Reserve the first rotation after a long break for reinforcement, quick skill checks, and re-orientation.

Recommended Adjustments

- River Rondo Etude Block: Approximately eight to ten rotation cycles.
- City Street Groove Etude Block: Approximately eight to eleven rotation cycles.
- Festival March and Trio Block: Approximately six to seven rotation cycles.
- Supplemental Lessons: Insert one Supplemental lesson every three to four rotations to sustain conceptual variety.

Implementation Notes

Because rotational schedules create long gaps between class meetings, each Etude lesson should begin with a brief five-minute “retrace” of the previous class. This allows students to remember the state of their work in digital platforms, reconnect with listening concepts, and reestablish the expressive focus of the unit. Recordings, screenshots, and brief review prompts support retention between rotations.

2. Varying Total Number of Instructional Days Across District Calendars

Some school calendars offer fewer classes due to reduced instructional weeks, professional development days, assessment blocks, shortened semesters, or local holidays. When total instructional time decreases, the sequencing must remain intact while lessons are combined or condensed.

Flat For Education - 5th Grade TEKS-Integrated Scope and Sequence

Guiding Principles

- Preserve the order of Etudes within each unit.
- Combine adjacent Etude lessons that share musical objectives.
- Maintain Supplemental lessons, but position them in weeks with fewer instructional minutes.
- Protect all creative and reflective tasks, even when trimming direct instruction.

Condensing Strategies

- Combine Rondo Form Labeling and Tempo Changes into a single extended class when needed.
 - Merge Dynamic Storytelling with Articulation Detective to create a unified expressive analysis lesson.
 - Pair Syncopation Annotation with ABAC Form work in the City Street Groove unit.
 - Deliver Dynamic Mapping and Score-Based Identification together within Festival March and Trio.

Reduced-Day Pacing Model

- With a 20–25 percent reduction in instructional days, each full Etude block can still be completed by splitting longer lessons into targeted mini-tasks that span consecutive meetings.
 - Supplemental lessons become anchor points placed once per unit rather than evenly across the semester.
 - Reflection, critique, and notation tasks may shift to short at-home or bell-ringer activities.

Implementation Notes

When time is limited, it is better to shorten application tasks than to eliminate the structural sequence of the Etudes. Essential learning resides in the cumulative development of form, meter, expressive vocabulary, and compositional independence.

3. A/B Scheduling (Alternating Day Classes Across the Semester or Year)

In an alternating schedule, students attend music on “A” days and “B” days, resulting in fewer total meetings per week but more consistent spacing across the year.

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Guiding Principles

- Treat each A-day or B-day cycle as a single instructional week.
- Allow two consecutive A-days or B-days to complete multi-step Etude lessons.
- Designate the first meeting following a gap as reinforcement and recalibration time.
- Use the final 10 minutes each class for digital snapshots of in-progress work so students can re-enter the tasks smoothly in the next cycle.

Recommended Adjustments

- River Rondo Block: Twelve to fourteen A- or B-day meetings.
- City Street Groove Block: Fourteen to sixteen A- or B-day meetings.
- Festival March and Trio Block: Ten to twelve A- or B-day meetings.
- Supplemental lessons remain evenly spaced, inserted every four to five A- or B-day cycles.

Implementation Notes

A/B schedules often produce the most substantial temporal gaps between connected lessons. To ensure continuity of learning, anchor moments such as annotated screenshots, short reflection notes, and end-of-class audio captures help students easily recover the memory of musical ideas and technical steps.

4. High-Frequency Schedules (Three to Five Meetings Per Week)

Schools with more frequent music classes can expand the depth of each Etude unit without altering pacing order.

Recommended Adjustments

- Add one reinforcement session per unit to strengthen score fluency.
- Reserve one meeting every two weeks for improvisation or small-group creative extensions.
- Insert Supplemental lessons on predictable intervals, such as every third instructional week.
- Build short performance or critique labs into the final week of each unit.

Instructional Advantages

High-frequency models allow deeper rehearsal, more robust ensemble development, and extended application tasks without compromising the core structure of the curriculum.

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5. Low-Frequency Schedules (One or Two Meetings Per Week)

When students meet for music only once or twice weekly, transitions between lessons must be explicit and reinforced.

Guiding Principles

- Maintain the order of lessons but increase the duration of each Etude block.
- Use brief audio recaps at the beginning of each session to create continuity.
- Reduce the total number of performance-based recordings to prioritize comprehension and annotation tasks.
- Place Supplemental lessons strategically before long breaks or after testing weeks.

Suggested Pacing

- River Rondo: Eight to ten weeks
- City Street Groove: Ten to twelve weeks
- Festival March and Trio: Seven to nine weeks
- Supplemental Lessons: Three to four embedded across the year

This ensures a complete journey through the curriculum without sacrificing core musical skills.

6. Calendars with Extended Breaks or Irregular Interruptions

Some school years contain notable interruptions such as testing blocks, district-wide events, or multi-week holiday breaks. These can significantly impact pacing if not planned for proactively.

Strategies for Stability

- Place review-based Supplemental lessons immediately following any break.
- Avoid starting a new Etude unit within one week of a planned interruption.
- Insert creative reflection sessions, critique charts, or improvisation days in weeks that precede large disruptions.
- Conclude each Etude cycle at a natural stopping point before a break to protect instructional momentum.

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Implementation Notes

This curriculum's modular design allows Etude units to pause cleanly between lessons. End-of-unit performance, annotation consolidation, or listening review days create effective closure before holidays or testing.

7. Concert-Heavy or Performance-Centered Calendars

Schools with multiple performances must preserve rehearsal windows without compromising the conceptual flow of the curriculum.

Recommended Adjustments

- Rotate Etude lessons so performance-based tasks align with concert proximity.
- Shift reflective Supplemental lessons into rehearsal-heavy weeks to maintain curricular balance.
- Use final performance days of each Etude unit as informal pre-concert skills checks.

Instructional Enhancement

The expressive, analytical, and performance-based Etudes naturally reinforce ensemble readiness, rhythmic independence, and musical detail essential for public performance.

Summary of the Rationale

The unit order moves logically from foundational listening and expressive awareness to rhythmic complexity and stylistic variety, then toward ensemble independence and creative synthesis. Each unit carries forward essential musical ideas and extends them in meaningful, developmentally appropriate ways.

This structure ensures that every student advances through the year with a strengthened ability to:

- Read music
- Understand musical structure
- Move expressively
- Perform with precision and style
- Create original musical ideas
- Reflect on their own artistic decisions

The curriculum is therefore cohesive, sequential, musically rich, and deeply connected to the expressive purpose of music education at the fifth-grade level.

Rationale for Unit Order and Conceptual Connectivity Across the Course

The sequence of units in this curriculum is intentionally designed to guide students through a progression of listening skills, expressive awareness, score fluency, technical independence, and creative agency. Each unit builds upon the conceptual foundations laid before it, allowing students to experience music as a coherent, interconnected discipline rather than as isolated skills or fragmented experiences. The order of instruction supports increasing musical complexity, deepening independence in digital and creative work, and broadening understanding of how music expresses ideas, structures, and cultural purposes.

1. Rationale for Beginning With the River Rondo Unit

The River Rondo unit establishes the core skill set required for all subsequent musical study in the year. Its emphasis on form, meter, dynamic contrast, articulation, and expressive shaping makes it a comprehensive starting point for conceptual understanding.

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Why River Rondo Comes First

- The rondo form provides a clear and approachable structure, enabling students to experience repetition, contrast, and musical organization in a tangible way.
 - The 6/8 meter introduces compound flow early in the year, building sensitivity to both macro- and micro-beat groupings.
 - Score-annotation tasks help students learn the digital tools they will use throughout the entire curriculum.
 - The unit gradually increases complexity: students begin with identifying sections and tempo markings and ultimately progress to composition and expressive analysis.
 - The river metaphor ties together listening, movement, expressive vocabulary, and narrative musical thinking, forming a strong conceptual base.

Conceptual Foundation Established

- Understanding of formal design and repeated ideas
- Interpretation of expressive markings
- Rhythmic and metric fluency in compound meter
- Beginning compositional decision-making
- Analytical habits for reading and annotating a score

These foundational skills prepare students for the more rhythmically complex and stylistically varied music in the next unit.

2. Rationale for Placing City Street Groove in the Middle of the Year

City Street Groove introduces students to syncopation, urban rhythmic styles, and contrasting articulations, expanding their rhythmic literacy and expressive vocabulary. This unit increases technical difficulty while remaining accessible through clear phrase structure and engaging stylistic elements.

Why City Street Groove Comes After River Rondo

- Students who have mastered labeling form, dynamics, and articulation in River Rondo are now ready to handle syncopation and ABAC form analysis.
 - This unit strengthens independence by requiring students to make their own performance decisions and record excerpts.
 - The shift from compound to simple meter reinforces transferable rhythmic thinking and helps students compare metric types.
 - The diverse expressive tasks—contrast performances, timbre comparison, movement analysis, and peer feedback—build flexibility and deeper understanding of how musical

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choices shape meaning.

- The unit includes more student-created material (motifs, rhythmic phrases, contrasts), aligning with mid-year developmental readiness for creative refinement.

Conceptual Bridge From River Rondo to City Street Groove

River Rondo develops structural awareness and expressive vocabulary. City Street Groove builds on that by:

- Introducing rhythmic complexity through syncopation
- Reinforcing form recognition through a new structural pattern
- Strengthening annotation fluency with articulation, dynamics, and phrase structure
- Adding peer critique, self-evaluation, and recorded performance as regular practices

At this point in the year, students become more independent learners, able to connect prior knowledge to new technical challenges.

3. Rationale for Concluding With Festival March and Trio

Festival March and Trio synthesizes the year's learning through a multi-layered combination of form, articulation, dynamics, ensemble balance, notation literacy, and performance leadership. It also provides an authentic context for exploring ceremonial style, march articulations, and two-part ensemble texture.

Why Festival March and Trio Comes Last

- Students enter the unit with strong rhythmic foundations and expressive vocabulary, allowing them to focus on ensemble precision and stylistic detail.
 - The contrast between march and trio provides an ideal environment for advanced dynamic analysis, articulation control, and interpretive decision-making.
 - The emphasis on ensemble roles, conducting, and countermelody awareness develops independence and collaborative musicianship appropriate for end-of-year maturity.
 - The unit includes composition tasks such as ostinato writing and ceremonial introductions, drawing together everything students have learned about rhythm, structure, and expressive purpose.
 - Final recordings and ensemble demonstrations serve as culminating assessments that reflect growth across the entire year.

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Conceptual Culmination

Festival March and Trio allows students to demonstrate mastery of:

- Form recognition through multi-section structures
- Accurate rhythmic execution in simple meter with dotted patterns
- Articulation contrast between march and trio styles
- Ensemble balance and part independence
- Conducting skills that reinforce internal pulse and leadership
- Creative decision-making rooted in stylistic understanding

This unit transforms isolated technical skills into holistic musicianship.

4. How Concepts Connect Across the Entire Course

The curriculum is designed so that each new unit strengthens and expands concepts introduced earlier. The conceptual through-lines include:

A. Form and Musical Architecture

- River Rondo introduces rondo form.
 - City Street Groove reinforces form with ABAC.
 - Festival March and Trio deepens form understanding with march-trio relationships.
- Across the year, students learn that form is not a label but a tool for understanding musical logic and storytelling.

B. Rhythm and Meter

- Students begin with compound meter movement and steady long–quick patterns.
 - City Street Groove introduces syncopation and contrast between simple and compound meter.
 - Festival March and Trio focuses on subdivision, dotted rhythms, and march precision.
- This progression ensures students interpret rhythmic structures accurately and musically.

C. Expressive Vocabulary

- Dynamics, articulation, and tempo vocabulary begin early with River Rondo.
- Students apply these tools in City Street Groove by comparing versions and performing contrasting articulations.
- The Festival March and Trio unit requires students to use expressive markings to

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achieve stylistic authenticity.

Expression becomes a central lens through which students interpret and create music.

D. Timbral and Textural Awareness

- Timbre in River Rondo begins with percussion ostinati.
- City Street Groove expands timbre through instrument comparisons and multi-layered textures.
- Festival March and Trio emphasizes ensemble roles (melody, countermelody, percussion).

Students develop a nuanced understanding of how sound quality and layering influence musical effect.

E. Creative Application

- Students compose a D-section in River Rondo.
- Students create rhythmic and melodic ideas in City Street Groove.
- Students compose ostinati, ceremonial introductions, and ensemble patterns in Festival March and Trio.

Creativity evolves from supported tasks to independent, stylistically informed musical decisions.

F. Digital Musicianship and Score Literacy

- Annotation and labeling begin in River Rondo.
- Syncopation mapping, dynamic hunts, and solfege labeling deepen the skill set in City Street Groove.
- Multi-staff work, conducting reflections, and ensemble annotations appear in Festival March and Trio.

Students leave the year fluent in using digital tools as analytical and creative extensions of musical thinking.

G. Reflective Musicianship and Independence

- Self-checks start in River Rondo.
- Peer feedback and comparison charts appear in City Street Groove.
- Conducting reflections and ensemble logs finalize independence in Festival March and Trio.

Reflection becomes an essential part of musical growth.

Summary of Internalization Protocols

Effective internalization ensures that instruction is purposeful, connected, and rooted in deep understanding of musical structures and expressive intent. Through unit and lesson internalization, teachers are empowered to:

- Teach with clarity and confidence
- Make intentional connections across lessons
- Anticipate student needs with precision
- Protect the integrity of musical concepts
- Guide students toward independent musicianship and creative expression

This internalization framework elevates instructional quality and ensures that students experience a coherent, meaningful, and musically rich journey throughout the entire course.

Protocols and Guidance for Unit and Lesson Internalization

Unit and lesson internalization ensures that instruction is intentional, coherent, and aligned with the musical, expressive, and cognitive goals of the curriculum. These protocols support educators in deeply understanding the purpose, flow, and instructional moves embedded in each unit. When teachers internalize the sequence and the rationale behind each lesson, implementation becomes smoother, transitions become more meaningful, and students experience music learning as a logically connected journey rather than a set of isolated activities.

The following guidance outlines a consistent process for preparing each unit, internalizing lesson content, anticipating student responses, and adjusting instruction with clarity and confidence.

1. Unit Internalization Protocol

Unit internalization occurs before beginning a new Etude or Supplemental unit. Its purpose is to build a complete understanding of the unit's conceptual arc, performance demands, vocabulary development, and creative outcomes.

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Steps for Unit Internalization

A. Identify the Unit's Anchor Concepts

Before teaching the first lesson, teachers identify the musical ideas that unite the entire unit, including:

- Form and structural elements
- Rhythm and meter patterns
- Expressive vocabulary (dynamics, tempo, articulation)
- Textural or timbral elements
- Creative and performance expectations

Teachers should be able to describe, in their own words, how these anchor concepts progress from simple to complex across the lessons.

Guidance

Anchor concepts should be restated in accessible language that can be communicated to students. Teachers may create a one-sentence “unit purpose statement” that is revisited at the start of each lesson.

B. Review the Learning Trajectory Across Lessons

Teachers map how each lesson builds toward the final performance or creative task. This includes:

- Understanding which skills are introduced, reinforced, or mastered
- Identifying lessons that require pre-teaching or re-teaching of foundational skills
- Predicting where students may need more scaffolding or practice

Guidance

The teacher should read through the entire sequence of lessons, noting inclusion of movement, score study, annotation, listening, composition, or ensemble performance and identifying how these modalities support cumulative learning.

C. Examine Rubrics and Student Outcomes

Rubrics reveal the cognitive and performance expectations of each unit.

Teachers analyze:

- Which skills are graded most heavily
- Which musical elements appear across multiple rubrics
- How students demonstrate mastery in writing, listening, performance, or composition

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Guidance

Highlight rubric language that appears in multiple lessons (e.g., accuracy, expressiveness, independence) so students receive consistent expectations.

D. Anticipate Classroom Structures and Materials

Teachers identify logistical needs such as:

- Movement space
- Digital device availability
- Projector use for annotation modeling
- Instrumentation for ensemble or composition tasks

Guidance

Create a short checklist for materials required for each lesson to avoid unexpected interruptions in instructional flow.

E. Identify Moments for Differentiation

Unit internalization includes planning responsive strategies for a range of learners:

- Visual supports for students who benefit from color-coding in digital scores
- Movement scaffolds for students needing embodied learning
- Rhythmic breakdown steps for those needing additional clarity
- Extended creative challenges for advanced learners

Guidance

Each unit should have at least two “extension moments” and two “support structures” prepared in advance.

2. Lesson Internalization Protocol

Lesson internalization ensures that each class session is purposeful and aligned with the unit goals. This process should be completed before teaching each individual lesson.

Steps for Lesson Internalization

A. Identify the Lesson’s Core Purpose

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Teachers articulate the primary musical objective in clear language.

For example:

- “Students will identify and label all articulation markings with accuracy.”
- “Students will perform a short phrase with expressive contrast based on dynamics.”

Guidance

Every instructional choice in the lesson should reinforce this purpose. Teachers should restate the purpose to students verbally at the beginning of class.

B. Understand the Learning Tasks Step-by-Step

Teachers should be able to mentally rehearse the entire lesson from the student perspective, including:

- What the teacher models
- What students do first, second, and third
- When students work independently
- When the teacher checks for understanding
- How the task transitions into closure or reflection

Guidance

During internalization, teachers label tasks as “model,” “guided practice,” “independent work,” or “reflection” to ensure instructional balance.

C. Analyze the Anticipated Student Experience

Teachers consider:

- Where students are likely to struggle
- Which parts of the lesson require slower pacing or clearer examples
- How students will show partial understanding before reaching mastery
- Which misconceptions may appear

Guidance

Teachers should prepare short, targeted prompts or guiding questions to address expected challenges.

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D. Pre-Plan Vocabulary and Musical Language

Each lesson contains specific expressive, formal, or technical vocabulary.

Teachers pre-plan:

- Exact definitions
- Student-friendly examples
- Short listening snippets or gestures that demonstrate the vocabulary in action

Guidance

Vocabulary is most effective when attached to sound, movement, and visual notation, not delivered abstractly.

E. Identify the “Non-Negotiable Outcome”

Every lesson has one essential outcome that cannot be compromised even if time is short.

Examples:

- Correct placement of labels in Rondo Form
- Accurate identification of syncopation
- Clear execution of march-style articulation

Guidance

If time compresses, optional extensions can be removed, but the non-negotiable outcome must be completed by all students.

F. Plan Closure That Reinforces the Lesson’s Purpose

Effective closure ensures that students synthesize what they learned and understand how it connects to the broader unit.

Closures may include:

- Short exit reflection
- Quick vocalization or performance demonstration
- Annotation review
- Peer share of one strong example

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Guidance

Closure should restate the purpose and preview how the next lesson extends the concept.

3. Protocol for Connecting Lessons Across the Unit

To strengthen retention and build coherence, teachers incorporate bridging strategies that connect each new lesson to prior learning.

Daily Connection Protocol

- Begin each class with a one-minute reminder of the unit's anchor concept.
 - Display a previously completed student example to highlight continuity.
 - Use consistent musical vocabulary across lessons in oral and written communication.
 - Invite students to summarize the connection between today's objective and the last lesson's work.
-

4. Protocol for Teacher Reflection After Each Lesson

Self-reflection deepens internalization over time and improves instruction across the unit.

Reflection Questions

- Did students achieve the non-negotiable outcome?
- Which instructional step created the most clarity and why?
- Where did students show hesitation or misunderstanding?
- What should be retaught or reinforced in the next lesson?
- How will today's learning shape the next lesson's pace or scaffolds?

Guidance

Teachers should document short reflections immediately after class while the impressions are fresh.

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5. Supporting Tools for Successful Internalization

To ensure consistent implementation across all educators, the following tools may be used:

- A unit overview chart showing anchor concepts, performance goals, and sequence
- A lesson internalization template for pre-planning
- Rubric reference sheets
- Vocabulary cards or slides
- Sample annotated student scores
- Quick reference checklists for materials and transitions
- Short audio libraries of expressive examples

These tools help teachers streamline planning and allow for more intentional instruction.

RESOURCES AND GUIDANCE FOR INSTRUCTIONAL LEADERS

SUPPORTING TEACHERS WITH IMPLEMENTATION OF THE MATERIALS AS DESIGNED

This section equips instructional leaders with the structures, tools, and practices necessary to ensure strong, consistent, and thoughtful implementation across the school year. It focuses on three pillars: foundational teacher readiness, ongoing implementation support, and system-level coherence and monitoring for quality. Each pillar contains essential guidance as well as concrete actions leaders can take to help teachers sustain high-quality instruction aligned with the design of the curriculum.

I. FOUNDATIONAL TEACHER READINESS

Building a foundation for confident, accurate, and purposeful use of the materials

Teachers enter the year with varying levels of comfort in digital platforms, score-based instruction, expressive analysis, and movement integration. Instructional leaders support success by ensuring that every teacher begins the school year with the core knowledge, tools, and structures to teach the units with fidelity and flexibility.

A. Establish Core Readiness in Flat for Education

Teachers should be fully confident in navigating, modeling, and troubleshooting within Flat.

Leader Actions

- Provide a beginning-of-year training on Flat that includes: score navigation, annotation tools, playback, recording tools, and assignment creation/submission
- Supply teachers with quick-reference guides for common student errors and how to correct them
- Ensure teachers have access to all digital scores, Etude lessons, and Supplemental assignments prior to Week 1
- Model how to display student-facing examples using a projector or interactive display

B. Confirm Understanding of Each Unit's Purpose and Progression

Teachers should be able to articulate the purpose of each unit, its internal logic, and the relationship between Etude and Supplemental lessons.

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Leader Actions

- Facilitate a unit internalization session before each quarter begins
- Provide teachers with annotated master copies of every lesson showing:
 - Essential knowledge
 - Common misconceptions
 - Expected student outcomes
 - Lead brief norm-setting conversations on pacing, sequence order, and where teachers may exercise flexibility

C. Prepare Teachers for Movement, Ensemble, and Recording Routines

Because movement and recorded performance are essential components, teachers must know how to establish safe and productive structures.

Leader Actions

- Demonstrate—and allow teachers to rehearse—movement cues, transitions, and formation management
- Clarify expectations related to student safety, hallway adjacency, and instrument movement
- Supply guidelines for audio recording quality, file naming, and storage
- Create a shared directory where teachers can upload exemplar recordings throughout the year

II. ONGOING IMPLEMENTATION SUPPORT

Structures that sustain teacher success across weeks, units, and instructional cycles

High-quality implementation is not achieved solely through beginning-of-year preparation. Instructional leaders must create a rhythm of consistent support that strengthens teacher confidence, addresses challenges early, and celebrates growth.

A. Provide Weekly or Biweekly Planning Touchpoints

These meetings ensure teachers remain anchored to the intended pacing, have opportunities to troubleshoot, and reflect on student learning indicators.

Leader Actions

- Host short planning check-ins aligned to the scope and sequence

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- Encourage teachers to bring samples of annotated student scores, recordings, or student writing
- Ask guiding questions such as:
 - “Which parts of the lesson were most successful?”
 - “Where did students struggle, and why?”
 - “Which concepts would benefit from reinforcement before moving ahead?”

B. Use Targeted Classroom Walkthroughs to Support Fidelity and Growth

Walkthroughs should focus on instructional moves and student engagement rather than compliance.

Leader Actions

- Look for evidence of:
 - Accurate modeling of annotation procedures
 - Clear conducting or movement demonstrations
 - Student use of musical vocabulary in speech and writing
 - Safe and orderly movement or ensemble work
 - Offer actionable and specific feedback immediately after observations
 - Share positive examples among teachers to normalize effective practices

C. Maintain a Consistent Feedback and Coaching Cycle

Teachers need regular cycles of observation, coaching, practice, and follow-up.

Leader Actions

- Establish quarterly coaching goals aligned to upcoming units
- Schedule co-planning sessions where leaders and teachers walk through a full lesson in detail
- Conduct co-teaching sessions for new or developing teachers to model strategies such as:

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- Layering movement with meter
- Guiding close listening
- Facilitating peer feedback
- Helping students revise recordings or compositions

D. Provide Access to Centralized Resource Libraries

A robust bank of shared materials increases teacher efficiency and ensures consistency.

Leader Actions

- Create district or school-level shared drives containing:
 - Completed exemplar student work
 - Rubric-aligned scoring samples
 - Video demonstrations of complex lessons
 - Recordings illustrating movement sequences, ostinato layering, or articulation contrasts
 - Update the library each quarter to include newly gathered examples

III. SYSTEM-LEVEL COHERENCE AND QUALITY MONITORING

Actions that ensure the instructional design is implemented consistently across classrooms

Strong implementation requires clear expectations, transparent communication, and structures that help teachers understand whether instruction is meeting the intended goals.

A. Align Professional Development Cycles with Quarterly Units

Training should occur before teachers begin new units so they have time to internalize and plan.

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Leader Actions

- Schedule PD sessions two to three weeks prior to the start of each quarter's content
- Include hands-on practice in:
 - Score labeling
 - Rhythmic analysis
 - Movement modeling
 - Ensemble leadership
 - Reviewing sample student misconceptions
 - Provide unit-specific look-fors so teachers know what success should look and sound like in classrooms

B. Ensure Consistency in Pacing with Strategic Flexibility

Teachers should follow the sequence as designed while adjusting for class needs.

Leader Actions

- Monitor pacing checkpoints at Weeks 4, 9, 13, 18, 22, 27, 31, and 36
- Allow teachers to shift within a two- to four-day window if needed
- Clarify which lessons are non-negotiable (Etude sequencing within each unit) and which allow insertion of Supplemental lessons or core music instruction

C. Review Student Work Artifacts Regularly

Leader review of artifacts provides insight into conceptual understanding, skill development, and fidelity.

Leader Actions

- Collect random samples of student annotated scores every four to six weeks
- Review recordings for tone quality, rhythmic accuracy, and application of expressive markings
- Analyze student written work for:
 - Appropriate use of musical vocabulary
 - Clear reasoning

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- Ability to connect musical features to meaning or civic themes
 - Share findings with teachers and collaboratively plan next steps

D. Facilitate Teacher Collaboration Across Classrooms or Grade Levels

This strengthens alignment and encourages shared ownership of quality.

Leader Actions

- Host quarterly cross-classroom listening sessions where teachers hear student recordings from multiple rooms
- Encourage teams to create shared rubrics, anchor charts, and small-group routines
- Build opportunities for teachers to observe one another during complex lessons, especially movement-focused or composition-focused sessions

IV. RESOURCES FOR INSTRUCTIONAL LEADERS

A curated list of tools and supports to ensure sustainable, high-quality implementation

A. Leader-Facing Implementation Toolkit

Each leader should maintain a structured toolkit containing:

- Yearlong scope and sequence
- Unit internalization guides
- Lesson walkthrough templates
- Feedback sentence stems for musical instruction
- Safety and movement guidelines
- Assessment and rubric exemplars
- Checklists for teacher readiness in Flat for Education

B. Teacher-Facing Quick Guides

Leaders should ensure that teachers always have access to:

- A laminated or digital one-page reference sheet for annotation steps
- A short visual guide for tempo markings, dynamic terms, articulations, and form labels
- Conducting pattern diagrams for two four and six eight
- Sample student exemplars in each unit to ground expectations

C. Technology and Equipment Support

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Reliable equipment is foundational for musical success.

Leader Actions

- Ensure all classrooms have functioning audio systems, projectors, and adequate playback volume
- Verify that all devices can run Flat for Education without lag
- Maintain a clean inventory of classroom instruments and replace items before they degrade instructional quality
- Provide charging stations or storage solutions for devices used in recording tasks

D. Communication Structures with Families

Strong community understanding of the work increases support for music programs.

Leader Actions

- Share quarterly newsletters highlighting upcoming musical learning
- Provide short explanations of the purpose of annotated scores, movement routines, and recorded performances
- Encourage teachers to share student compositions and performances through approved platforms

V. LEADER ROLE IN CULTIVATING A MUSICAL AND ACADEMIC CULTURE

The instructional leader is the steward of the program's vision. Their actions shape whether students experience the curriculum as joyful, rigorous, interconnected, and meaningful.

Leader Responsibilities

- Protect instructional time for deep musical engagement
- Champion the importance of creative and performance based learning alongside analytical work
- Encourage teachers to maintain high expectations in vocabulary, annotation accuracy, and expressive performance
- Celebrate student work publicly, reinforcing pride in musical craftsmanship
- Maintain a growth mindset for all teachers, emphasizing learning, reflection, and continuous improvement