

READINGTON PUBLIC SCHOOL DISTRICT

3-5 Music Curriculum

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I. PURPOSE AND OVERVIEW

The Readington School District fine arts program provides a balanced instructional approach which includes common beliefs: (1) artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communication of others, (2) artistically literate citizens to find at least one arts discipline in which they develop sufficient competence in to continue active involvement in creating, performing, and responding to art as an adult, (3) artistically literate citizens to know and understand artwork from varied historically periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They should also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships, between the arts and other knowledge, (4) artistically literate citizens to find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts, and (5) artistically literate citizens to seek artistic experience and support the arts in their local, state, national, and global communities.

Readington Township's curriculum is designed to be responsive to the developmental stages of learners. The curriculum progresses across grades and levels to create a sequential, standards-based approach to arts education. It has been developed for the Readington Township School District based on the National Core Arts Standards and the New Jersey Student Learning Standards.

In music, formal instruction in performing on a musical instrument begins in grade three with the recorder. Students learn on soprano recorders that are provided by the district. Playing the recorder provides students with a hands-on approach to mastering several Music Education Content Standards, such as learning to read traditional notation on the music staff (treble clef). In fourth grade, students may select from a variety of instruments including, strings, brass, woodwind, or percussion for formal lessons.

In the upper elementary school, children become increasingly keen observers of their world. They enjoy inventing games, working cooperatively, and creating personal codes and languages. An increased attention span enables memorization and the enjoyment of lengthened musical experiences. It also allows greater involvement in activities that require small-muscle control and dexterity.

Elementary Instrumental Instruction will introduce the beginning and intermediate student (Grades 4 and 5) to the technical and physical skills needed to perform proficiently on a band or orchestra instrument. Music courses will include the following: elementary theory, care, and maintenance of the instrument, elementary physical and technical skills needed to play the instrument, and the study and practice techniques required to succeed in performing satisfactorily on an instrument. The intent of the program is three-fold: first, to provide the student with the basic skills needed to progress satisfactorily on an instrument; second, to provide the student with sufficient knowledge to continue instrumental studies; and third, to expose the student to ensemble playing.

II. RATIONALE AND PHILOSOPHY

Music is an important part of a cohesive, comprehensive, and developmentally appropriate elementary education for several reasons. First, music has its own unique mode of thinking. The process involved in creating and performing music helps students to develop higher-level thinking skills which can be applied to all other areas of learning. By developing the musical aptitude of students, we are training them to be creative, independent thinkers. The sequential process of developing the musical skills gives the student opportunities for cognitive and aesthetic growth, social interaction, emotional and personal expression and teaches discriminating judgments. Students learn how to interpret and understand the emotions in the music expressed by composers and how to express themselves through listening to and creating music of their own. This allows the students to more easily interpret the world around them and to more easily express themselves in other areas as well. By providing the students with the tools for music literacy and teaching them how to express themselves through

music, we are providing them with access to understanding music as an art form that can give them a lifetime of fulfillment.

Music plays an important role in the education of all students. Music is a unique language for expression. As far back as the ancient Greeks, music has been considered the mirror of the soul. Music expresses spiritual and emotional values that are both personal and universal. Music expands the creative capabilities of each person and contributes greatly to increased learning capacities in diverse subject areas. The study and performance of music integrate and harmonize the mind and body and promotes a sense of well-being. Music is the universal language which provides the means to overcome political and geographic barriers.

In highly technical and rapidly changing society, music remains a constant link to the past, provides an understanding of the present, and establishes a path to the future. Music offers limitless possibilities to enhance the quality of life.

III. COMPONENTS OF EFFECTIVE MUSIC PROGRAM

The components of a successful balanced music program in the 3-5 school setting include:

- a. **Creating** – Conceiving and developing new artistic ideas and work.
- b. **Performing/Producing/Presenting**-
Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation.
Presenting (visual arts): Interpreting and sharing artistic work.
Producing (media arts): Realizing and presenting artistic ideas and work.
- c. **Responding**- Understanding and evaluating how the arts convey meaning.
- d. **Connecting**- Relating artistic ideas and work with personal meaning and external content.

In the Grade 3 and 4 music curriculum, student learning is focused upon the skills listed below in a developmentally appropriate manner.

- Singing, along and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and musical performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

In the Grade 5 music curriculum, student learning is focused upon the skills listed below in a developmentally appropriate manner.

- Singing, along and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and musical performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

IV. GOALS

The goals of the curriculum include the National Core Arts Standards (Dance, Media Arts, Music, Theatre and Visual Arts) published by the National Standards for Arts Education and National Coalition for Core Arts Standards (NCCAS) New Jersey Student Learning Standards for Visual and Performing Art, and New Jersey Student Learning Standards 21st Century Life and Careers.

V. ASSESSMENT, EVALUATION, AND GRADING

Cornerstone Performance Assessments, Grade 5

The cornerstone performance assessments:

- are curriculum embedded (as opposed to externally imposed)
- recur over the grades, becoming increasingly sophisticated over time
- establish authentic contexts for performance
- assess understanding and transfer via genuine performance
- integrate 21st century skills (e.g., critical thinking, technology use, teamwork) with subject area content
- evaluate performance with established rubrics
- engage students in meaningful learning while encouraging the best teaching
- provide content for a student's portfolio (so that they graduate with a resume of demonstrated accomplishments rather than simply a transcript of courses taken)
- integrate the Common Core for English Language Arts and Mathematics

Grade Level 5: Possible Cornerstone Performance Assessments:

- Make personal connections in writing and discussion, interpreting text and score elements for emotion content
- Perform rhythmic patterns with accuracy: whole, half, quarter, eighth, and dotted rhythms.
- Perform rhythmic and technical exercises based on repertoire.
- Research historical roots of a composer, musical era, style, or favorite performer.
- Sing and play in two-part harmony, in rounds, and in songs with ostinato.
- Recognize musical forms: binary, ternary, rondo, and popular song.
- Improvise and compose music on a given subject or from imagination.
- Demonstrate an understanding of a variety of musical traditions through appropriate audience and performance etiquette.
- Assume responsibility for their instruments, music materials, and learning environment.
- Prepare a written review of a concert attended inside or outside of school
- Critique and adjust vocal production using music terms such as breath, enunciation, phrasing, tone.
- Refine basic instrument technique and posture.
- Describe various emotive and expressive qualities of recorded and written repertoire, using music terminology.
- Determine appropriate musical responses to the visual (notation), oral, and physical (gesture).
- Research uncommon music industry jobs, using the Web.
- Record and evaluate a rehearsal to improve blend and refine the musical outcome.
- Improvise and notate a soundscape using music software.
- Sing songs in multiple languages with attention to the relationship among text, rhythm, and melody.
- Create a listening log of repertoire in which the title, composer, genre, style, and cultural characteristics are identified.
- Evaluate a recorded rehearsal and suggest improvements to vocal production (breath, articulation, phrasing).
- Create simple meter compositions (4/4, ¾, or 2/4)
- Identify technical elements to be improved upon in ensemble's performance (e.g., pitch articulation, bow control, blend, and balance) and explain why it is important to the piece.
- Sing solo and ensemble repertoire and employ opportunities for improvisation.

Student participation, effort, and skill levels are continually evaluated and assessed through solo and group performance, individual and group projects, and individual and class dictation and notation. Students are

expected to perform, write, hear, and derive concepts appropriate to their grade level. Based on this continual evaluation, students are given a grade each marking period reflecting these three categories:

Effort: Evaluation is based on the consciousness of the student’s singing, performing, and practicing of skills.

Skills: Evaluation is based on the student demonstrating knowledge and mastery of concepts appropriate to their grade level through singing, playing instruments, dictation and notation.

Participation: Evaluation is based on the student’s amount and quality of participation in individual and group performance and lessons.

[Accommodations and modifications](#) are available for those students who demonstrate a need and can be located on the curriculum page of the district website.

VI. GROUPING OF STUDENTS

Grades K-5

Students attend classroom general music classes in grades K-5 in a heterogeneous regular classroom. Instrumental 4th and 5th grade lessons are taught in small group pull-out by like or mixed instruments. Ensemble rehearsals for string instruments and for band include the full orchestra/band after school once a week. 4th and 5th grade vocal students participate in a chorus ensemble that meets after school once a week. Samba Kids in 5th grade are selected by audition and rehearses after school.

Grades 6-8

Students participate in music instruction through enrollment in Band, Orchestra, Chorus, or General Music. All students are encouraged to participate in at least one of these classes during their middle school years. The Band, Chorus, and Orchestra classes are scheduled every other day. The instrumental music teachers team teach each ensemble rehearsal. Advanced ensemble opportunities are available to all students after school based on an audition.

VII. PACING GUIDE

Grades 3 - 5 General Music

	Grade 3	Grade 4	Grade 5
September/ October	Review from Grade 2: -proper vocal technique -rhythmic notation up to the sixteenth note subdivision -beat/rhythm Content: -call and response form (solo/group) -tempo (largo, andante, allegro, presto) -half note/rest (ta-a)	Review from Grade 3: - Treble clef staff - half note/rest (ta-a) - whole note/rest - recorder technique - 2 and 4 meter - vocab: barlines/measure/conduct/strong-down beat) Content: - call and response - improvised responses,	Review from Grade 4: - eighth note-sixteenth note combinations, dotted half note, eighth notes separated, anacrusis, syn-co-pa, dotted quarter-eighth note pair - 3 meter - Bass clef / Grand Staff - two part singing / singing in a round - all known tempo and dynamics vocabulary

	-treble clef staff (lines and spaces)	teacher initiated while demonstrating steady beat - sixteenth and eighth note combinations - function of a tie - dotted half note - singing in a round	Content: - Learning different genres of music - continued progress in call and response - improvised responses, teacher initiated while demonstrating steady beat - Eighth note-dotted quarter note combination (ti-tam) - Curwen Solfege - combining all syllables and hand signs
November/ December	Content: -treble clef staff (note names) -whole note/rest -basic recorder technique (introduction of notes B, A and G)	Content: - review tempo - review / teach triple meter - eighth notes separated - internal and external anacrusis - syn-co-pation	Content: -continued work on learning different types of genres - dotted eighth-sixteenth combination (tim-ka) - sixteenth-dotted eighth combination (ti-kam) - Solfege - singing more syllables and finding the common relationships between them
January/ February	Content: -developing recorder technique (introduction of low E) -improve treble clef fluency	Content: - rehearse spring concert sections - continue to advance in proper singing technique/show progress in pitch matching - introduction to solfege scale - two part harmony / arrangements - use treble clef notation to notate and express musical ideas - demonstrate care for classroom instruments - barred and classroom instrument technique - vocab: introduction/coda	Content: -continued work on learning different types of genres (February is Jazz history month) - rehearse spring concert sections - articulation markings (ex. legato, staccato, accent, fermata) - multi-part harmony - half/whole step - C Major scale - Vocab: Key signature - chord structure and identification - I - V chords (using roots) - 12-bar Blues - Create their own piece
March/	Content:	Content:	Content:

April	<ul style="list-style-type: none"> -improve treble clef fluency -rehearse Spring Concert selections/develop performing and presenting skills 	<ul style="list-style-type: none"> - rehearse for and perform spring concert - add basic melodic intervals (unison/octave/so-la-mi) - convey emotional expression while performing - diction - demonstrate musical independence within an ensemble - demonstrate proper response to conductor's cues - dynamics within performance: piano/mezzo piano/mezzo forte/forte, crescendo/decrescendo - Vocab: pianissimo / fortissimo 	<ul style="list-style-type: none"> -continued work on learning different types of genres - rehearse for and perform spring concert, using skills learned previous years - vocal phrasing - continue to develop vocal technique emphasising head voice - vocal system and health - breathing control / singing in tune (not flat or sharp) - introduction to flats and sharps - demonstrate drum circle techniques
May/ June	<p>Content:</p> <ul style="list-style-type: none"> -rehearse for and perform Spring Concert (master performing and presenting skills) -advanced recorder technique (introduction of low D and F#, high C and D) -American Patriotic Music (National Anthem and Yankee Doodle) 	<p>Content:</p> <ul style="list-style-type: none"> - dotted quarter-eighth note pair (tam-ti) - triplet - recognize, sing and/or play in a variety of forms, including complex forms (rondo, theme, and variations) - enhance aural identification of instrumental timbres 	<p>Content:</p> <ul style="list-style-type: none"> - Continued work on learning different types of genres - Flats/Sharps - F Major scale - G Major scale - Simple vs. compound meter - 6/8 meter

4th Grade & 5th Grade Band

	September-October	November-December	January-February	March-April	May-June	Level of repertoire
Fourth Grade	<ul style="list-style-type: none"> -Name and identify the parts of the instrument -Assemble the instrument ready for playing -Demonstrate proper 	<ul style="list-style-type: none"> -Performance with dynamics of piano -review first 3 notes, add notes 4 and 5 -quarter notes 	<ul style="list-style-type: none"> -First 6 notes in method book. Concert Bb-G -slurring -eighth notes 	<ul style="list-style-type: none"> - Concert Bb -4/4, ¾ time discussed and rehearsed -legato articulation 	<ul style="list-style-type: none"> -two slurred, two tongued articulation -Tempo Markings 	Beginning - Grade .5

	<p>procedures in the care of the instrument</p> <ul style="list-style-type: none"> -Reed instruments: choose and care for the reed -Talk about sustaining notes without any wavering longtones -First 3 notes learned -Proper articulation -Whole notes and half notes 					
Fifth Grade	<ul style="list-style-type: none"> -Clarinets begin to play “over the break” -Reed players begin playing on harder reeds -Review care and cleaning of each instrument -Begin to introduce split section parts within the concert music -Demonstrate correct articulation techniques including: <ul style="list-style-type: none"> - two slurred, two tongued - staccato/legato 	<ul style="list-style-type: none"> -Teach how to use a tuner and identify what is sharp and flat with a tuning note concert Bb or F -piano/forte 	<ul style="list-style-type: none"> -First octave in method book -Concert Bb-Bb, -Whole note, Half note, Quarter note, Eighth notes, Dotted quarter notes 	<ul style="list-style-type: none"> - Concert F, Bb scales -4/4, 3/4, 2/4 -dotted half notes -tempo markings, staccato, types of accents 	<ul style="list-style-type: none"> -Chromatic notes between Bb-Bb and enharmonic spellings 	Grade .5 - Grade 1

4th Grade & 5th Grade Orchestra

	September-October	November-December	January-February	March-April	May-June	Level of repertoire
Fourth Grade	<ul style="list-style-type: none"> -Name and identify the parts of the instrument -Demonstrate proper procedures in the care of the instrument -Instrument hold, correct posture -Bow hold, detache bowing in middle of bow - Bow on open strings, with emphasis on correct technique, up bow/down bow, and bow lifts - Learn note names on D string (2-3 finger pattern) - Quarter notes and rests, whole rests, 4/4 time signature 	<ul style="list-style-type: none"> - Read and play first five notes on D string (pizzicato) - Quarter notes and rests, 4/4 time signature - Combine bowing and fingering notes. - Reinforce proper posture and instrument hold - Echo exercise to work on technique, ear training 	<ul style="list-style-type: none"> - A string notes (2-3 finger pattern) - Half notes and rests - Expand bowing range with focus on elbow swing - Echo exercise to work on technique and ear training - Beginning fiddle tune to prepare for St. Patrick's Day performance - Begin to prepare for Spring Concert - Tune instruments with and electronic tuner (fine tuners) 	<ul style="list-style-type: none"> - Combine A and D string notes to complete the D Major scale - Read and play double-stops -read and play eighth notes grouped in twos and fours. - Read and play notes of the G string - Echo exercise to work on technique, ear training - Beginning improvisation. - Prepare music for Spring Concert 	<ul style="list-style-type: none"> - Prepare for Spring Concert - Echo exercise to work on technique, ear training - Beginning improvisation. - Preview 5th grade music (sight-reading) 	Beginning - Grade .5
Fifth Grade	<ul style="list-style-type: none"> -Review care and cleaning of instrument -Begin to introduce split section parts within the concert music -Review posture, 	<ul style="list-style-type: none"> - Read and play D and G major scales -Read and play dynamics piano/forte - Echo exercise to work on technique, ear training 	<ul style="list-style-type: none"> - 1-2 finger pattern drill (add F, C natural) - Add 2nd octave to G major scale -Whole note, Half note, Quarter note, 	<ul style="list-style-type: none"> - Concert D, G, and C major scales - Violins learn notes of E string (to A above the staff). -4/4, 3/4, 2/4 - Dotted quarter/single 	<ul style="list-style-type: none"> - Prepare for Spring Concert. - Echo exercise to work on technique, ear training - G major and A minor improvisation (G pentatonic) 	Grade .5 - Grade 1

instrument hold, bowing and fingering technique -Review reading notes on the G, D, and A strings, 4th grade rhythm reading - echo exercise to work on technique, ear training - E minor improvisation	- Prepare Winter Concert music (split section parts) - E minor improvisation	Eighth notes, Dotted half notes - Read and play ties/slurs. - D major and E minor improvisation (D pentatonic). - Begin learning Spring Concert music	eighth note rhythms -Identify and follow tempo markings - D major and E minor improvisation (D pentatonic) - Continue practicing Spring Concert music	- Preview 6th grade music (sight-reading)	
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VIII. UNITS OF STUDY

Third Grade Music
Desired Results
<p>Established Goals: NAfME Core Music Standards (preK - 8) Anchor Standard 1: Generate and conceptualize artistic ideas and work. MU: Cr1.1.3 a. Improvise rhythmic and melodic ideas, and describe connections to specific purpose and context (such as personal and social). b. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter. Anchor Standard 2: Organize and develop artistic ideas and work. MU:Cr2.1.3 a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent , and describe connection to a specific purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas. Anchor Standard 3: Refine and complete artistic work. MU:Cr3.1.3 a. Evaluate, refine, and document revisions to personal musical ideas, applying teacher provided and collaboratively developed criteria and feedback. MU:Cr3.2.3 a. Present the final version of personal created music to others, and describe connection to expressive intent. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. MU:Pr4.1.3 a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.</p>

MU:Pr4.2.3

- a. Demonstrate understanding of the structure in music selected for performance.
- b. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- c. Describe how context (such as personal and social) can inform a performance.

MU:Pr4.3.3

- a. Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

MU:Pr5.1.3

- a. Apply teacher provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
- b. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

MU:Pr6.1.3

- a. Perform music with expression and technical accuracy.
- b. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

Anchor Standard 7: Perceive and analyze artistic work.

MU:Re7.1.3

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

MU:Re7.2.3

- a. 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).

Anchor Standard 8: Interpret intent and meaning in artistic work.

MU:Re8.1.3

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

Anchor Standard 9: Apply criteria to evaluate artistic work.

MU:Re9.1.3

- a. Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

MU:Cn10.1.3

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

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn11.1.3

- a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

New Jersey Student Learning Standards (Performing Arts, 2014)

Standard 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.

1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.

1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Standard 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.

1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.

1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.

1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.

Standard 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.

1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.

1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

1.3.5.B.3 Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.

1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Standard 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.

1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.

1.4.5.B.5 Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response?
- How do individuals choose music to experience?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?

<ul style="list-style-type: none"> • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' judge performance based on criteria that vary across time, place, and cultures. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding. 	<ul style="list-style-type: none"> • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
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Students will know/learn...

- Sounds of a variety of musical instruments, including some orchestra and band instruments, and instruments from various cultures.
- Symbols and traditional terms referring to dynamics and tempo and interpret them correctly when performing.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo).
- The sounds of a variety of instruments, including principal orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- Similarities and differences in the meanings of common terms used in the various arts (e.g. color, form, symmetry, and line).
- Ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
- Genre or style aural examples of music from various cultures.
- Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Roles of musicians in various music settings and cultures.

Students will be able to...

- Sing, alone and with others, a varied repertoire of music.
- Perform on instruments, alone and with others, a varied repertoire of music.
- Compose and arrange music within specified guidelines.
- Improvise melodies, variations and melodic accompaniments.
- Read and notate some music.
- Evaluate music and music performances.
- Listen to, move to, analyze, and describe music
- Begin to understand relationships between music, the other arts, and disciplines outside the arts.

- Begin to understand music in relation to history and culture.
- Read whole, half, dotted half, and quarter notes in 4/4 meter.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Sing with increasing accuracy, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.
- Identify sounds of a variety of musical instruments, including some orchestra and band instruments, and instruments from various cultures.
- Sing expressively, with appropriate dynamics, phrasing, and interpretation.
- Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.
- Sing ostinatos*, partner songs, and rounds.
- Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.
- Perform in rhythm and with appropriate dynamics and timbre, maintaining a steady tempo.
- Perform progressively challenging rhythmic and melodic patterns accurately and independently on rhythmic and melodic classroom instruments.
- Echo rhythms and melodic patterns.
- Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.
- Perform independent instrumental parts while other students sing or play contrasting parts.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise rhythmic and melodic ostinato* accompaniments.
- Improvise songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, and body sounds (clapping, snapping, and foot tapping).
- Create and arrange music to accompany readings, dramatizations, or visual artworks.
- Create and arrange songs and instrumental pieces within specified guidelines.
- Use a variety of sound sources when composing.
- Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Use syllables to read simple pitch notation in the treble clef in major keys.
- Identify symbols and traditional terms referring to dynamics and tempo and interpret them correctly when performing.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics in patterns presented by the teacher.
- Identify simple music forms when presented aurally (ABA, verse-refrain, rondo).
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Identify the sounds of a variety of instruments, including principal orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices.
- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify similarities and differences in the meanings of common terms used in the various arts (e.g. color, form, symmetry, and line).
- Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
- Identify by genre or style aural examples of music from various cultures.
- Describe in musical terms how elements of music are used in music examples from various cultures of the world.

- Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Identify and describe roles of musicians in various music settings and culture.
- Demonstrate audience behavior appropriate for the context and style of music performed.
- Sing from memory several patriotic/folk songs important to our American heritage.

Learning Plan

Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

Interdisciplinary Connections

Technology: 8.1.5.A.1 - Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

- Activity: Students will utilize Music Ace software (independently and with peers) to name the notes on the treble clef staff with an increasing rate of fluency.

Social Studies: 6.1.4.D.12 - Explain how folklore and the actions of famous historical and fictional characters from New Jersey and other regions of the United States contributed to the American national heritage.

- Activity: Students will play “Star-Spangled Banner Jeopardy”. Questions in the game cover information about history, vocabulary, and symbolism of the American National Anthem and how/when the piece is traditionally performed.

Social Studies: 6.1.4.A.14 - Describe how the world is divided into many nations that have their own governments, languages, customs, and laws.

- Activity: Students will sing “Jambo Sana” (meaning “Hello Friends” in Swahili) in call and response form. Students will research how to say “hello” and “friends” in other languages to compose additional verses for the song.

21st Century Skills

Career Ready Practice: CRP8 - Utilize critical thinking to make sense of problems and persevere in solving them.

- Activity: Using prior knowledge about rhythmic values, students will engage in cooperative group work to decode the melodic rhythm of Edvard Grieg’s “In the Hall of the Mountain King”.

9.2 Career Awareness, Exploration, and Preparation: 9.2.4.A.4 - Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

- Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert for peers and family.

Assessment Evidence

Formative:

- Oral responses during class discussions (whole group, small group, peer share)
- Teacher observation

Benchmark:

- Grade 3 Pre-test (treble clef literacy), September
- Treble clef literacy assessment, January
- Grade 3 Post-test (treble clef literacy), June

<ul style="list-style-type: none"> ● Rubrics (prior to introduction of new skill or mid-unit) ● Audio and visual recordings of rehearsals ● Peer coaching ● Student demonstration ● Caring for and responsible use of instruments and materials ● Informal quizzes and written work products <p>Summative:</p> <ul style="list-style-type: none"> ● Audio and visual recordings of final performances ● Final tests and written work products ● Rubrics (end of unit to assess mastery level) ● Music Mad Minutes 1 - 5 (timed assessments of treble clef reading fluency) 	<p>Alternative:</p> <ul style="list-style-type: none"> ● Recorder Playing Peer Assessment Checklist - Students observe each other playing the recorder and complete a checklist to indicate which skills their partner has mastered and which skills need additional practice. ● Staff Wars - Observe students as they utilize the Staff Wars software installed on the Smartboard to assess treble clef literacy.
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Resources

Core Materials:
The Music Connection (Silver Burdett Ginn, 1995) - teacher manual
Making Music (Silver Burdett/Scott Foresman, 2002) - teacher manual and student textbooks

Supporting Materials:
Subject-specific leveled texts are available in school bookrooms and classroom libraries

Technology:
Music Ace software (Harmonic Vision)
Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002)

Fourth Grade Music

Desired Results

Established Goals:
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
MU: Cr1.1.4
a. Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).
b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

Anchor Standard 2: Organize and develop artistic ideas and work.
MU:Cr2.1.4
a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

Anchor Standard 3: Refine and complete artistic work.
MU:Cr3.1.4

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

MU:Cr3.2.4

a. Present the final version of personal created music to others, and explain connection to expressive intent.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

MU:Pr4.1.4

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

MU:Pr4.2.4

a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch and form) in music selected for performance.

b. When analyzing selected music, read and perform using iconic and/or standard notation.

c. Explain how context (such as social and cultural) informs a performance.

MU:Pr4.3.4

a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

MU:Pr5.1.4

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

MU:Pr6.1.4

a. Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

Anchor Standard 7: Perceive and analyze artistic work.

MU:Re7.1.4

a. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

MU:Re7.2.4

a. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Anchor Standard 8: Interpret intent and meaning in artistic work.

MU:Re8.1.4

a. Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.

Anchor Standard 9: Apply criteria to evaluate artistic work.

MU:Re9.1.4

a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

MU:Cn10.1.4

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

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn11.1.4

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

New Jersey Student Learning Standards (Performing Arts, 2014)

Standard 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.

1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.

1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Standard 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.

1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.

1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.

1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.

Standard 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.

1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.

1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

1.3.5.B.3 Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.

1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Standard 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.

1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.

1.4.5.B.5 Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Understandings:

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response?
- How do individuals choose music to experience?

<p>performance influence the selection of repertoire.</p> <ul style="list-style-type: none"> Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Performers make interpretive decisions based on their understanding of context and expressive intent. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. Musicians' judge performance based on criteria that vary across time, place, and cultures. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding. 	<ul style="list-style-type: none"> How do we discern the musical creators' and performers' expressive intent? How do we judge the quality of musical work(s) and performance(s)? How do musicians make meaningful connections to creating, performing, and responding? How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
<p><i>Students will know/learn...</i></p> <ul style="list-style-type: none"> Symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing. Sounds of musical instruments, including orchestra instruments, band instruments, and instruments from various cultures, as well as children's voices, male adult voices, and female adult voices. Simple music forms when presented aurally (ABA, verse-refrain, rondo, theme, and variations). Similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line). Ways in which the principles and content of other disciplines are interrelated with music. Genre or style aural examples of music from various cultures. Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each. Roles of musicians in various musical settings and cultures. Patriotic/folk songs important to American culture and heritage from memory. <p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> Sing, alone and with others, a varied repertoire of music. Perform on instruments, alone and with others, a varied repertoire of music. Compose and arrange music within specified guidelines. 	

- Improvise melodies, variations and melodic accompaniments.
- Read and notate some music.
- Evaluate music and music performances.
- Listen to, move to, analyze, and describe music.
- Understand relationships between music, the other arts, and disciplines outside the arts.
- Understand music in relation to history and culture.
- Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, ¾, and 4/4 meter signatures.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.
- Sing and play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Use appropriate terminology when explaining music, music notation, music instruments, and voices, and music performances.
- Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music.
- Sing and play from memory a varied repertoire of music representing diverse genres and cultures.
- Sing and play ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Sing and play in groups, blending and matching across parts, and responding to the cues of a conductor.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation.
- Echo simple rhythms and melodic patterns.
- Improvise "answers" in the same style and length as given rhythmic and melodic phrases.
- Improvise contrasting rhythmic and melodic ostinato accompaniments.
- Improvise and compose pieces using a variety of sound sources, including traditional and non-traditional sound sources.
- Create and arrange short songs and instrumental pieces within specified or self-directed guidelines.
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Recognize adult vocal timbres of soprano, alto, tenor and bass.
- Respond through purposeful movement to selected prominent music characteristics or to specific musical events while listening to music.
- Devise criteria for evaluating performances and compositions of fellow students.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Demonstrate audience behavior appropriate for the context and style of music being performed.
- Participate in and be exposed to dance and rhythmic activities. See the 4th Grade Physical Education Curriculum.

Learning Plan

Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.

- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Exploring music's relationship with history, culture and other disciplines

Interdisciplinary Connections

Technology: 8.1.5.A.1 - Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

- Activity: Students will utilize Spectrums to play Treble clef self-created compositions using known rhythms. This could be recorded at centers or performed for the class.

Social Studies: 6.1.4.A.14 - Describe how the world is divided into many nations that have their own governments, languages, customs, and laws.

- Activity: Students will sing the Chippewa Stone Passing Game from the Chippewa Tribe of North America. Used for beat keeping practice, and repeat sign practice / AB form.

Social Studies: 6.1.4.D.15 - Describe why it is important to understand the perspectives of other cultures in an interconnected world.

- Activity: Students will watch a clip of, aurally analyze the music for, and dance the Debka Kurdit. They will have a discussion comparing other music they have listened to, performed, or danced and why it is culturally significant.

21st Century Skills

Career Ready Practice: CRP6 - Demonstrate creativity and innovation

- Activity: Students will work in small groups to create and perform a rhythmic Rondo Form class composition.

9.2 Career Awareness, Exploration, and Preparation: 9.2.4.A.4 - Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

- Activity: Students will practice multi-part accompaniments to their concert pieces and must be able to demonstrate independence as they contribute to the whole group ensemble. Students will need to work together, listen to each other, and respond to the group as they individually play their part.

Assessment Evidence

Formative:

- Oral responses during class discussions (whole group, small group, peer share)
- (teacher) observing for student understanding
- Rubrics (prior to the introduction of new skill or mid-unit)
- Audio and visual recordings of rehearsals
- Peer coaching
- Student demonstration
- Caring for and responsible use of instruments and materials
- Informal quizzes and written work products

Summative:

- Audio and visual recordings of final performances
- Final tests and written work products
- Rubrics (end of unit to assess mastery level)

Benchmark:

- Grade 4 Pre-test (genres and rhythm literacy), September
- Grade 4 Formative Assessment (Genre and Rhythm), January
- Grade 4 Post-test (genres and rhythm literacy), March

Alternative:

- Recorder Playing Peer Assessment Checklist - Students observe each other playing the recorder and complete a checklist to indicate which skills their partner has mastered and which skills need additional practice.
- Treble Clef Go Fish - Observe students as they work in centers to play Treble Clef Go Fish to assess treble clef literacy.

Resources
<p>Core Materials: The Music Connection (Silver Burdett Ginn, 2000) - teacher manual Making Music (Silver Burdett/Scott Foresman, 2005) - teacher manual and student textbooks Spotlight on Music (MacMillan/McGraw-Hill, 2005) - teacher manual</p> <p>Supporting Materials: Subject-specific leveled texts are available in school bookrooms and classroom libraries</p> <p>Technology:</p> <ul style="list-style-type: none"> • MusicPlay Online Resources • YouTube

Fifth Grade Music
Desired Results
<p>Established Goals: Anchor Standard 1: Generate and conceptualize artistic ideas and work. MU:Cr1.1.5 a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical). b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work. MU:Cr2.1.5 a. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two chord harmonic musical ideas.</p> <p>Anchor Standard 3: Refine and complete artistic work. MU:Cr3.1.5 a. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.</p> <p>MU:Cr3.2.5 a. Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. MU:Pr4.1.5 a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.</p> <p>MU:Pr4.2.5 a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. b. When analyzing selected music, read and perform using standard notation. c. Explain how context (such as social, cultural, and historical) informs performances.</p>

MU:Pr4.3.5

a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

MU:Pr5.1.5

a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.

b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

MU:Pr6.1.5

Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

Anchor Standard 7: Perceive and analyze artistic work.

MU:Re7.1.5

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

MU:Re7.2.5

a. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

Anchor Standard 8: Interpret intent and meaning in artistic work.

MU:Re8.1.5

a. Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

Anchor Standard 9: Apply criteria to evaluate artistic work.

MU:Re9.1.5

a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

MU:Cn10.1.5

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

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn11.1.5

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

New Jersey Student Learning Standards (Performing Arts, 2014)

Standard 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.

1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.

1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Standard 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.

1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.

1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.

1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.

Standard 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.

1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.

1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

1.3.5.B.3 Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.

1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Standard 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.

1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.

1.4.5.B.5 Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response?
- How do individuals choose music to experience?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians' judge performance based on criteria that vary across time, place, and cultures.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.

Students will know/learn...

- Melodies in both the treble and bass clefs.
- Standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo, theme and variations).
- Symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing.
- Similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line).
- Ways in which the principles and content of other disciplines are interrelated with music.
- Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Roles of musicians in various musical settings and cultures.
- Patriotic/folk songs important to American culture and heritage from memory.

Students will be able to...

- Improvise melodies, variations and melodic accompaniments.
- Compose and arrange music within specified guidelines.
- Sing, alone and with others, a varied repertoire of music.
- Perform on instruments, alone and with others, a varied repertoire of music
- Read and notate music.
- Listen to, move to, analyze, and describe music.
- Evaluate music and music performances.
- Understand relationships between music, the other arts, and disciplines outside the arts.
- Understand music in relation to history and culture.
- Improvise simple harmonic accompaniments.

- Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in consistent style, meter, and tonality.
- Compose short pieces within specified guidelines demonstrating knowledge of the elements of music.
- Arrange simple pieces for voices or instruments other than those for which the pieces were written.
- Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.
- Perform on at least one instrument accurately and independently, alone in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control.
- Perform with expression and technical accuracy on at least one string, wood, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.
- Perform music representing genres and cultures, with expression appropriate for the work being performed.
- Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.
- Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4 meter compositions.
- Use standard notation to record their musical ideas and the musical ideas of others.
- Describe specific music events in a given and aural example, using appropriate terminology.
- Analyze the uses of elements in music in aural examples representing diverse genres and cultures.
- Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, and chords in their analyses of music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.
- Compare in two or more arts how the characteristics materials of each art can be used to transform similar events, scenes, emotions of ideas into works of art.
- Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
- Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- Compare, in several cultures of the world, the functions music serves, roles of musicians, and conditions under which music is typically performed.
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation (whole, half, dotted half, quarter, eighth and sixteenth notes in a variety of meter signatures).
- Use syllables and letters to read simple pitch notation in the treble and bass clefs in major keys.
- Use standard notation to record their musical ideas and the musical ideas of others.
- Echo simple rhythms and melodic patterns.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise contrasting rhythmic and melodic ostinato accompaniments.
- Improvise and compose pieces using a variety of sound sources, including traditional and non-traditional sound sources.
- Create and arrange short songs and instrumental pieces within specified or self-directed guidelines.
- Recognize adult vocal timbres of soprano, alto, tenor and bass.

- Respond through purposeful movement to selected prominent music characteristics or to specific musical events while listening to music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.
- Examine and compare the functions music serves, roles of musicians, and conditions under which music is typically performed in a variety of cultures.
- Demonstrate audience behavior appropriate for the context and style of music being performed.
- Participate in and be exposed to dance and rhythmic activities. See the 5th Grade Physical Education Curriculum.

Learning Plan

Possible Learning Activities:

- Listen to an American spiritual such as “Swing Low, Sweet Chariot” and, working in small groups, discuss feelings the song evokes. Use pantomime to demonstrate and capture responses.
- Read and clap/play rhythm patterns that include whole, half, quarter, eighth, and dotted rhythms.
- Listen to an instrumental repertoire selection, then brainstorm/list the emotions and feelings evoked by the music. Discuss and report back to the class. Listen to an orchestral piece such as “Dance Macabre” (Saint-Saens) and, in small groups, brainstorm/list the emotions and feelings evoked by the music. Discuss and report back to the class.
- Identify musical forms, using letters A, B, C, etc., in songs such as “Rondo Alla Turca” (Mozart) and “Twinkle, Twinkle Little Star.”
- Work in small groups and explore the historical roots of selected composers, musical eras, styles, and repertoire. Compare groups' findings. n learn a South African song such as “Simbahaya.” Then, discuss South Africa’s contemporary history, including the story of Nelson Mandela and the country’s former social system. Create accompaniment on classroom instruments. If available, provide African-derived instruments such as cowry shell gourds, wooden rattles, and mbiras (thumb pianos) to increase authenticity of instrumental accompaniment.
- Create a listening log of repertoire in which the title, composer, genre, style, and other characteristics are entered.
- Use a listening log to deduce characteristics and inform responses to new repertoire.
- Use essay form to follow a listening map of the first movement of Mozart’s Piano Sonata No. 3 in B-flat Major.
- Create instruments made from recycled or found materials.
- Work with a teaching artist to create a group-composed work for these instruments.
- Create a theme-related presentation containing spoken narration, visual aids, and songs. Perform for school, parents, and community members.
- Use the Internet to identify music makers and music-making institutions in New Jersey.
- Develop musical skills and self-expression with the assistance of the music teacher and teaching artist by engaging in projects that expand the students’ musical world. For example: an instrumentalist performing or arranging student compositions; a singer demonstrating various vocal timbres and singing styles; a musician leading students in a participatory performance using a variety of instruments and

leading a discussion about the process; a composer assisting students in editing, documenting, and reflecting on their own short pieces.

- Write a review of a concert attended inside or outside of school. Publish it in the school newspaper.
- Attend a concert or musical, and invite a performer to visit the school.
- Invite family members and friends who sing and play instruments professionally or work in the music industry to speak, perform, record, or demonstrate at a “Career Day.”
- Go online and research the most unusual or unexpected jobs in the music industry. Contact a person in that profession for an interview or biography.
- Develop ten questions to ask a person in the music industry about jobs other than performing.
- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Exploring music’s relationship with history, culture and other disciplines

Interdisciplinary Connections

Technology: 8.1.5.A.1 - Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

- Activity: Students will play rhythm reading and aural rhythm skills from Amy Abbott’s TeachersPayTeachers.com 5th grade Bundle in small groups and individually during centers.

Social Studies: 6.1.8.A.1.a - Compare and contrast forms of governance, belief systems, and family structures among African, European, and Native American groups.

- Activity: During the World Music Drumming lesson component in the fourth quarter, students will read packets about the cultures from which the drumming pieces come and compare and contrast the belief systems/structure/music/instruments of the African and European groups.

ELA: NJLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

- Activity: Students will analyze vocabulary of concert pieces/poems to better understand the form and connection of verses/refrains/introductions/codas.

21st Century Skills

Career Ready Practice: CRP8 - Utilize critical thinking to make sense of problems and persevere in solving them.

- Activity: Students will decode tim-ka rhythms using rhythm manipulatives for known songs, Our Old Sow, and aurally given tim-ka rhythms.

9.2 Career Awareness, Exploration, and Preparation: 9.2.8.B.3 - Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career

- Activity: Students will discuss the benefits and effects of music education and involvement in musical groups on future careers during Music in Our Schools Month (March).

Assessment Evidence

Formative:

- Oral responses during class discussions (whole group, small group, peer share)
- Teacher observation

Benchmark:

- Grade 5 Pre-test (Solfege literacy), September
- Grade 5 Formative Assessment (Solfege Literacy), January
- Grade 5 Post-test (Solfege literacy), March

- Rubrics (prior to the introduction of new skill or mid-unit)
- Audio and visual recordings of rehearsals
- Peer coaching
- Student demonstration
- Caring for and responsible use of instruments and materials
- Informal quizzes and written work products

Summative:

- Audio and visual recordings of final performances
- Final tests and written work products
- Rubrics (end of unit to assess mastery level)

Possible Cornerstone Performance Assessments:

- Perform rhythmic patterns with accuracy: whole, dotted half, half, quarter, eighth, sixteenth, separated eighth / anacrusis, syn-co-pation, dotted quarter-eighth pair, eighth-dotted quarter pair, dotted eighth -sixteenth pairs notes/rests.
- Read Treble/Bass clef notation with accuracy.
- Perform varied repertoire on the barred instruments with proper playing technique.
- Discuss the historical roots of a composer, musical era, style, or favorite performer.
- Sing and play in two-part harmony, in rounds and in songs with ostinato.
- Recognize musical forms: ABA, verse/refrain, call and response, themes and variations, and rondo.
- Improvise and compose music within specified guidelines.
- Demonstrate appropriate audience and performance etiquette for different genres of music.
- Assume responsibility for instruments, music materials, and learning environment.
- Describe various emotive and expressive qualities of recorded and written repertoire, using music terminology.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Sing songs in multiple languages with attention to the relationship among text, rhythm, and melody.
- Evaluate a recorded rehearsal and suggest improvements to vocal production (breath, articulation, phrasing).
- Identify technical elements to be improved upon in ensemble's performance (e.g., pitch,

Alternative:

- Rhythm Reading/Playing Peer Assessment Checklist - Students observe each other playing rhythms on barred instruments/classroom percussion and complete a checklist to indicate which skills their partner has mastered and which skills need additional practice.
- Smartboard Rhythm Games - Teacher observes students as they utilize the TeacherPayTeacher Rhythm Games software installed on the Smartboard to assess rhythm notation literacy.

<p>articulation, balance) and explain why it is important to the piece.</p> <ul style="list-style-type: none"> • Create I V Chord accompaniment for known pieces. • Make personal connections in writing and discussion, interpreting text and score elements for emotional content. 	
Resources	
<p>Core Materials: The Music Connection (Silver Burdett Ginn, 2000) - teacher manual Making Music (Silver Burdett/Scott Foresman, 2005) - teacher manual and student textbooks Spotlight on Music (MacMillan/McGraw-Hill, 2005) - teacher manual</p> <p>Supporting Materials: Subject-specific leveled texts are available in school bookrooms and classroom libraries</p> <p>Technology:</p> <ul style="list-style-type: none"> • TeacherPayTeacher Rhythm Games software • MusicPlay Online Resources • YouTube 	

Fourth and Fifth Grade Instrument Instruction (Strings, Brass, Woodwind, Percussion)	
Desired Results	
<p>Established Goals:</p> <p>Anchor Standard 1: Generate and conceptualize artistic ideas and work. MU: Cr1.1.4 a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural). b. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.</p> <p>Anchor Standard 2: Organize and develop artistic ideas and work. MU:Cr2.1.4 a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.</p> <p>Anchor Standard 3: Refine and complete artistic work. MU:Cr3.1.4 a. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.</p> <p>MU:Cr3.2.4 a. Present the final version of personal created music to others, and explain connection to expressive intent.</p> <p>Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. MU:Pr4.1.4</p>	

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

MU:Pr4.2.4

a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch and form) in music selected for performance.

b. When analyzing selected music, read and perform using iconic and/or standard notation.

c. Explain how context (such as social and cultural) informs a performance.

MU:Pr4.3.4

a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

MU:Pr5.1.4

a. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

b. Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

MU:Pr6.1.4

a. Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

Anchor Standard 7: Perceive and analyze artistic work.

MU:Re7.1.4

a. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

MU:Re7.2.4

a. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Anchor Standard 8: Interpret intent and meaning in artistic work.

MU:Re8.1.4

a. Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.

Anchor Standard 9: Apply criteria to evaluate artistic work.

MU:Re9.1.4

a. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

MU:Cn10.1.4

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

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn11.1.4

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

New Jersey Student Learning Standards (Performing Arts, 2014)

Standard 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.

1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.

1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Standard 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.

1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.

1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.

Standard 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.

1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.

1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.

1.3.5.B.3 Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.

1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Standard 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.

1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.

1.4.5.B.5 Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response?
- How do individuals choose music to experience?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

<ul style="list-style-type: none"> • Performers make interpretive decisions based on their understanding of context and expressive intent. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' judge performance based on criteria that vary across time, place, and cultures. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding. 	<ul style="list-style-type: none"> • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
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<p><i>Students will know/learn...</i></p> <ul style="list-style-type: none"> • Symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing. • Similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line). • Ways in which the principles and content of other disciplines are interrelated with music. • Genre or style aural examples of music from various cultures. • The sounds of a variety of instruments, including orchestral and band instruments, and instruments from various cultures. • Ways in which the principles and content of other disciplines are interrelated with music. • Genre or style aural examples of music from various cultures. • Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each. • Roles of musicians in various musical settings and cultures. <p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.). • Play from memory a varied repertoire of music representing diverse genres and cultures. • Play ostinatos, duets, trios, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts. • Play in groups, blending and matching across parts, and responding to the cues of a conductor. • Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation. • Echo simple rhythms and melodic patterns.

- Improvise "answers" in the same style and length as given rhythmic and melodic phrases.
- Improvise contrasting rhythmic and melodic ostinato accompaniments.
- Improvise and compose pieces using a variety of sound sources, including traditional and non-traditional sound sources.
- Create and arrange short instrumental pieces within specified or self-directed guidelines.
- Read whole, half, dotted half, quarter, eighth and sixteenth notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Use syllables and letters to read simple pitch notation in the bass, alto or treble clef in major and minor keys.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Use simple music forms in composition of simple melodies (ABA, verse-refrain, rondo, theme and variations).
- Demonstrate perceptual skills by answering questions about and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Listen to and describe professional performances of pieces within the band and orchestra idioms.
- Devise criteria for evaluating performances and compositions of themselves and/or fellow students.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Demonstrate audience behavior appropriate for the context and style of music being performed.

Students who participate in an instrumental ensemble or class will (i.e., 4th or 5th grade band or strings)

- Perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3 on a scale of 1 to 6, including some solos performed from memory.
- Sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.
- Sing and play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Perform on classroom instruments accurately and independently, alone and in small and large ensembles, with proper posture and technique (posture, hand position, mallet control, sticking patterns, etc.).
- Sing and play from memory a varied repertoire of music representing diverse genres and cultures.
- Sing and play ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts
- Sing and play in groups, blending and matching across parts, and responding to the cues of a conductor.
- Sing with increasing accuracy and with good breath control throughout the appropriate vocal range, alone and in small and large ensembles.
- Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 3.5, on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire)

Students who participate in an instrumental ensemble or instrument class will (i.e., New students to Strings or Band)

Level 1:

- Demonstrate how to assemble and care for their instruments.
- Demonstrate correct embouchure and/or hand, finger, and arm position for their instruments.
- Demonstrate a satisfactory tone.
- Identify notes and rests.
- Interpret 4/4, 3/4, 2/4 time signatures.
- Read all notes used (including ledger lines).
- Identify and play slurs and ties.
- Explain and use first and second endings.
- Identify and use accidentals.

- Play written out one octave scales.
- Prepare and perform an assigned etude.
- Identify bow markings (String students).

Students who participate in an instrumental ensemble or instrument class will (i.e., Advanced students to Strings or Band)

Level 2:

- Demonstrate growth in all levels of Level One.
- Demonstrate knowledge and use of basic dynamic terminology and signs.
- Demonstrate knowledge and use of key signatures.
- Identify and demonstrate legato and staccato playing.
- Mark under rhythm pattern correct counting.
- Play correctly written one octave major scales.
- Demonstrate proper breathing technique (wind players).
- Identify tone relationships as to being higher or lower.
- Play 5, 9 stroke rolls and paradiddles (percussion).
- Play part of an ensemble arrangement satisfactorily.

Learning Plan

Learning Activities:

- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and musical performances.
- Exploring music’s relationship with history, culture, and other disciplines.

Interdisciplinary Connections

Technology: NJSLS 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems. Activity: Students practice using various music apps to test knowledge of notes and rhythms.

ELA: NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. Activity: Students begin to learn and interpret musical terminology related to the performance of their instrument.

Science: 4-PS4-1. Develop a model of waves to describe patterns in terms of amplitude and wavelength and that waves can cause objects to move. Activity: Students are taught that playing a note of music is science, and each note represents a specific wavelength. To be in tune, each performer needs to have the same wavelength in the notes they are playing. We demonstrate this with a tuner and by ear, where students develop what is called “beatless tuning”. If they hear the waves or the “wah-wahs” in their sound, it means they are out of tune and need to adjust their instruments accordingly. When the “wah-wahs” are no longer present, that means the performers are in tune with each other.

21st Century Skills

Career Ready Practice:

- **CRP4. Communicate clearly and effectively and with reason.** Activity: This is the first time the students participate in a large instrumental ensemble, with different parts all happening at the same time. Teaching students how to listen to the other musicians in the room and communicate with them, musically, is a skill that is developed at the beginning levels of instrumental music instruction.

9.2 Career Awareness, Exploration, and Preparation:

- **9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.** Activity: Discussions in lessons/full ensemble rehearsals about teamwork, student-led small group performances, and goal setting happen weekly. Section leaders/buddies are appointed on a rotating basis to assist other students with music and act as a liaison between the section and director in full rehearsals. Students also participate in a challenge in which all sections of the band compete against the other. Students in a particular section work together to earn points and check off music, but only if everyone in the section learns it. This fosters encouragement and peer motivation.

Assessment

Formative:

- Oral responses during class discussions (whole group, small group, peer share)
- Teacher observation
- Rubrics (prior to introduction of new skill or mid-unit)
- Audio and visual recordings of rehearsals
- Peer coaching
- Student demonstration
- Caring for and responsible use of instruments and materials
- Informal quizzes and written work products
- Peer observation with a checklist

Summative:

- Audio and visual recordings of final performances
- Rubrics (end of unit to assess mastery level)

Possible Cornerstone Performance Assessments:

- Perform rhythmic patterns with accuracy: whole, dotted half, half, quarter, eighth, sixteenth, separated eighth / anacrusis, syn-co-pa, dotted quarter-eighth pair, eighth-dotted quarter pair, dotted eighth -sixteenth pairs notes/rests.
- Read Treble/Alto/Bass clef notation with accuracy.
- Discuss historical roots of a composer, musical era, style, or favorite performer.
- Improvise and compose music within specified guidelines.

Benchmark:

- Notation literacy assessment Pre-test, September (Band)
- Notation literacy assessment, January
- Notation literacy assessment Post-test, February (Band)

Alternative:

- Peer Assessment: complete a checklist to indicate which skills their partner has mastered and which skills need additional practice.
- Small group recording activity: full ensemble is divided into smaller groups, students independently rehearse and record a section of their ensemble music, and they complete a checklist and reflection sheet to assess the activity.

<ul style="list-style-type: none"> • Demonstrate appropriate audience and performance etiquette for different genres of music. • Assume responsibility for instruments, music materials, and learning environment. • Describe various emotive and expressive qualities of recorded and written repertoire, using music terminology. • Evaluate a rehearsal to improve and refine the musical outcome. • Perform multicultural music in multiple styles with attention to the relationship between style and performance practice. • Evaluate a recorded rehearsal and suggest improvements to overall performance (intonation, tone, articulation, phrasing, dynamics, blend and balance). • Identify technical elements to be improved upon in ensemble's performance (e.g., pitch, articulation, balance) and explain why it is important to the piece. 	
Resources	
<p>Core Materials: Orchestra Expressions (Alfred Music, 2004) - teacher manual and student method books Tradition of Excellence (Kjos Music Company, 2016) - teacher manual and student method books</p> <p>Supporting Materials: Alfred's Drum Method Book 1 (Alfred Music, 1987) - student method book</p> <p>Technology: Electronic Tuning: devices and Apps Tradition of Excellence Interactive Practice Studio Musictheory.net for music reading exercises Google Apps for Education</p>	

X. MUSIC LITERATURE GRADING SYSTEM RUBRIC

Levels .5-1: *Very Easy*

Music literature is at the entry level. This literature is performed by ensembles in grades 4, 5.

- Limited ranges, elementary rhythm and rest patterns
- Beginning concert keys
- Meters with the quarter note as the beat
- No more than 2 trumpet or clarinet parts, 2nd clarinet part stays below the break
- Low woodwind and brass part always doubled (if written)
- Strings in the elementary finger patterns
- Vocal music sung in unison, canons and rounds

Levels 1-1.5: Easy

Music literature is performed by ensembles in grades 5, 6.

- Sixteenth notes and dotted rhythm patterns commonly used
- Additional easy concert keys utilized
- Meters with eighth note and cut time as the beat
- Clarinet, trumpet, alto sax, flute parts may be divided
- Double reeds, low brass and woodwind parts doubled
- Strings in the intermediate finger patterns
- Vocal music sung in 2 parts

Levels 2-3: Medium Easy

This literature is performed by ensembles in grades 7, 8.

- Ranges extended- may have short solo passages
- Range of concert keys extended
- Emphasis on technique and musicianship
- Full range of percussion used (drums, mallets, traps)
- Instrumentation may include 3 clarinet and 3 trumpet parts, 2-3 trombone parts, 4 horn parts
- Strings begin study of higher positions and vibrato
- Vocal music sung in two to three parts

Levels 3-4: Medium

Music literature is usually performed by ensembles in grades 9 – 12. It is a level that our 8th grade students strive to play before graduating from 8th grade to continue their high school musical development.

- May utilize a full range of instrument
- Expressive techniques such as dynamics and articulation
- Any concert key may be used
- Mixed meters and key changes
- Solo passages, independent voices
- Strings use higher positions, vibrato generally used
- Vocal music sung in three and four parts

Levels 4-5: Medium Advanced/Advanced

This level is typically not achieved in the middle school years. The literature is performed by ensembles in grades 9-12 and performed by students auditioning for All-State and for college auditions. It is listed in our curriculum documents to provide planning and guidance for students, parents, and educators.

- Technically demanding
- Challenging musical styles and forms
- Unusual instrumentation and voicings
- May include extensive solo work
- Strings use advanced bow techniques
- Vocal music in five parts
- Vocal music sung *a cappella*; use of other languages