

# READINGTON PUBLIC SCHOOL DISTRICT

## K-2 Music Curriculum 2024

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## **I. Purpose and Overview**

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations. Experience with and knowledge of the arts are essential components of the K-8 curriculum in the 21st century. As we work to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success.

## **II. Mission**

Empowering students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities will allow them to become active, contributing members of a global society.

## **III. Vision**

All students will have equitable access to a quality arts education that leads to artistic literacy and fluency as a mechanism for:

- Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
- Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
- Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

## **IV. Assessment**

Assessment is an essential element of effective instruction and is an ongoing process. Its primary purpose is to provide precise and meaningful data regarding student achievement of intended learning targets. Evidence of growth can be demonstrated in multiple ways throughout each unit. A variety of assessment formats have been developed, and current academic research is always at the forefront when assessing our students. Assessments include but are not limited to teacher-made tests and quizzes, observations, performance tasks, and rubrics. [Accommodations and modifications](#) are available for those students who demonstrate a need and can be located on the curriculum page of the district website.

### **Cornerstone Performance Assessments for Grade 2**

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 21<sup>st</sup> 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 2: Possible Cornerstone Performance Assessments:

- Improvise an ostinato accompaniment on pitched and non-pitched percussion instruments for a simple song, such as "Frere Jacques."
- Explore melodic contour through singing, movement, and identifying pitches.
- Chant simple rhythm patterns using the Kodaly system, saying "ta" for quarter notes and "t" for eighth notes.

- Demonstrate the appropriate musical responses to verbal and conducted directions (e.g., stopping and starting, playing loud or soft, playing *staccato* or *legato*)
- Perform in solo and group settings with attention to feeling and musical interpretation.
- Practice respectful behavior as performers and listeners.
- Compare and contrast performances of a musical selection sung by different artists/groups
- Identify a range of sound qualities on traditional and non-traditional (found, homemade) instruments.
- Select musical choices through the exploration of voices and instruments.
- Vocalize and distinguish “high,” “middle,” and “low” pitches.
- Listen and respond to a recording using descriptive words
- Compose short ABA pieces using technology within specific guidelines (e.g., three pitches, two timbres).
- Sing and express a song’s lyrics through movement and dramatization.
- Synthesize the fundamental elements of music through words, movement, and/or visual imagery.
- Identify and perform repetitive or contrasting pieces.
- Describe their own emerging performances, the performances of their peers and the ways in which they differ.
- Choose and model body motions to represent form (e.g., steady beat on knees for A section, tap shoulders for B section).

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 lesson.

## V. Grouping of Students

### Grades K-5

Students attend classroom general music classes in grades K-5 in a heterogeneous regular classroom. Instrumental 4<sup>th</sup> and 5<sup>th</sup> 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. 4<sup>th</sup> and 5<sup>th</sup> grade vocal students participate in a chorus ensemble that meets after school once a week. Samba Kids in 5<sup>th</sup> 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.

VI. Pacing Guide  
 Kindergarten - 2nd Grade General Music Pacing Guide

	Kindergarten	Grade 1	Grade 2
<b>September/ October</b>	-steady beat -vocal uses (speak, sing, whisper, yell) -sound/silence (rest) -solo/group -binary concepts <ul style="list-style-type: none"> <li>• loud/soft</li> <li>• fast/slow</li> <li>• high/low</li> <li>• upward/downward</li> <li>• same/different</li> </ul> -introduction to basic classroom instruments and proper playing techniques	-review and expansion of skills from Kindergarten -development of proper vocal technique and pitch matching (emphasis on sol/la/mi repertoire)	-review and expansion of skills from Grade 1 -ti-ka-ti-ka -minor tonality
<b>November/ December</b>	-names and proper playing techniques for additional classroom instruments -orchestral instruments (violin, flute) -musical performing groups and genres (orchestra, ballet) -developing appropriate audience skills during recordings and performances -Tchaikovsky: <u>The Nutcracker</u>	-same/different/similar -form (AB, ABA) -quarter rest (symbolic) -composing (iconic) -vocabulary that describes mood -musical professions: composer/conductor/performer -Tchaikovsky: <u>The Nutcracker</u>	-expand proficiency in reading/writing standard notation (measure lines, note heads, stems, beams) -dynamics -verse/refrain form -uses of music in celebration -J.S. Bach (exploration of life and works) -Duke Ellington: <u>The Nutcracker</u>
<b>January/ February</b>	-long/short sounds -iconic rhythm patterns -introduction to xylophones -Saint-Saëns: <u>The Carnival of the Animals</u>	-reading and composing with standard musical notation (ta, ti-ti, quarter rest)	-reading and composing with standard musical notation (ta, ti-ti, ti-ka-ti-ka, quarter rest) -Wolfgang Amadeus Mozart (exploration of life and works)

<b>March/ April</b>	-rehearse Spring Concert selections (develop performing and presenting skills) -exploration and reinforcement of the elements of music present in various concert selections	-rehearse Spring Concert selections (continue to develop performing and presenting skills) -exploration and reinforcement of the elements of music present in various concert selections	-rehearse Spring Concert selections (continue to develop performing and presenting skills) -exploration and reinforcement of the elements of music present in various concert selections
<b>May/ June</b>	-rehearse Spring Concert selections (develop performing and presenting skills) -exploration and reinforcement of the elements of music present in various concert selections -developing appropriate audience skills during live performances -continued exploration of orchestral instruments -conductor vs. composer	-rehearse Spring Concert selections (develop performing and presenting skills) -exploration and reinforcement of the elements of music present in various concert selections -developing appropriate audience skills during live performances -Ludwig van Beethoven (exploration of life and works)	-rehearse Spring Concert selections (develop performing and presenting skills) -exploration and reinforcement of the elements of music present in various concert selections -developing appropriate audience skills during live performances -continued exploration of orchestral instruments (names, timbres, families)

## VIII. UNITS OF STUDY

<b>Kindergarten Music</b>
<b>Desired Results</b>
<p><b>Established Goals: New Jersey Student Learning Standards (Performing Arts, 2020)</b></p> <ul style="list-style-type: none"> <li>• 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</li> <li>• 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</li> <li>• 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</li> <li>• 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</li> <li>• 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</li> <li>• 1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</li> </ul>

- 1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.
- 1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.
- 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
- 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
- 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
- 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.
- 1.3A.2.Pr6b: Perform appropriately for the audience and purpose.
- 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
- 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.
- 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
- 1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.
- 1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
- 1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
- 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
- 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.
- 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.
- 1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
- 1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
- 1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
- 1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.

- 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
- 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
- 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
- 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.
- 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.
- 1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.
- 1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- 1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.
- 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.
- 1.3E.12prof.Pr4c: Identify how the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.
- 1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
- 1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.
- 1.3E.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.
- 1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.
- 1.3E.12prof.Re8a: Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.
- 1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

**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.

**Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- 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?

<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Musicians' judge performances based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</li> <li>• 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.</li> <li>• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>• The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> <li>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> </ul>	<ul style="list-style-type: none"> <li>• How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How do we judge the quality of musical work(s) and performance(s)?</li> <li>• How do musicians make meaningful connections to creating, performing, and responding?</li> <li>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
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***Students will know/learn...***

- Proper sound production techniques on a variety of instruments, including the human voice.
- How to interpret and perform from standard musical notation.
- How to write music using standard musical notation.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo).
- The sounds of a variety of instruments, including orchestra/band instruments and instruments from various cultures, as well as child and adult voices.
- 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.
- 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.

***Students will be able to...***

- Sing and play with increasing accuracy, on pitch and in rhythm, with appropriate posture, timbre and diction.
- Sing and play expressively, with appropriate dynamics, phrasing, and interpretation.
- Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures.
- Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor.
- Respond through purposeful movement to prominent music characteristics or specific music events.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef.

- Echo rhythms and melodic patterns.
- Perform progressively challenging rhythmic and melodic patterns accurately and independently.
- Identify symbols and traditional terms and interpret them correctly.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Identify simple music forms when presented aurally (ABA, verse-refrain, rondo).
- Identify sounds of a variety of musical sources (including some orchestra and band instruments, instruments from various cultures and human voices).
- 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.
- 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 songs and instrumental pieces within specified guidelines.
- Create and arrange music to accompany readings, dramatizations, or visual artworks.
- Use a variety of sound sources when composing.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- 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 cultures.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Assume responsibility for instruments, materials and the learning environment.
- Demonstrate appropriate audience and performance behaviors for different musical contexts and genres.
- 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.

### 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 musical performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

### Interdisciplinary Connections

**Social Studies: 6.1.2.CivicsDP.1- Explain how national symbols reflect on American values and principles.**

- Activity: Students will sing “Pop! 13 Colonies” and describe how the original 13 colonies are represented in the design of the American flag. Students will also compare the “Betsy Ross” flag to the current flag and will describe how and why the design has changed over time.

**Career Readiness, Life Literacies, and Key Skills**

**Career Readiness, Life Literacies and Key Skills Practices: Act as a responsible and contributing citizen and employee. 9.4.2.TL.5: Describe the difference between real and virtual experiences. 9.4.2.DC.3: Explain how to be safe online and follow safe practices when using the internet (e.g., 8.1.2.NI.3, 8.1.2.NI.4).**

- Activity: Students learn to navigate the classroom environment while consistently using behaviors that maintain safety for themselves and others (e.g. walking through the classroom space or identifying “personal bubble space” before engaging in whole body movement activities).

**9.2.2.CAP.1- Make a list of different types of jobs and describe the skills associated with each job. Income is received from work in different ways including regular payments, tips, commissions, and benefits. 9.4.2.CI.2: Demonstrate originality and inventiveness in work (e.g., 1.3A.2CR1a).**

- Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert. Students will reflect upon this process, the various roles involved in creating a production, and the skills that are required for a career in music.

**Computer Science and Design Thinking**

**8.1.2.NI.1- Model and describe how individuals use computers to connect to other individuals, places, information, and ideas through a network.**

- Activity: Students will utilize the classroom Smartboard and the school’s Music website or Learning Management System (such as Google Classroom), in order to access materials for classwork. Students will also describe how these materials can be accessed using a personal device at home.

**8.1.2.CS.1- Select and operate computing devices that perform a variety of tasks accurately and quickly based on user needs and preferences.**

- Activity: Students will interface with the classroom Smartboard to utilize software and web-based applications (e.g. Brain Pop, “Go Noodle”, New York Philharmonic Kidzone, Smart Notebook, etc.).

**Assessment Evidence**

**Formative:**

- Oral responses during class discussions (e.g. whole group, small group, peer share)
- Physical responses during class activities (e.g. copying whole body movements, thumbs up or down to indicate answers, properly caring for classroom equipment)
- Teacher observation of informal events in the classroom
- Simple rubrics (prior to introduction of new skill or mid-unit)
- Audio and visual recordings of rehearsals
- Peer coaching
- Informal quizzes and written work products

**Summative:**

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

**Benchmark:**

- Assessment of student ability to identify and/or replicate the 4 ways of utilizing the voice (sing, speak, whisper, yell) during September, January, and June.

**Alternative:**

- Demonstrate understanding of concepts with whole body motions, gestures or pictures (in lieu of vocal output)
- Student is assessed with a peer, small group or large group (rather than as an individual)

<ul style="list-style-type: none"> <li>• Performance-based assessments (formal, teacher-directed)</li> <li>• Individual formal work products (e.g. tests, performances, written or artistic activities, use of manipulatives)</li> </ul>	
<b>Resources</b>	
<p><b>Core Materials:</b>  The Music Connection (Silver Burdett Ginn, 1995) - teacher manual  Making Music (Silver Burdett/Scott Foresman, 2002) - teacher manual and student textbooks</p> <p><b>Supporting Materials:</b>  Subject specific leveled texts are available in school bookrooms and classroom libraries</p> <p><b>Technology:</b>  Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002)  Internet-based resources: Youtube channels, digital subscriptions and virtual field trips.</p>	

<b>First Grade Music</b>
<b>Desired Results</b>
<p><b>Established Goals:</b>  <b>New Jersey Student Learning Standards (Performing Arts, 2020)</b></p> <ul style="list-style-type: none"> <li>• 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</li> <li>• 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</li> <li>• 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</li> <li>• 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</li> <li>• 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</li> <li>• 1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</li> <li>• 1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</li> <li>• 1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.</li> <li>• 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.</li> <li>• 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</li> <li>• 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</li> <li>• 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</li> <li>• 1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</li> <li>• 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</li> <li>• 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.</li> </ul>

- 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
- 1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.
- 1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
- 1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
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- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
- 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.
- 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.
- 1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
- 1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
- 1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
- 1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.
- 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
- 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
- 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
- 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.
- 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.
- 1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

- 1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- 1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.
- 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.
- 1.3E.12prof.Pr4c: Identify how the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.
- 1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
- 1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.
- 1.3E.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.
- 1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.
- 1.3E.12prof.Re8a: Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.
- 1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

**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 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.
- 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 performances based on criteria that vary across time, place, and cultures. The

**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 does understanding the structure and context of music inform a response?
- 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?

<p>context and how a work is presented influence audience response.</p> <ul style="list-style-type: none"> <li>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>• Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</li> <li>• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</li> <li>• The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> <li>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>• Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.</li> </ul>	<ul style="list-style-type: none"> <li>• How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</li> </ul>
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***Students will know/learn...***

- Proper sound production techniques on a variety of instruments, including the human voice.
- How to interpret and perform from standard musical notation.
- How to write music using standard musical notation.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo).
- The sounds of a variety of instruments, including orchestra/band instruments and instruments from various cultures, as well as child and adult voices.
- 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.
- 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.

***Students will be able to...***

- Sing and play with increasing accuracy, on pitch and in rhythm, with appropriate posture, timbre and diction.
- Sing and play expressively, with appropriate dynamics, phrasing, and interpretation.
- Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures.
- Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor.
- Respond through purposeful movement to prominent music characteristics or specific music events.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef.
- Echo rhythms and melodic patterns.
- Perform progressively challenging rhythmic and melodic patterns accurately and independently.
- Identify symbols and traditional terms and interpret them correctly.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Identify simple music forms when presented aurally (ABA, verse-refrain, rondo).
- Identify sounds of a variety of musical sources (including some orchestra and band instruments, instruments from various cultures and human voices).

- 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.
- 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 songs and instrumental pieces within specified guidelines.
- Create and arrange music to accompany readings, dramatizations, or visual artworks.
- Use a variety of sound sources when composing.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- 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 cultures.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Assume responsibility for instruments, materials and the learning environment.
- Demonstrate appropriate audience and performance behaviors for different musical contexts and genres.
- 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.

### 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

**English Language Arts: L.VL.1.2. Ask and answer questions to determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content. 9.4.2.DC.6: Identify respectful and responsible ways to communicate in digital environments. 9.4.2.IML.1: Identify a simple search term to find information in a search engine or digital resource. 9.4.2.TL.1: Identify the basic features of a digital tool and explain the purpose of the tool (e.g., 8.2.2.ED.1).**

- Activity: Students will analyze song lyrics with consideration of repeating patterns of text, standard writing conventions, definitions of unknown vocabulary, and composer's meaning.

**Science: 1-PS4-1 (Wave Properties)- Sound can make matter vibrate, and vibrating matter can make sound.**

- Students will investigate how different playing techniques on percussion instruments affect the produced vibrations and resulting tone quality.

## Career Readiness, Life Literacies, and Key Skills

**Career Readiness, Life Literacies and Key Skills Practices: Consider the environmental, social and economic impacts of decisions. 9.4.2.CT.3: Use a variety of types of thinking to solve problems (e.g., inductive, deductive).**

- Activity: Students will learn to properly care for shared classroom instruments in order to demonstrate respect for school property and other students who use the equipment. Students will describe how their role in maintaining instruments affects the school's budget.

**9.2.2.CAP.1- Make a list of different types of jobs and describe the skills associated with each job. Income is received from work in different ways including regular payments, tips, commissions, and benefits.**

- Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert. Students will reflect upon this process, the various roles involved in creating a production, and the skills that are required for a career in music.

## Computer Science and Design Thinking

**8.1.2.CS.1- Select and operate computing devices that perform a variety of tasks accurately and quickly based on user needs and preferences.**

- Activity: Students will utilize Smart Notebook software to compose an original rhythm using iconic notation (e.g. pictures of animals whose names make 1 or 2 sounds)

## Assessment Evidence

### Formative:

- Oral responses during class discussions (e.g. whole group, small group, peer share)
- Physical responses during class activities (e.g. copying whole body movements, thumbs up or down to indicate answers, properly caring for classroom equipment)
- Teacher observation of informal events in the classroom
- Simple rubrics (prior to introduction of new skill or mid-unit)
- Audio and visual recordings of rehearsals
- Peer coaching
- Informal quizzes and written work products

### Summative:

- Audio and visual recordings of final performances
- Rubrics (end of unit to assess mastery level)
- Performance-based teacher-directed assessments (formal, teacher-directed)
- Individual formal work products (e.g. tests, performances, written or artistic activities, use of manipulatives)

### Benchmark:

- Assessment of student ability to write and read standard musical notation (ta, ti-ti and quarter rest) occurring in September, January, and June

### Alternative:

- Demonstrate understanding of concepts with whole body motions, manipulatives, gestures or pictures (in lieu of written output)
- Student is assessed with a peer, small group or large group (rather than as an individual)

## 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:**

Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002)

Internet-based resources: Youtube channels, digital subscriptions and virtual field trips.

## Second Grade Music

### Desired Results

**Established Goals:**

**New Jersey Student Learning Standards (Performing Arts, 2020)**

- 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
- 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.
- 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.
- 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.
- 1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- 1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.
- 1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.
- 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
- 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
- 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
- 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.
- 1.3A.2.Pr6b: Perform appropriately for the audience and purpose.
- 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
- 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.
- 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
- 1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.
- 1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
- 1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
- 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
- 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.
- 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.
- 1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
- 1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
- 1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
- 1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.
- 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
- 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
- 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
- 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.
- 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.
- 1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.
- 1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- 1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.
- 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.
- 1.3E.12prof.Pr4c: Identify how the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

- 1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
- 1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.
- 1.3E.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.
- 1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.
- 1.3E.12prof.Re8a: Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.
- 1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

**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 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.
- 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 performances based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.
- 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.

**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 does understanding the structure and context of music inform a response?
- 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?

- 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...***

- Proper sound production techniques on a variety of instruments, including the human voice.
- How to interpret and perform from standard musical notation.
- How to write music using standard musical notation.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo).
- The sounds of a variety of instruments, including orchestra/band instruments and instruments from various cultures, as well as child and adult voices.
- 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.
- 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.

***Students will be able to...***

- Sing and play with increasing accuracy, on pitch and in rhythm, with appropriate posture, timbre and diction.
- Sing and play expressively, with appropriate dynamics, phrasing, and interpretation.
- Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures.
- Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor.
- Respond through purposeful movement to prominent music characteristics or specific music events.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef.
- Echo rhythms and melodic patterns.
- Perform progressively challenging rhythmic and melodic patterns accurately and independently.
- Identify symbols and traditional terms and interpret them correctly.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Identify simple music forms when presented aurally (ABA, verse-refrain, rondo).
- Identify sounds of a variety of musical sources (including some orchestra and band instruments, instruments from various cultures and human voices).
- 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.
- 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 songs and instrumental pieces within specified guidelines.
- Create and arrange music to accompany readings, dramatizations, or visual artworks.
- Use a variety of sound sources when composing.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- 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 cultures.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Assume responsibility for instruments, materials and the learning environment.
- Demonstrate appropriate audience and performance behaviors for different musical contexts and genres.
- 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.

### 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 musical performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and cultures.

### Interdisciplinary Connections

#### English Language Arts: L.VL.2.2. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies.

- Activity: Students will analyze song lyrics with consideration of repeating patterns of text, standard writing conventions, definitions of unknown vocabulary, and composer's meaning.

#### Social Studies: 6.1.2.HistorySE.1 - Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history.

- Activity: Students will sing "What Can One Little Person Do" by Sally Rogers and examine the actions of the four civil rights leaders detailed in the verses (Dr. Martin Luther King, Jr., Rosa Parks, Harriet Tubman and Sojourner Truth). Students will then reflect upon actions they themselves can take to be good citizens and will contribute their ideas to a class book. (Amistad)

### Career Readiness, Life Literacies, and Key Skills

**Career Readiness, Life Literacies and Key Skills Practices: Work productively in teams while using cultural/global competence. 9.4.2.DC.6: Identify respectful and responsible ways to communicate in digital environments. 9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one’s own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5, 7.1.NL.IPERS.6). 9.4.2.IML.1: Identify a simple search term to find information in a search engine or digital resource. 9.4.2.TL.7: Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts (e.g., W.2.6., 8.2.2.ED.2).**

- Activity: Students will work in small groups to cooperatively create a short sentence or phrase about the topic of fall or Halloween. They will then compose a rhythm to match the text and draw it on the Smartboard. When all groups have added their individual parts to the Smartboard, each group shares its composition in succession to create a “Spooky Symphony”.

**9.2.2.CAP.1- Make a list of different types of jobs and describe the skills associated with each job. Income is received from work in different ways including regular payments, tips, commissions, and benefits.**

- Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert. Students will reflect upon this process, the various roles involved in creating a production, and the skills that are required for a career in music. They will also reflect upon the importance of providing a supportive environment for everyone to perform their best and make mistakes. (Holocaust)

### Computer Science and Design Thinking

**8.1.2.NI.1- Model and describe how individuals use computers to connect to other individuals, places, information, and ideas through a network.**

- Activity: Students will utilize the classroom Smartboard and the school’s music website or Learning Management System (such as Google Classroom) in order to access materials for classwork. Students will also describe how these materials can be accessed using a personal device at home.

### Assessment Evidence

**Formative:**

- Oral responses during class discussions (e.g. whole group, small group, peer share)
- Physical responses during class activities (e.g. copying whole body movements, thumbs up or down to indicate answers, properly caring for classroom equipment)
- Teacher observation of informal events in the classroom
- Simple rubrics (prior to introduction of new skill or mid-unit)
- Audio and visual recordings of rehearsals
- Peer coaching
- 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)
- Audio and visual recordings of final performances

**Benchmark:**

- Assessment of student ability to write and read standard musical notation (ta, ti-ti, ti-ka-ti-ka and quarter rest) occurring in September, January, and June

**Alternative:**

- Demonstrate understanding of concepts with whole body motions, manipulatives, gestures or pictures (in lieu of written output)
- Student is assessed with a peer, small group or large group (rather than as an individual)

<ul style="list-style-type: none"> <li>• Performance-based teacher-directed assessments (formal, teacher-directed)</li> <li>• Individual formal work products (e.g. tests, performances, written or artistic activities, use of manipulatives)</li> </ul> <p><b>Possible Cornerstone Performance Assessments:</b></p> <ul style="list-style-type: none"> <li>• Explore melodic contour through singing, movement, and labeled pitches</li> <li>• Chant simple rhythm patterns using the Kodaly system (e.g. saying “<i>ta</i>” for quarter notes, “<i>ti-ti</i>” for eighth notes and “<i>ti-ka-ti-ka</i>” for sixteenth notes)</li> <li>• Demonstrate the appropriate musical responses to verbal and conducted directions (e.g., stopping and starting, playing loud or soft, etc.)</li> <li>• Perform in solo and group settings with attention to feeling and musical interpretation</li> <li>• Practice respectful behavior as performers and listeners</li> <li>• Compare and contrast musical selections</li> <li>• Listen and respond to a recording using descriptive musical vocabulary</li> <li>• Perform traditional folk dances from a variety of eras and cultures</li> <li>• Recall factual information about musical masterpieces and the eras in which they were composed</li> <li>• Identify musical instruments by name, identify the instruments aurally by timbre and categorize them by musical family</li> </ul>	
<b>Resources</b>	
<p><b>Core Materials:</b>  The Music Connection (Silver Burdett Ginn, 1995) - teacher manual  Making Music (Silver Burdett/Scott Foresman, 2002) - teacher manual and student textbooks</p> <p><b>Supporting Materials:</b>  Subject specific leveled texts are available in school bookrooms and classroom libraries</p> <p><b>Technology:</b>  Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002)  Internet-based resources: Youtube channels, digital subscriptions and virtual field trips.</p>	

## Bibliography

\*Quotations and citations were not specifically referenced in the curriculum document.

Our curriculum document would not be possible without the thinking and research of these individuals and organizations.

*Understanding by Design* by Wiggins, Grant. & McTighe, Jay. Association for Supervision and Curriculum Development, 2004.

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