

**Classroom Music
K-8**

**CURRICULUM GUIDE
FINAL DRAFT**

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**This curriculum may be modified through varying techniques,
strategies and materials, as per an individual student's
Individualized Education Plan (IEP).**

**Approved by the Great Meadows Regional School District Board of
Education**

At the regular meeting held on 10/18/2016

And

***Aligned with the New Jersey Core Curriculum Content Standards
And Common Core Content Standards***

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Philosophy and Rationale

We believe that music education is an essential part of the academic curriculum. Through musical participation and exploration, students create original ideas, solve problems, interact in partnerships and become aware of artistic evaluation and expression. These skills enable students to become aesthetically sensitive to and appreciative of music as an art not only as students but also as adults.

Scope and Sequence

Unit 1

Kindergarten	<ul style="list-style-type: none"> ● Mi, Sol, and La, vocalize home-tone and identify ascending descending and high/medium/low. ● Single and multi voice textures. ● Steady beat, short and long sounds, quarter note quarter rest rhythms ● Vocal, instrumental, environmental and classroom instrument tone colors. ● Repetition and contrast. ● Fast/ Slow, and Loud/ Soft.
Grade 1	<ul style="list-style-type: none"> ● Ascending major scale; skip, step, repeat; mi, sol, and la melodic patterns. ● Changes in harmonic texture ● Steady and unsteady beat; two eighth notes ● Male, Female and Child voices ● Like and unlike musical phrases. ● Faster or slower; forte and piano
Grade 2	<ul style="list-style-type: none"> ● Descending major scales; do to sol melodic patterns. ● Homophony and monophony; chordal accompaniment. ● Half note/ half rest; whole note/ whole rest; rhythmic ostinatos. ● Instrument families; string instruments and their mechanical parts ● AB, ABA forms. ● Mezzo piano (mp) mezzo forte (mf); crescendo/ decrescendo; largo, moderato, and allegro.
Grade 3	<ul style="list-style-type: none"> ● Ti Do; Do to Do; simple recorder melodies; skips in melodic contour. ● Solo, duet, trio, and quartet; consonance and dissonance. ● Dotted half note/ dotted half rest; duple and triple meters; time signature. ● Orchestral and band instruments; woodwind and brass instruments and their mechanical parts. ● D.C. al fine. ● Pianissimo and fortissimo.

Grade 4	<ul style="list-style-type: none"> ● Intervals up to the fifth. ● A capella; specific instruments in small ensembles; I- V- I chord progression. ● Sixteenth notes; an eighth and two sixteenths; two sixteenths and an eighth note; 2/4, 3/4, and 4/4. ● Computer and keyboard families ● Theme and variation; D.C. and D.S. al Coda; D.S. al fine. ● Andante and presto.

Grade 5	<ul style="list-style-type: none"> ● Intervals up to an octave. ● A triad; I – IV- V- I chord progression. ● Single eighth notes/ eighth rests; eighth note triplets; dotted quarter note; syncopation; compound meters. ● Soprano, alto, tenor, and bass. ● Sonata, concerto, symphony; Melodic phrase structures. ● Appropriate dynamics and tempi.
Grade 6	<ul style="list-style-type: none"> ● Key signature; accidentals; chromatic scale; enharmonic notes; major and minor scales. ● Major and minor chords. ● Upbeats and downbeats ● Syncopated patterns in world music; compound meter. ● Contralto and mezzo-soprano; changing and unchanging voices. ● Popular song structures. ● Phrasing and slurs; marcato, staccato; legato, accents, tenuto; rubato.
Grade 7	<ul style="list-style-type: none"> ● Tonic note of the key signature; construction of major scale; pentatonic scale. ● Create major chords. ● Rhythmic patterns in different genres. ● Coloratura, contrabass, and baritone; popular vs. traditional instruments; acoustical vs. electrical instruments. ● 12- Bar Blues form and jazz. ● Subito, a tempo; col legno; pizzicato; arco.

Grade 8	<ul style="list-style-type: none"> ● Create natural minor scale; create pentatonic scale. ● Create minor chord. ● Rhythmic patterns in changing meter. ● Modern keyboard instruments vs. traditional keyboard instruments. ● Perform 12- Bar Blues and jazz. ● Harmonics and overtones, glissandi, flutter tongue, keyslaps, prepared instruments.
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Unit 2

Kindergarten	<ul style="list-style-type: none"> ● Symbolic music notation; short rhythmic phrases. ● Head voice, chest voice; whispering, speaking, and singing voice. ● Classroom percussion instruments. ● Expressive movement; basic forms. ● Simple conducting gestures.
Grade 1	<ul style="list-style-type: none"> ● Music staff; lines vs. spaces; treble clef. ● Unison and two-part rounds; posture and breathing technique. ● Musical dramatizations. ● Identify and perform with classroom instruments. ● AB or ABA form. ● Respond to conducting cues.
Grade 2	<ul style="list-style-type: none"> ● Names of lines and spaces of the treble clef. ● Two-part rounds and canons; proper diction ● Increasingly difficult musical dramatizations. ● Keyboard and mallet instruments; tonic and dominant chord structures. ● Solo singing vs. group singing, and verse refrain. ● Conducting a down-beat and a cut-off.
Grade 3	<ul style="list-style-type: none"> ● Time signature, measures, bar lines, double bar lines. ● Diaphragmatic breathing. ● Basic rhythmic dictation; three note melodic dictation. ● Three note melodic patterns using quarter note rhythms. ● Call and response and work songs.
Grade 4	<ul style="list-style-type: none"> ● Lines and spaces of the bass clef; Grand Staff. ● Vocal range; partner songs. ● 5 note melodic dictation using basic quarter and two-eighth notes rhythms. ● 2/4, 3/4, and 4/4 time signatures.

Grade 5	<ul style="list-style-type: none"> • Vocal music notation; vocal production. • Rhythmic durations up to 5 note melodic dictation up to four 16th notes. • Compound meter.
Grade 6	<ul style="list-style-type: none"> • Instrumental and vocal compositions using standard notation. • Expressive qualities appropriate to different genres. • Phrasing, slurring, marcato, staccato vs. legato, accents, tenuto, and rubato. • Improvise pop and rock styles. • Non-Western notation; varying styles of music.
Grade 7	<ul style="list-style-type: none"> • Create using subito, a tempo, col legno, pizzicato, and arco. • Improvise 12- Bar Blues
Grade 8	<ul style="list-style-type: none"> • Perform with appropriate expressive qualities. • Serialism.

Unit 3

Kindergarten Strand A Strand B	<ul style="list-style-type: none"> • Emotionally respond to musical works from various cultures and historical periods. • Create stories based on emotions. • Identify patterns in nature • Identify objective responses with teacher assistance. • Use positive words to describe a performance. • Find the theme or subject with teacher assistance.
Grade 1 Strand A Strand B	<ul style="list-style-type: none"> • Identify basic aesthetic qualities. • Identify types of emotional responses in music. • Independently identify objective responses. • Use positive words to give and receive criticism. • Independently find the theme and subject.
Grade 2 Strand A Strand B	<ul style="list-style-type: none"> • Compare and contrast types of emotional responses in music. • Utilize arts elements to objectively respond to music. • Apply constructive criticism.

<p>Grade 3 Strand A</p> <p>Strand B</p>	<ul style="list-style-type: none"> ● Explore basic performance terminology. ● Respond appropriately to varying musical styles. ● Explore emotional context of a piece of music. ● Use of rubric or score sheet; self evaluation assessments. ● Constructively describe strengths and weaknesses of a piece of music. ● Utilize specific music terminology. ● Compare and contrast beginner, intermediate, and advanced performers. ● Identify ways we can agree or disagree about music.
<p>Grade 4 Strand A</p> <p>Strand B</p>	<ul style="list-style-type: none"> ● Describe music using basic performance terminology. ● Use informed responses for various styles of music. ● Discuss a composer's possible intent. ● Use a rubric/ score sheet to interpret the elements of music. ● Use appropriate and specific music terminology when critiquing ● Evaluate the skills of beginning, intermediate, and advanced performers. ● Compare and contrast how individuals agree or disagree about the value of a performance.
<p>Grade 5 Strand A</p> <p>Strand B</p>	<ul style="list-style-type: none"> ● Categorizing works of art using basic performance terminology. ● Categorize styles of music using informed responses. ● Describe instrumental and vocal timbres. ● Analyze specific music terminology when critiquing.
<p>Grade 6 Strand A</p> <p>Strand B</p>	<ul style="list-style-type: none"> ● Emotionally respond to various themes of music and corresponding stylistic traits. ● Symbolism and metaphors. ● Music changes over time. ● Conventional and non-conventional music. ● Informed decisions about form, function, and originality in music. ● Objectively assess the effectiveness of music.

Grade 7 Strand A Strand B	<ul style="list-style-type: none"> ● Interpret and analyze aesthetic qualities in music. ● Evaluate technical proficiencies of performers as related to the content of the music.
Grade 8 Strand A Strand B	<ul style="list-style-type: none"> ● Interpret and analyze the meaning of a piece of music in various styles and themes of music. ● Analyze and categorize the functions of musical works.

Unit 4

Kindergarten	<ul style="list-style-type: none"> ● Nursery rhymes, stories, programmatic music. ● Family and community music. ● World music and dance.
Grade 1	<ul style="list-style-type: none"> ● Popular and serious music. ● Movement to music and dance from around the world.
Grade 2	<ul style="list-style-type: none"> ● Jazz, serious, and world music. ● Awareness of music with social and historical context.
Grade 3	<ul style="list-style-type: none"> ● Genres in musical styles.

Grade 4	<ul style="list-style-type: none">● Spirituals, blues, and jazz.● Baroque and classical composers.
Grade 5	<ul style="list-style-type: none">● Opera and classical genres.● Historical events influencing American composers.● Romantic and 20th century composers.
Grade 6	<ul style="list-style-type: none">● Pop/ rock music.● American musicals.● Influence of ideas, issues, and events on music.● Analysis of world music styles.
Grade 7	<ul style="list-style-type: none">● Early jazz.● 12- Bar Blues.● Gospel/ vocal quartet.
Grade 8	<ul style="list-style-type: none">● 20th century music.● Technologies in the music industry.

Mission Statement

The mission of the music department at Great Meadows Regional School District is to provide positive musical experiences throughout the students' kindergarten through eighth grade school years so that they will value music as an integral and fulfilling aspect of their world.

Stage 1: Desired Results

Unit 1 - Creative Process: Aligned to Standard 1.1

Topic: Fundamentals of Music

Content Standards 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.

Essential Questions

K-2

What are the elements of music?

Why do we visually and orally identify the elements of music?

How do we perceive the sounds around us?

How are sounds grouped and categorized in music

3-5

Why is it important for me to develop both visual and aural music skills?

What is the value of learning the elements of music?

6-8

How has the style and form of music and dance evolved from cultural traditions?

How are compositional processes used in genres of music?

Enduring Understandings

K-2

The elements of music are melody, rhythm, harmony, form, and expression.

The elements of music are the building blocks of musical literacy.

There are many sounds around us that make music.

Sound is categorized by the way it is produced.

3-5

Reading music notation and developing listening skills contributes to musical fluency and literacy.

The elements of music are the building blocks that demonstrate the concepts of melody, harmony, rhythm, form and expression.

6-8

Both Western and Non-Western musical works utilize the elements of music in various ways to reflect cultural traditions.

The use of structural forms and the application of the elements of music define specific music compositions.

Knowledge and Skills (SWBAT embedded course proficiencies)

By the end of 2nd grade:

Melody:

Students will be able to identify and perform ascending and descending major scales on solfege.

Identify, create and perform melodic patterns from Do to Sol.

Identify ascending and descending melodic contour.

Harmony:

Identify homophony and monophony

Identify use of chordal accompaniment

Rhythm:

Identify and perform the basic and rhythmic durations of whole note/ Half rest and Whole note/ Whole rest.

Rhythmic ostinatos

Tapping foot to a steady beat while listening or performing music.

Timbre:

Identify specific instruments and their mechanical parts in the string family.

Identify and distinguish between vocal and instrumental music,

Form:

Identify and perform songs in AB, ABA, and Rounds

Identify and perform repeat signs

Expression:

Identify and perform dynamic markings of Piano, Forte.

Identify and perform Crescendo/ Decrescendo

Identify and perform Largo, Moderato, and Allegro.

By the end of 5th grade:

Students will continue to develop the above knowledge and skills as well as:

Melody

Define and perform given intervals up to an octave.

Harmony

Identification of a triad as a chord

Aurally identify and perform a I-IV-V-I chord progression.

Rhythm

Identify and perform the basic rhythmic durations of:

Single eighths/ eighth rests.

Eighth note triplets.

Dotted quarter note.
 Identify, perform, and create syncopation.
 Identify compound meters.

Timbre

Distinguish between male and female voices.
 Describe instrumental and vocal timbres.

Form

Identify, locate and perform D.S., D.C., al fine, al coda.
 Identify and perform ABACA Rondo.
 Sonata, concerto, symphony.
 Identify question and answer in melodic phrase structures.

Expression

Identify and perform dynamic markings of mezzo piano and mezzo forte.
 Identify and perform tempi markings Adagio, Presto.
 Identify and perform Rallentando, Accelerando.
 Choose appropriate dynamics and tempi in class performances.

By the end of eighth grade:

Students will continue to develop the above knowledge and skills as well as:

Melody

Identify and locate key signature, sharps, flats, and naturals.
 Aural identification of major and minor scales.
 Exposure to the pentatonic scale

Harmony

Identify and perform tonic chords and dominant 7ths

Rhythm

Identify and perform music containing anacrusis.
 Identify and perform syncopation
 Identify and perform music containing music in compound meter.

Timbre

Identification of voice parts (soprano, alto, tenor, and bass)
 Differentiate between acoustic vs. processed sounds.

Form

Identification of popular song structures and 12-bar blues.

Expression

Create music utilizing various tempi and expressive markings.
 Create music utilizing staccato, legato, accents, and marcato

Stage 2: Evidence of Understanding, Learning Objectives and Expectations

Benchmarks (embedded student proficiencies)

Assessment Methods (formative, summative, other evidence and/or student self-assessment)

Formative:

Observation

Teacher checklist

Small and large group discussion

Progress and incentive charts

Participation and student performance

Oral or written responses

Rubrics for self-assessment

Worksheets

Summative:

Performance tests and quizzes

Written tests and quizzes

Rubrics

Video Portfolios

Winter and Spring Concerts

Projects

Written and Improvised musical compositions.

Stage 3: Learning Plan

K-2

In this unit, students will show evidence of growth related to 21st century skills by being able to produce, perform, and create basic vocal and instrumental music activities, taking into account age-appropriate considerations.

A sample lesson might look like this:

1. Students will echo-clap basic quarter and eighth-note rhythms, followed by creation and student-lead improvisation of 4-beat quarter and eighth-note rhythmic patterns using the expressive elements of *forte* and *piano*.
2. Students will echo-sing basic do to sol melodic patterns, followed by creation and student-led improvisation of various 4-beat do-sol melodic patterns. Students will add basic I-V harmonic accompaniment using piano and Orff mallet instruments.
3. Students will read basic quarter and eighth-note rhythmic notation using hand claps, lummi sticks, and other rhythm instruments in AB form and ABA form.

4. Students will listen to and differentiate between vocal and instrumental music, followed by distinction between vocal timbres of children, men, and women, instrumental timbres of wind, string, percussion, and keyboards.
5. Using Chromebooks, students will access the pbskids.com website and click on “Daniel Tiger’s Band” to compose a piece of music by choosing woodwind, brass, and percussion instrumental sounds. Volunteers will share their compositions with the class.

3-5

In this unit, students will show evidence of growth related to 21st Century learning skills by being able to identify, analyze, and perform the elements of music. Students can do this by listening to diverse genres of music and performing compositions utilizing voice, recorders, or classroom instruments.

A sample lesson might look like this:

1. A piece of music (from the genre of choice) is playing upon student arrival. Using strong vocabulary, students must discuss the piece.
2. Students will quickly review basic rhythmic patterns using the Ready Set Rhythm method.
3. Students will use recorders, classroom instruments, or sing to read, interpret, and perform a new piece of music.
4. Students will play a game, like Musical Battleship, to review the elements of the grand staff.

6-8

In this unit, students will show evidence of growth related to 21st century skills by developing an expanded conceptualization of the elements of music as it pertains to critical thinking and peer learning using student’s voices, and classroom instruments.

A sample lesson might look like this:

1. Students will play a melody using correct pitch, rhythm, proper dynamics with a keyboard or guitar.
2. Students will learn and play simple chord progressions on a keyboard or guitar.
3. Students will be able to sing a melody from progressively more complex music, using proper pitch, diction, and pronunciation.
4. Students will be able to follow and perform from a musical score with commonly used musical roadmap symbols of DC al Segno and Coda, and alternate endings.

Time Allotment

K-5:

Use of a 45 minute class period per week.
Concert Rehearsals

6-8:

Use of one 37-minute class period every 6 days

Resources

Macmillan music (Kindergarten)

Silver Burdett (1st - 3rd grade)

Pearson Online Learning (2nd grade)

4-5 "Ready, Set, Rhythm"

Plank Road Publishing Magazine: Music K-8

K-5 Concert Music and Musicals

John Jacobson's Music Express

Hal Leonard Guitar Method, Book 1 (Grade 7-8)

Bastien's Adult Beginner Keyboard Method (Grade 7-8)

K-8 Websites:

<http://pbskids.org>

<http://www.fromthetop.org/>

<http://www.ariama.com>

<http://www.dsokids.com>

<http://www.nafme.org>

<http://musictechteacher.org>

<http://noteflight.com>

Stage 1: Desired Results

Unit 2 - Performance : Aligned to Standard 1.3

Topic- Performance

Content Standard- 1.3 - All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Essential Questions

K-2:

- Why do we improvise?
- What types of patterns can be found in music?
- Why do we use instruments?
- How do we read music notation?
- How do we sing music?
- Why is it important to sing with correct vocal technique?
- Why do we need a conductor?

3-5:

- How is music notated for instrumental music?
- How does vocal production and placement along with aural skills assist in the performance of instrumental music?
- How are rules and forms applied to musical compositions in improvised and notated music?
- How are compositional concepts related to the understanding of notational systems?
- How is music notated for instrumental music?
- How does vocal production and placement along with aural skills assist in the performance of instrumental music?

6-8:

- How and when are standard and non-standard notational systems used in music?
- Why is music terminology a necessary part of music literacy?
- How do we improvise?

Enduring Understandings

K-2:

- Improvisation is fundamental to creatively expressing our ideas
- Melodic harmonic and formal patterns are found in musical compositions
- Using both melodic and percussive instruments develops foundational skills in music
- Musical symbols indicate pitch, rhythm, dynamics, and tempo.
- We use proper vocal production, placement, and breathing when singing.
- Singing correctly will improve your vocal timbre, intonation, and tonality.

- The conductor gives cues to indicate changes in dynamics, timbre, and timing.

3-5:

- Music is written with complex notation in both treble and bass clef, which may involve mixed and / or compound meters.
- Aural visualization and vocalization contributes to correct performance of musical notation.
- Both improvised and scored music utilizes harmonic structures in chord progressions in the performance of instrumental music.
- The formal and structural elements of music are used for both variety and repetition in musical compositions.

6-8:

- Various notational systems are used in the performance of Western and Non-Western.
- Understanding music terminology helps us to apply expression to the performance.
- When we improvise, we utilize the elements of music and observe stylistic nuances.

Knowledge and Skills (SWBAT embedded course proficiencies)

By the end of 2nd grade:

Create music using pictorial, traditional, and technological notation.

Identify the notes of the lines and spaces on the treble clef.

Identify repeat signs, verse and refrain, sing in unison, and 2- part rounds and canons.

Perform musical productions.

Identify and perform using keyboard and mallet instruments.

Sing with proper diction and pronunciation using proper posture and breathing techniques.

Identify and perform solo singing versus group singing.

Conduct a downbeat and a cutoff conducting pattern.

By the end of 5th Grade, students will be able to:

Students will continue to develop the above knowledge and skills as well as:

Identification of all lines and spaces and parts of the grand staff.

Utilization of proper vocal technique

Dictate and improvise five-note melodic patterns

Dictate and improvise rhythmic durations up to four sixteenth notes.

Identify and perform call and response, work songs, and partner songs.

Perform and conduct in duple, triple, and compound meter.

By the end of 8th grade, students will be able to:

Students will continue to develop the above knowledge and skills as well as:

Create and perform music using guitar tablature and choral scores
 Utilization of diaphragmatic breathing/phrasing
 Improvise melodic and harmonic patterns using tonic and dominant chord patterns.

Stage 2: Evidence of Understanding, Learning Objectives and Expectations

Benchmarks (embedded student proficiencies)

Assessment Methods (formative, summative, other evidence and/or student self-assessment)

Formative:

Observation
 Teacher checklist
 Small and large group discussion
 Progress and incentive charts
 Participation and student performance
 Oral or written responses
 Rubrics for self-assessment
 Worksheets

Summative:

Performance tests and quizzes
 Written tests and quizzes
 Rubrics
 Video Portfolios
 Winter and Spring Concerts
 Projects
 Written and Improvised musical compositions

Stage 3: Learning Plan

K-2

In this unit, students will show evidence of growth related to 21st century skills by being able to demonstrate physical and cognitive skills required to present a piece of music for a top-notch performance.

A sample lesson might look like this:

1. Practice “America, the Beautiful” music and words with discussion of how to change from low register (chest voice) to high register (head voice) and with use of diaphragmatic breathing and phrasing.

2. Practice songs of Winter (Kdg-1st) and Spring (2nd) musicals, focusing on the difference between the song melody, the song lyrics, and theatrical context of the related drama of each musical. Students will choose, perform, and improvise appropriate expressive elements for characters, scenes and dramatic plot. Students will recognize various rhythmic and melodic patterns to ease the learning process and will follow the director's entrance and cut-off conducting cues for each song in the musical.

3. Using Chromebooks and the noteflight.com website, students will become familiar and compose music with up-to-date technological notation that is used by professional composers. Student volunteers will share their noteflight compositions with the class.

3-5

In this unit, students will show evidence of growth related to 21st century learning skills by being able to demonstrate knowledge of simple improvisational skills using a chosen set of parameters. Students will also learn how to work as team under the direction of a team-leader, or conductor.

A sample lesson plan might look like this:

1. Students will pair up into "mirrors", and using "patty cake" type movements, learn conducting in 2/4 and 4/4 meters.
2. Students will improvise various vocal sounds, or classroom off instruments using chosen parameters.
3. To learn the role of a conductor, students will take turns conducting the class, who are using the chosen improvised sounds.

6-8

In this unit, students will show evidence of growth related to 21st century skills by improvising on classroom instruments and music recording technology. Additionally, students will read and perform music from both standard and non-standard music notation using modern advanced music terminology.

A sample lesson might look like this:

1. Students will create an electronic music composition using music recording technology.
2. Students will listen to and follow music maps of symphonic or electronic music, performing parts on classroom instruments and/or voices.
3. Students will apply constructive criticism of performances via classroom discussions and writing samples using esoteric language relating to music theory.
4. Students will improvise on either guitars or keyboards within a chord progression.

Time Allotment

K-5:

Use of a 45 minute class period per week.
Concert Rehearsals

6-8:

Use of one 37-minute class period every 6 days

Resources

K-8 Websites:

<http://pbskids.org>

<http://www.fromthetop.org/>

<http://www.ariama.com>

<http://www.dsokids.com>

<http://www.nafme.org>

<http://musictechteacher.org>

<http://noteflight.com>

Macmillan music (Kindergarten)

Silver Burdett (1st - 3rd grade)

Pearson Online Learning (2nd grade)

Plank Road Publishing Magazine: Music K-8

K-5 Concert Music and Musicals

Hal Leonard Guitar Method, Book 1 (Grade 7-8)

Bastien's Adult Beginner Keyboard Method (Grade 7-8)

Music recording software and technology

Ready, Set, Rhythm!

Stage 1: Desired Results

Unit 3- Critiquing and Aesthetics: Aligned to Standard 1.4

Topic: Aesthetic Responses & Critique Methodologies: Aligned to Standard 1.4

Content Standards -

Standard 1.4 is comprised of 2 strands related to the mode of response:

- A. Aesthetic Responses
- B. Critique Methodologies.

This standard addresses 2 ways in which students respond to the arts including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding.

Essential Questions:

K-2

A: Aesthetic Responses

- What aesthetic qualities do artists use in music?
- How do musical works represent society and history?
- How do we use our imagination to communicate emotions in music?
- How are patterns in nature found in music?

B: Critique Methodologies

- What are we listening for when we judge a musical performance?
- Why do we give constructive criticism when listening to a performance?
- How do we interpret clues in music to understand the artist's intent?

3-5

A: Aesthetic Response

- How do we organize music?
- How do we make informed aesthetic responses to musical works of art?
- How does one communicate an idea through music?

B: Critique Methodologies

- What aspects of music are we listening for to best evaluate our music performances?
- How are performances critiqued and assessed?
- How does specific vocabulary play a role in the evaluation of musical performances?
- Who listens to music, and why do we listen to it?

6-8

A: Aesthetic Response

- How are emotional responses generated through musical works?
- How do we use music for utilitarian and non-utilitarian purposes?
- How do styles and trends vary according to historical era and genre?
- How do we express abstract ideas in music?

- How do we find symbolism and metaphors in music?
- How does one judge the originality of musical compositions?

B: Critique Methodologies

- What aspects of music are we listening for to best evaluate our musical performances?
- How are performances critiqued and assessed?
- How does specific vocabulary play a role in the evaluation of musical performances?
- Who listens to music, and why do we listen to it?

Enduring Understandings:

K-2

A: Aesthetic Responses

- Artists use the components of music to express themselves.
- Musical works of art express emotion and meaning relevant to culture.
- Musical stories can be told and created through the use of various emotions and feelings.
- Composers use instruments to reflect sounds in nature in their musical compositions.

B: Critique Methodologies

- Measurable criteria are used in the assessment of musical performances.
- It is important to understand the principles of criticism so that we may positively and constructively evaluate musical performances.
- Musical clues help to identify subjects, themes, feelings, and emotions in music.

3-5

A: Aesthetic Responses

- Music is categorized according its function and artistic purpose.
- Individuals' responses to a work of art will vary according to their personal, cultural and historical points of view.
- Music allows us to share values, feelings and ideas.

B. Critique Methodologies

- Recognizing the elements of music will help us to gain a basic literacy in the process of critique
- Evaluative tools are used to objectively judge musical performances,
- Utilizing descriptive terminology helps to define strengths and weaknesses in the performance of a musical work.
- Understanding the intended audience and the reason for creating the music determines the ways in which individuals value the performance.

6-8

A: Aesthetic Response

- Musical works contain contextual clues, which help us understand the emotional intent of the music.
- Works can be identified for their specific functions.
- Music performance techniques are used to distinguish between musical styles.
- Individuals express abstract music by utilizing stylistic traits of various genres.
- Symbolism and metaphors are embedded in musical works of art.
- Musicians need to be aware of the difference between conventional and non-conventional music.

B: Critique Methodologies

- Recognizing the elements of music will help us to gain a basic literacy in the process of critique
- Evaluative tools are used to objectively judge instrumental performances.
- Utilizing descriptive terminology helps to define strengths and weaknesses in the performance of a musical work.

Knowledge and Skills (SWBAT embedded course proficiencies)

By the end of 2nd grade students will:

A: Aesthetic Responses:

- Compare and contrast the emotional responses of music of various cultures and historical periods.

B: Critique Methodologies:

- Utilize the basic arts elements to describe objective responses to various musical works of art.
- Apply constructive criticism when responding to a musical performance.

By the end of 5th Grade students will:

Students will continue to develop the above knowledge and skills as well as:

A: Aesthetic Responses:

- Utilize basic performance terminology to categorize musical works of art.
- Describe instrumental and vocal timbres.
- Explore the context of a piece of music.
- Discuss the composer's possible intent or purpose in a piece of music.
- Identify the elements of music within a rubric or score sheet.
- Describe appropriate and specific music terminology when critiquing themselves and others.
- Listen to and compare beginning, intermediate, and advanced performers.
- Interpret the elements of music within a rubric or score sheet.

B: Critique Methodologies:

- Utilize informed responses when categorizing various styles of music.

- Explore appropriate responses when listening to various styles of music.
- Utilize various types of assessments for self-evaluation.
- Constructively discuss the strengths and weaknesses of the performances of others and themselves.
- Identify the ways in which individuals agree or disagree about the value of a musical performances
- Apply appropriate and specific music terminology when critiquing themselves and others.

By the end of 8th Grade students will be able to:

Students will continue to develop the above knowledge and skills as well as:

A: Aesthetic Responses

Describe and emotionally respond to music of various styles and themes.

- Discern between stylistic traits in musical performances.
- Identify and analyze symbolism and metaphors in a piece of music.
- Discuss and comprehend how the meaning of a piece of music may change over time.
- Identify the difference between conventional and non-conventional music.
- Observe music and make informed decisions about its form, function and originality.
- Interpret and analyze the aesthetic qualities in various styles and themes of music.
- Interpret and analyze how the meaning of a piece of music may change over time.

B: Critique Methodologies

- Objectively assess the effectiveness of a musical work of art.
- Evaluate technical proficiencies of musical artists in relation to the work's content.
- Analyze the functions of exemplary musical works in various historical periods, cultures and styles.

Stage 2: Evidence of Understanding, Learning Objectives and Expectations

Benchmarks (embedded student proficiencies)

Assessment Methods (formative, summative, other evidence and/or student self-assessment)

Formative:

Observation
 Teacher checklist
 Small and large group discussion
 Progress and incentive charts
 Participation and student performance
 Oral or written responses
 Rubrics for self-assessment
 Worksheets

Summative:

Performance tests and quizzes
 Written tests and quizzes
 Rubrics
 Video Portfolios
 Winter and Spring Concerts
 Projects
 Written and Improvised musical compositions

Stage 3: Learning Plan**K-2**

In this unit, students will show evidence of growth related to 21st century skills by being able to interpret musical compositions and summative performances for their meaning and effectiveness, and for emotional and individual, group, and audience connections. Students discuss and compare various interpretations taking into account age-appropriate considerations.

A sample lesson might look like this:

1. Students will write 1 paragraph describing a piece of instrumental music (“Ducec”) heard on a CD using music vocabulary from the word bank on the whiteboard. Students will describe the piece by choosing from the following music vocabulary: Instrumental/Vocal; Strings/Brass; Composer/Conductor; Accelerando/Rallentando; and Tempo/Dynamics,
2. Students listen to and view “Peter and the Wolf” and discuss why the Russian composer Sergio Prokofief chose each instrument to describe each character. Students will discuss tone color, range, and tempi of instruments in their responses. Students will discuss the emotions of happiness, sadness, anger, fear, and relief heard in the music as well.
3. Students will view and listen to a video of their performance of the Winter Musical (Kdg.-1st) and their Spring Musical (2nd) and discuss and list pros and cons of their performance:
 - Did students know the music and song lyrics?
 - Were students watching the director for cues, cut-offs, lyrics, and melody line of the songs?
 - Were students concentrating on the plot, storyline, and dialogue for accurate group entrances?

- Were all student performers appear actively engaged and excited about performing?
- What specific things did the audience members of family and friends say they enjoyed about the performance?

3-5

In this unit, students will show evidence of growth related to 21st century skills by analyzing their own performances, as well as others. Students will be able to give positive feedback as well as constructive ideas on how to make a performance better.

A sample lesson might look like this:

1. A class discussion will provide opportunities for students to compile a list of helpful words to utilize when critiquing a performance.
2. Students will watch their performance of a class project on a previously recorded video from the week prior.
3. Working in groups, students will devise two statements critiquing the performance. One will be positive feedback, and one will be a constructive idea for improvement utilizing strong musical vocabulary.
4. Each group will have the opportunity to share their statements with the class.

6-8

In this unit, students will show evidence of growth related to 21st century skills by discussing and communicating responses to musical works by using examples of quintessential and student performances in both the categories of aesthetics and critique methodologies.

A sample lesson might look like this:

1. Students will listen to and discuss student performances, using constructive feedback by highlighting areas of improvement, and next by areas of success.
2. Students will listen to a piece of classical music conducted by a master conductor. Students will then respond by writing about their experience in terms of aesthetics.
3. Students will respond to the reactions of an audience from a musical performance.

Time Allotment

K-5:

Use of a 45 minute class period per week.

Concert Rehearsals

6-8:

Use of one 37-minute class period every 6 days

Resources

K-8 Websites:

<http://pbskids.org>

<http://www.fromthetop.org/>

<http://www.ariama.com>

<http://www.dsokids.com>

<http://www.nafme.org>

<http://musictechteacher.org>

<http://noteflight.com>

Macmillan music (Kindergarten)

Silver Burdett (1st - 3rd grade)

Pearson Online Learning (2nd grade)

Plank Road Publishing Magazine: Music K-8

K-5 Concert Music and Musicals

Hal Leonard Guitar Method, Book 1 (Grade 7-8)

Bastien's Adult Beginner Keyboard Method (Grade 7-8)

Stage 1: Desired Results

Unit 4 History of the Arts and Culture: Aligned to Standard 1.2

Topic: History and Culture of Music

Content Standard: 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.

Essential Questions:

K-2

- Who listens to and participates in music?
- How do specific works of art reflect societal values and cultures?
- How have people used music to express their values?

3-5

- How does music reflect the values of culture and society?
- What is a musical genre?
- How have individual musicians contributed to culture throughout history?

6-8

- How do genres differ stylistically?
- How has technology influenced the development of music over the course of history?
- How does music reflect the values of culture and society?
- How have individual instrumentalists and culture influenced each other throughout history?

Enduring Understandings:

K-2

- Music is based on family/ community values, and various historical periods and world cultures.
- Musicians create works of art based on current values and their societal norms.

3-5

- Historic and cultural events affect musical works.
- Styles, form, and instrumentation determine a variety of genres in music.
- When inspired by cultural events, musicians have created new styles of musical expression.

6-8

- Each genre has its own expressive and unique qualities.
- The development of new technologies has given us greater flexibility and more freedom to be innovative in the field of music.
- Historic and cultural events affect musical works.
- Cultural events can inspire new styles of musical expression and vice versa.

Knowledge and Skills: (SWBAT embedded course proficiencies)**By the end of 2nd grade, students will be able to:**

Students will continue to develop the above knowledge and skills as well as:

Explore and develop an awareness of the following musical styles:

American Folk Music

World Music

Patriotic Music

Explore and develop an awareness of programmatic and classical music.

Communicate observational and emotional responses to works of art from a variety of social and historical contexts.

By the end of 5th grade, students will be able to:

Students will continue to develop the above knowledge and skills as well as:

Define and list specific genres in musical styles

Identify Spirituals, Blues, and Jazz, Classical, and Opera as an art form in music.

Identify exemplary composers of the Baroque and Classical, Romantic and 20th Century musical periods.

Describe how American composers are influenced by historical events.

By the end of 8th grade, students will be able to:

Students will continue to develop the above knowledge and skills as well as:

Explore pop/rock, American Musicals, World, early jazz, gospel, classical.

Discuss how music is influenced by important ideas, issues and events during history.

Exploration of 12 bar blues

Explore technologies that have influenced the music industry.

Stage 2: Evidence of Understanding, Learning Objectives and Expectations

Benchmarks (embedded student proficiencies)

Assessment Methods (formative, summative, other evidence and/or student self-assessment)

Formative:

Observation

Teacher checklist

Small and large group discussion

Progress and incentive charts

Participation and student performance

Oral or written responses

Rubrics for self-assessment

Worksheets

Summative:

Performance tests and quizzes

Written tests and quizzes

Rubrics

Video Portfolios

Winter and Spring Concerts

Projects

Written and Improvised musical compositions

Stage 3: Learning Plan

K-2

In this unit, students will show evidence of growth related to 21st century skills by exploring both American Patriotic Music, American Folk Music, and World Music as they reflect the beliefs and societal values of various cultures.

A sample lesson plan would look like this:

1. As a team, students will listen to, prepare, and perform “America, the Beautiful” for the Central School Patriot Day Ceremony. Students will recognize and discuss “America, the Beautiful” as a patriotic song that emphasizes American values. Students will examine, discuss, and interpret the following lyrics of the song:

‘amber waves of grain’, ‘purple mountain majesties’, ‘crown Thy good with brotherhood’, ‘from sea to shining sea’. Looking at an “America, the Beautiful” picture book and large chart, students will tell how these lyrics in the song reflect the landscape and values of their country, The United States of America.

2. Students will listen to, sing, dramatize, and perform the following American Folk Music game songs: “Skip to My Lou”, “Polly-Wolly Doodle”, and “Come on Through, Miss Sally”. Utilizing group team-work, students will perform traditional American circle party-song dances and will discuss the reasons Americans years ago participated in them.

3. Students will listen to and explore various examples of World Folk Music from the British Isles, Africa, China, and Eastern Europe and perform instrumental accompaniments to reflect the nature of the music. A variety of rhythm percussion instruments will be set up in a large circle. Using teamwork, students will perform a drum circle game in which the entire class rotates clockwise so each student moves to a different instrument. Students will perform instrumental improvisations for each World Folk Song recording and volunteers will share with the class.

3-5

In this unit, students will show evidence of growth related to 21st century skills by exploring how folk music is used to describe the political, emotional, and societal beliefs of a population.

A sample lesson plan would look like this:

1. Students will play a game of “telephone”. Discuss how information is passed from person to person, and how that information changes over time.
2. Learn about the life of Woody Guthrie. How did the events of his childhood (war, dust bowl, poverty, hitchhiking across America, etc) affect his music?
3. Sing “This Land is Your Land”. Show a map of The United States, and discuss how the Dust Bowl affected the people in the west, including how these citizens had to leave their homes and travel to new states in order to find work, food, and shelter. Explain how Woody hitchhiked across the United States and wrote “This Land is Your Land” about our great country.
4. Create a postcard to the late Woody Guthrie. Have the students write a postcard about a place in the United States that they have traveled to.

6-8

In this unit, students will show evidence of growth related to 21st century skills by tracing the development of musical styles throughout history, and examining the impact on society.

A sample lesson would look like this:

- 1.) Students will sing the song “Scarborough Fair” and discuss the history of the song as it relates to the Medieval Period. After listening to the song as it was sung by Simon & Garfunkle, students will discuss the similarities and differences between the Medieval version, and the more contemporary version. In the discussion, a correlation would be made to what is being taught in history classes pertaining to the 60’s and the Vietnam War. An emphasis would be placed on why the music is

and was relevant to the Medieval Period, the 60's, and to the world in which we live currently.

- 2.) Students will learn about the history of blues, jazz, and rock-and-roll, and identify the similarities between the styles. They will experience the music by singing call-and-response selections, and by playing simple 12-bar blues progressions on the guitar.
- 3.) Students will trace the development of electronic music throughout history, and will be able to compose an electronic sample using music recording technology.

Time Allotment Use of a 45 minute class period per week.

Concert Rehearsals

6-8: Use of one 37-minute class period every 6 days

Resources

K-8 Websites:

<http://pbskids.org>

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Bastien's Adult Beginner Keyboard Method (Grade 7-8)

New Jersey Student Learning Standards

<http://www.state.nj.us/education/cccs/>

Integration of 21st Century Themes

The following websites are sources for the following 21st Century Themes and Skills:

<http://www.nj.gov/education/code/current/title6a/chap8.pdf>

<http://www.p21.org/about-us/p21-framework> .

<http://www.state.nj.us/education/cccs/standards/9/index.html>

21st Century Interdisciplinary Themes (into core subjects)

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy
- Environmental Literacy

Learning and Innovation Skills

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

Information, Media and Technology Skills

- Information Literacy
- Media Literacy
- ICT (Information, Communications and Technology) Literacy

Life and Career Skills

- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- Productivity and Accountability
- Leadership and Responsibility
- Integration of Digital Tools
- Classroom computers/laptops
- Technology Lab
- Other software programs

