Music Curriculum

Grade 2: Unit Two
Course Description

The goal of Unit Two is to take the concepts students have learned in Unit One and begin to see how they are used to create musical compositions. Music is sound organized to be expressive and in Unit Two we begin to explore how sounds are organized. Students will explore how rhythmic and melodic ideas are created and then how expressive elements are used to add interest. The notion of repetition and contrast will be explored. At first the teacher will make most of the decisions, allowing students to change one or two elements to see what happens. With guidance, the teacher will allow students to make more and more decisions.
<table>
<thead>
<tr>
<th>#</th>
<th>Standards</th>
<th>Student Learning Objective Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NJCCCS 1.1 - The Creative Process</strong> &lt;br&gt;<strong>MU:Cr1</strong> – Generate and conceptualize artistic ideas and work.</td>
<td><strong>MU:Cr1.1</strong> – <em>Imagine</em> – Generate musical ideas for various purposes and contexts.</td>
</tr>
<tr>
<td>2</td>
<td><strong>NJCCCS 1.1 - The Creative Process</strong> &lt;br&gt;<strong>MU:Cr2</strong> – Organize and develop artistic ideas and work.</td>
<td><strong>MU:Cr2.1</strong> – <em>Plan and Make</em> – Select and develop musical ideas for defined purposes and contexts.</td>
</tr>
<tr>
<td>3</td>
<td><strong>NJCCCS 1.1 - The Creative Process</strong> &lt;br&gt;<strong>MU:Cr3</strong> - Refine and complete artistic work.</td>
<td><strong>MU:Cr3.1</strong> – <em>Evaluate and Refine</em> – Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</td>
</tr>
<tr>
<td>4</td>
<td><strong>NJCCCS 1.1 - The Creative Process</strong> &lt;br&gt;<strong>MU:Cr3</strong> - Refine and complete artistic work.</td>
<td><strong>MU:Cr3.2</strong> – <em>Present</em> – Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</td>
</tr>
<tr>
<td>5</td>
<td><strong>NJCCCS 1.2 History of the Arts and Culture</strong> &lt;br&gt;<strong>MU:Cn10</strong> - Synthesize and relate knowledge and personal experiences to make art.</td>
<td><strong>MU:Cn10.1</strong> – <em>Connect</em> – Synthesize and relate knowledge and personal experiences to make music.</td>
</tr>
<tr>
<td>6</td>
<td><strong>NJCCCS 1.2 - History of the Arts and Culture</strong> &lt;br&gt;<strong>MU:Cn11</strong> - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
<td><strong>MU:Cn11.1</strong> – <em>Connect</em> – Relate musical ideas and works with varied context to deepen understanding.</td>
</tr>
</tbody>
</table>
## Educational Technology

### Standards

| 8.1.2.A.1, 8.1.2.A.2, 8.1.2.A.3, 8.1.2.A.5, 8.1.2.B.1, 8.1.2.C.1, 8.1.2.D.1, 8.1.2.E.1, 8.1.2.F.1 |

### Technology Operations and Concepts
- Identify the basic features of a computer and explain how to use them effectively.
- Create a document using a word processing application.
- Compare the common uses of at least two different digital applications and identify the advantages and disadvantages of using each.
- Enter information into a spreadsheet and sort the information.

### Creativity and Innovation
- Illustrate and communicate original ideas and stories using multiple digital tools and resources.

### Communication and Collaboration
- Engage in a variety of developmentally appropriate learning activities with students in other classes, schools, or countries using various media formats such as online collaborative tools and social media.

### Digital Citizenship
- Develop an understanding of ownership of print and non-print information.

### Research and Information Literacy
- Use digital tools and online resources to explore a problem or issue.

### Critical Thinking, Problem Solving, and Decision-Making
- Use geographic mapping tools to plan and solve problems.
<table>
<thead>
<tr>
<th>Career Ready Practices Standards: CRP1, CRP2, CRP4, CRP6, CRP8, CRP11, CRP12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CRP1</strong> – Act as a responsible and contributing citizen and employee.</td>
</tr>
<tr>
<td><strong>CRP2</strong> – Apply appropriate academic and technical skills.</td>
</tr>
<tr>
<td><strong>CRP4</strong> – Communicate clearly and effectively and with reason.</td>
</tr>
<tr>
<td><strong>CRP6</strong> – Demonstrate creativity and innovation.</td>
</tr>
<tr>
<td><strong>CRP8</strong> – Utilize critical thinking to make sense of problems and persevere in solving them.</td>
</tr>
<tr>
<td><strong>CRP11</strong> – Use technology to enhance productivity.</td>
</tr>
<tr>
<td><strong>CRP12</strong> – Work productively in teams while using cultural global competence.</td>
</tr>
</tbody>
</table>
## Differentiated Instruction

Accommodate Based on Students Individual Needs: Strategies

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Extra time for assigned tasks</td>
<td>- Extra Response time</td>
<td>- Precise step-by-step directions</td>
<td>- Teacher-made checklist</td>
</tr>
<tr>
<td>- Adjust length of assignment</td>
<td>- Have students verbalize steps</td>
<td>- Short manageable tasks</td>
<td>- Use visual graphic organizers</td>
</tr>
<tr>
<td>- Timeline with due dates for reports and projects</td>
<td>- Repeat, clarify or reword directions</td>
<td>- Brief and concrete directions</td>
<td>- Reference resources to promote independence</td>
</tr>
<tr>
<td>- Communication system between home and school</td>
<td>- Mini-breaks between tasks</td>
<td>- Provide immediate feedback</td>
<td>- Visual and verbal reminders</td>
</tr>
<tr>
<td>- Provide lecture notes/outline</td>
<td>- Provide a warning for transitions</td>
<td>- Small group instruction</td>
<td>- Graphic organizers</td>
</tr>
<tr>
<td>- Reading partners</td>
<td>-</td>
<td>- Emphasize multi-sensory learning</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Computer/whiteboard</td>
<td>- Extended time</td>
<td>- Consistent daily structured routine</td>
<td>- Individual daily planner</td>
</tr>
<tr>
<td>- Tape recorder</td>
<td>- Study guides</td>
<td>- Simple and clear classroom rules</td>
<td>- Display a written agenda</td>
</tr>
<tr>
<td>- Spell-checker</td>
<td>- Shortened tests</td>
<td>- Frequent feedback</td>
<td>- Note-taking assistance</td>
</tr>
<tr>
<td>- Audio-taped books</td>
<td>- Read directions aloud</td>
<td></td>
<td>- Color code materials</td>
</tr>
</tbody>
</table>
**Enrichment**

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Open-ended activities
- Community/Subject expert mentorships
-
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes
- DBQ, Essays, Short Answer
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Concept Mapping
- Primary and Secondary Source analysis
- Photo, Video, Political Cartoon, Radio, Song Analysis
- Create an Original Song, Film, or Poem
- Glogster to make Electronic Posters
- Tumblr to create a Blog
Although schools are set up with each discipline receiving separate instruction and, with the exception of some interdisciplinary approaches, there is very little collaboration between each discipline. However, there are numerous natural connections between each discipline as the skills and knowledge learned in one subject become tools to learn and develop skills in another discipline. Whenever possible these connections should be utilized and students should be made aware of this use.

**Language Arts**

- This is perhaps one of the easiest connections music teachers can make. Gordon’s whole approach is based on the connection between the development of language skills and the development of audiation. The Orff processes uses language for rhythm development and to teach form, as well as poems and stories as source materials for creations (you don’t need to go out and find poems and stories to set to music, ask the language arts teacher what they’re using and use that). One way to explore a culture’s music is through the rhythmic cadence and pitch frequencies used in the language and what is also found in the music. The creative process is also the same. Paterson Public Schools uses the Writer’s Workshop that teaches students to generate ideas, create a rough draft, edit and revise the work, and then publish it. Change ‘publish’ to ‘perform’ and you also have the process for writing music as well, which is probably why the students write in composition notebooks.

- Specific examples include (but are not limited to):
  - **Unit 2 – Reading Literature and Informational Text Explanatory Writing** - Understanding the sequence of events in a story is similar to following the thematic changes in a piece of music. Students are also asked to identify the main topic of a multi-paragraph text, which in music is similar to the primary theme of a piece of music. Read song lyrics (poems) and be able to describe what the song is about. Be able to find information about composing music in a text. Write about how to compose music.
Mathematics

- Mathematicians, Pythagoras being one of the earliest recorded contributors, have helped us understand what turns sounds into music. This is another subject with numerous natural connections to music, especially when it comes to pattern recognition, rhythm measured in fractions of a beat, the use of ratios for intervals, understanding the works of Arnold Schoenberg, etc..
- Specific examples include (but are not limited to):
  - **Unit 2 – Place Value Strategies for Addition and Subtraction** - Skip counting – Recognize that simple meter involves groups of two and compound meter involves groups of three. If there were four beats in a measure, there would be eight divisions in simple meter (groups of two) and twelve divisions in compound meter (groups of three).

Science

- Unfortunately, acoustics is not well covered in the science curriculum. However, by teaching acoustic principles we can compensate for this oversight as well as introduce students to a career they might otherwise overlook. With some creativity you can usually use the standards for the physical sciences to justify explorations in acoustics. However, most of our connections to the rest of the Science standards will be in the form of repertoire selections that incorporate the topic (such as songs about the seasons, particular animals, etc.).
- Science topics for Grade 2 include:
  - **Unit 2 – Physical Science** – Students will be studying states of matter, force, and magnetism.

Social Studies

- The arts have always been influenced by political, social, and economic factors, so studying cultures through the lens of music can also help students better understand these three components of their own culture and cultures throughout the world.
Specific examples include (but are not limited to):

- **Unit 2 – All About Work** – Why do we work? Saving versus spending, needs versus wants, producing versus consuming, understanding how science and technology affect communication, transportation, and recreation.
## New Jersey Core Curriculum Content Standards (NJCCCS) and Related National Core Arts Standards (NCAS):

**NJCCCS:** 1.1 The Creative Process; **NCAS:** MU.Cr1, MU.Cr2, MU.Cr3  
**NJCCCS:** 1.2 History of the Arts and Culture; **NCAS:** MU.Cn10, MU.Cn.11

## Enduring Understandings and Essential Questions

<table>
<thead>
<tr>
<th>NCAS Process Component</th>
<th>NJCCC Standard 1.1 - The Creative Process</th>
<th>Enduring Understanding(s)</th>
<th>Essential Question(s)</th>
</tr>
</thead>
</table>
| MU:Cr1.1 – Imagine     |                                          | NCAS - The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.  
- **NJCCCS** - Improvisation is a foundational skill for music composition.  
  (e.g., CPI#: 1.3.2.B.5) | NCAS - How do musicians generate creative ideas? |
New Jersey Core Curriculum Content Standard: 1.1 The Creative Process

Related National Core Arts Standard: MU.Cr1 - Generate and conceptualize artistic ideas and work.

Student Learning Objective: MU:Cr1.1 - Imagine - Generate musical ideas for various purposes and contexts. (Using Level 4 Vocabulary Overview)

Modified Student Learning Objective: MU:Cr1.1 - Imagine - Generate musical ideas for various purposes and contexts. (Using concepts at the appropriate level)

ESL Student Learning Objective: MU:Cr1.1 - Imagine - Generate musical ideas for various purposes and contexts. (Using concepts at the appropriate level)

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<th>Skills, Strategies, &amp; Concepts</th>
<th>Sample Activities/ Lesson Starters</th>
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| • General Education | • MU:Cr1.1.2a - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.  
• MU:Cr1.1.2b - Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple). | • CPI# 1.3.2.B.5 – Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.  
  o 2.3.3 - Using call and response, improvise the rhythm in the response while keeping the melodic pattern used in the call.  
  o 2.3.5 - Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end the melody on the home tone and improvise over an ostinato of do-sol. |
| • Special Education Students – High Group  
• ESL WAPT 11-18 | • MU:Cr1.1.2a – [With limited guidance,] improvise rhythmic and melodic patterns and musical ideas for a specific | |
### Purpose:

- **MU:Cr1.1.2b** – [With limited guidance.] generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

  - keeping the melodic pattern used in the call.
  - **2.3.5** - Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end the melody on the home tone and improvise over an ostinato of do-sol.

### Special Education Students – Low Group

- **MU:Cr1.1.2a** – [With guidance.] improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

- **MU:Cr1.1.2b** – [With guidance.] generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

- **CPI# 1.3.2.B.5** – Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
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  - **2.3.5** - Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end the melody on the home tone and improvise over an ostinato of do-sol.
## Enduring Understandings and Essential Questions

### NJCCC Standard 1.1 - The Creative Process

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<td><strong>MU:Cr2.1 - Plan and Make</strong>&lt;br&gt;Select and develop musical ideas for defined purposes and contexts.</td>
<td><strong>NCAS</strong> - Musicians’ creative choices are influenced by their expertise, context, and expressive intent.&lt;br&gt;  - <strong>NJCCCS</strong> - Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts.&lt;br&gt;  (e.g., CPI#: 1.3.2.B.6)</td>
<td><strong>NCAS</strong> - How do musicians make creative decisions?</td>
</tr>
</tbody>
</table>
New Jersey Core Curriculum Content Standard: 1.1 The Creative Process

Related National Core Arts Standard: MU.Cr2 - Organize and develop artistic ideas and work.

**Student Learning Objective:** MU:Cr2.1 - *Plan and Make* - Select and develop musical ideas for defined purposes and contexts.  
(Using Level 4 Vocabulary Overview)

**Modified Student Learning Objective:** MU:Cr2.1 - *Plan and Make* - Select and develop musical ideas for defined purposes and contexts.  
(Using concepts at the appropriate level)

**ESL Student Learning Objective:** MU:Cr2.1 - *Plan and Make* - Select and develop musical ideas for defined purposes and contexts.  
(Using concepts at the appropriate level)

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</table>
| • General Education | • MU:Cr2.1.2a - Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.  
 • MU:Cr2.1.2b - Use iconic…notation and/or recording technology to combine, sequence, and document personal musical ideas.  
 | • CPI# 1.3.2.B.6 – Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.  
 o 2.2.4 - Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain, or rondo.  
 o 2.2.5 – Sight-read a rhythmic ostinato using combinations of quarter, two eighths, half notes, quarter rests, and syncopated rhythms, on percussion instruments or with a counting system.  
 o 2.3.4 - Sing or play simple melodies in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.  
 | • Special Education | • MU:Cr2.1.2a – [With limited | • CPI# 1.3.2.B.6 – Sing or play simple melodies or rhythmic accompaniments  
 | | | |

| ESL WAPT 11-18 | | |

16 | P a g e
| Students – Mid Group | • ESL WAPT 0-10 guidance.] demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.  
• MU:Cr2.1.2b – [With limited guidance.] use iconic…notation and/or recording technology to combine, sequence, and document personal musical ideas. | in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.  
  o 2.2.4 - Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain, or rondo.  
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  o 2.3.4 - Sing or play simple melodies in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale. |
| Special Education Students – Low Group | • MU:Cr2.1.2a – [With guidance.] demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.  
• MU:Cr2.1.2b – [With guidance.] use iconic…notation and/or recording technology to combine, sequence, and document personal musical ideas. | • CPI# 1.3.2.B.6 – Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.  
  o 2.2.4 - Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain, or rondo.  
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  o 2.3.4 - Sing or play simple melodies in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale. |
## Enduring Understandings and Essential Questions

### NJCCC Standard 1.1 - The Creative Process

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| MU:Cr3.1 - Evaluate and Refine | **NCAS** - Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.  
  - **NJCCCS** - Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.  
    (e.g., CPI#: 1.4.2.B.1)  
  - **NJCCCS** - Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.  
    (e.g., CPI#: 1.4.2.B.2) | **NCAS** - How do musicians improve the quality of their creative work?                                                                                          |
New Jersey Core Curriculum Content Standard: 1.1 The Creative Process
Related National Core Arts Standard: MU.Cr3 - Refine and complete artistic work.

Student Learning Objective: **MU:Cr3.1 - Evaluate and Refine** - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria. (Using Level 4 Vocabulary Overview)

Modified Student Learning Objective: **MU:Cr3.1 - Evaluate and Refine** - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria. (Using concepts at the appropriate level)

ESL Student Learning Objective: **MU:Cr3.1 - Evaluate and Refine** - Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria. (Using concepts at the appropriate level)

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| General Education                   | **MU:Cr3.1.2** - Interpret and apply personal, peer, and teacher feedback to revise personal music. | **CPI# 1.4.2.B.1** - Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.  
  - **2.4.5** - Describe the difference between two contrasting articulations (e.g. plucked vs. bowed, tongued vs. slurred) and describe how they affect the theme of the music (e.g., The Seasons, Winter, Movement 2 by Vivaldi). |
| Special Education Students – High Group |                                                                            | **CPI# 1.4.2.B.2** - Apply the principles of positive critique in giving and receiving responses to performances.  
  - **2.4.6** - Critique an audio or video recording of a performance by the class/school performing ensemble. Listen for all areas of performance (e.g., pitch, diction, breath support, proper vocal placement, vowel formation, posture, following the director, interpretation) and identify which areas were successful, which were in need of improvement. Use the principles of positive critique to improve subsequent performance. |
| ESL WAPT 11-18                      |                                                                            |                                                                                                 |
| Special Education                   | **MU:Cr3.1.2** – [With limited]                                           | **CPI# 1.4.2.B.1** - Observe the basic arts elements in performances and                         |
| Students – Mid Group | ESL WAPT 0-10 | exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.  
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  • CPI# 1.4.2.B.2 - Apply the principles of positive critique in giving and receiving responses to performances.  
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| Special Education | Students – Low Group | • MU:Cr3.1.2 – [With guidance,] interpret and apply personal, peer, and teacher feedback to revise personal music.  
  • CPI# 1.4.2.B.1 - Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.  
  o  2.4.5 - Describe the difference between two contrasting articulations (e.g. plucked vs. bowed, tongued vs. slurred) and describe how they affect the theme of the music (e.g., The Seasons, Winter, Movement 2 by Vivaldi).  
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<th>Essential Question(s)</th>
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<tr>
<td>MU:Cr3.2 – Present</td>
<td>NCAS - Musicians’ presentation of creative work is the culmination of a process of creation and communication.</td>
<td>NCAS - When is creative work ready to share?</td>
</tr>
</tbody>
</table>

Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.
New Jersey Core Curriculum Content Standard: 1.1 The Creative Process

Related National Core Arts Standard: MU.Cr3 - Refine and complete artistic work.

**Student Learning Objective:** MU:Cr3.2 - *Present* - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality. (Using Level 4 Vocabulary Overview)

**Modified Student Learning Objective:** MU:Cr3.2 - *Present* - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality. (Using concepts at the appropriate level)

**ESL Student Learning Objective:** MU:Cr3.2 - *Present* - Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality. (Using concepts at the appropriate level)

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<tr>
<td>General Education</td>
<td><strong>MU:Cr3.2.2</strong> - Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.</td>
<td>- Perform for the class and/or record the piece.</td>
</tr>
<tr>
<td>Special Education Students – High Group</td>
<td></td>
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</tr>
<tr>
<td>ESL WAPT 11-18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Education Students – Mid Group</td>
<td><strong>MU:Cr3.2.2</strong> – [With limited guidance,] convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.</td>
<td>- Perform for the class and/or record the piece.</td>
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<tr>
<td>ESL WAPT 0-10</td>
<td></td>
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<tr>
<td>Special Education</td>
<td><strong>MU:Cr3.2.2</strong> – [With guidance,]</td>
<td>- Perform for the class and/or record the piece.</td>
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Students – Low Group convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

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<thead>
<tr>
<th>NCAS Process Component</th>
<th>Enduring Understanding(s)</th>
<th>Essential Question(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MU:Cn10.1 – Connect</td>
<td>NCAS - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</td>
<td>NCAS - How do musicians make meaningful connections to creating, performing, and responding?</td>
</tr>
</tbody>
</table>
New Jersey Core Curriculum Content Standard: 1.2 History of the Arts and Culture  
Related National Core Arts Standard: MU.Cn10 - Synthesize and relate knowledge and personal experiences to make art.

**Student Learning Objective:** MU:Cn10.1 – *Connect* – Synthesize and relate knowledge and personal experiences to make music.  
(Using Level 4 Vocabulary Overview)

**Modified Student Learning Objective:** MU:Cn10.1 – *Connect* – Synthesize and relate knowledge and personal experiences to make music.  
(Using concepts at the appropriate level)

**ESL Student Learning Objective:** MU:Cn10.1 – *Connect* – Synthesize and relate knowledge and personal experiences to make music.  
(Using concepts at the appropriate level)

<table>
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<th>Skills, Strategies, &amp; Concepts</th>
<th>Sample Activities/ Lesson Starters</th>
</tr>
</thead>
<tbody>
<tr>
<td>• General Education</td>
<td>• <strong>MU:Cn10.1.2</strong> - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</td>
<td>- Fill out a self-evaluation for composition projects.</td>
</tr>
<tr>
<td>• Special Education Students – High Group</td>
<td></td>
<td></td>
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<tr>
<td>• ESL WAPT 11-18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Special Education Students – Mid Group</td>
<td>• <strong>MU:Cn10.1.2</strong> – [With limited guidance,] demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</td>
<td>- Fill out a self-evaluation for composition projects.</td>
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<td>• ESL WAPT 0-10</td>
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**Enduring Understandings and Essential Questions**

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<th>NCAS Process Component</th>
<th>Enduring Understanding(s)</th>
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</table>
| **MU:Cn11.1 – Connect** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. | NCAS - Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.  
- **NJCCCS** - Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art. (e.g., CPI# 1.2.2.A.1)  
- **NJCCCS** - The function and purpose of art-making across cultures is a reflection of societal values and beliefs. (e.g., CPI# 1.2.2.A.2)  
- **NJCCCS** – Each arts discipline (dance, music, theatre, and visual arts) has distinct characteristics, as do the artists who create them. (e.g., CPI#: 1.4.2.A.1-4) | NCAS - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? |
New Jersey Core Curriculum Content Standard: 1.2 History of the Arts and Culture

Related NCAS: MU.Cn11 - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Student Learning Objective: MU:Cn11.1 - Connect – Relate musical ideas and works with varied context to deepen understanding.
(Using Level 4 Vocabulary Overview)

Modified Student Learning Objective: MU:Cn11.1 - Connect – Relate musical ideas and works with varied context to deepen understanding.
(Using concepts at the appropriate level)

ESL Student Learning Objective: MU:Cn11.1 - Connect – Relate musical ideas and works with varied context to deepen understanding.
(Using concepts at the appropriate level)

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<th>Student Population</th>
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<th>Sample Activities/ Lesson Starters</th>
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| • General Education | • MU:Cn11.1.2 - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. | • CPI# 1.2.2.A.1 – Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.  
  ○ 2.5.1 – Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations, etc.). Listen to two or more pieces and describe what elements are used to create the air of celebration.  
  • CPI# 1.2.2.A.2 – Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.  
  ○ 2.5.2 – Identify the characteristics of patriotic music from different countries (e.g., ‘This is My Country’ – America, ‘Something to Sing About’ – Canada). Listen to recordings/sing the pieces. Compare/contrast musical elements, the purpose of the selections and why the songs can be considered patriotic.  
  • CPI# 1.4.2.A.1 – Identify aesthetic qualities of exemplary works of art in dance, |
| • Special Education Students – High Group |                          |                                  |
| • ESL WAPT 11-18 |                                  |                                  |
music, theatre, and visual art, and identify characteristics of the artists who
created them (e.g., gender, age, absence or presence of training, style, etc.).

- **2.4.1** – Listen to instrumental pieces that are based on familiar melodies (e.g.,
  Mahler Symphony #1, Movement 3; Mozart Variations on “Ah, vous dirais-je
  Maman”). Sing the melodies in their original forms. Discuss the origin of the
  original melodies and how they were used in the instrumental versions.

- **CPI# 1.4.2.A.2** – Compare and contrast culturally and historically diverse works
  of dance, music, theatre, and visual art that evoke emotion and that communicate
  cultural meaning.

- **2.4.2** – Compare/contrast two distinct interpretations of a piece of music (e.g.,
  the ‘Danse de la Fee Dragee’ from the Nutcracker, versions by Tchaikovsky
  and Ellington). Post a list comparing the two versions.

- **CPI# 1.4.2.A.3** – Use imagination to create a story based on an arts experience
  that communicated an emotion or feeling, and tell the story through each of the
  four arts disciplines (dance, music, theatre, and visual art).

- **2.4.3** – Create a story to a piece of music that has contrasting dynamics or
  heavy accents (e.g., Haydn Symphony #94, Movement 2; Russian Sailor’s
  Dance by Giliere). Use movement with the story to reflect the dynamics and
  accents as wells as other musical elements.

- **CPI# 1.4.2.A.4** – Distinguish patterns in nature found in works of dance, music,
  theatre, and visual art.

- **2.4.4** – Choose elements found in nature (e.g., snow, rain and thunder, wind).
  List the characteristics of the elements and how music can reflect the sound
  and/or feelings produced by these elements. Create and perform a short piece
  of music using metal and/or wood barred instruments, non-pitched percussion
  instruments, or homemade instruments to musically depict the chosen
  elements.
| **Special Education Students – Mid Group** | **ESL WAPT 0-10** | **CPI# 1.2.2.A.1** – Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.  
  - **2.5.1** – Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations, etc.). Listen to two or more pieces and describe what elements are used to create the air of celebration.  
  - **2.5.2** – Identify the characteristics of patriotic music from different countries (e.g., ‘This is My Country’ – America, ‘Something to Sing About’ – Canada). Listen to recordings/sing the pieces. Compare/contrast musical elements, the purpose of the selections and why the songs can be considered patriotic.  
  - **2.4.1** – Listen to instrumental pieces that are based on familiar melodies (e.g., Mahler Symphony #1, Movement 3; Mozart Variations on “Ah, vous dirais-je Maman”). Sing the melodies in their original forms. Discuss the origin of the original melodies and how they were used in the instrumental versions.  
  - **2.4.2** – Compare/contrast two distinct interpretations of a piece of music (e.g., the ‘Danse de la Fee Dragee’ from the Nutcracker, versions by Tchaikovsky and Ellington). Post a list comparing the two versions.  
  - **2.3.1** – Use imagination to create a story based on an arts experience. |
| **MU:Cn11.1.2** – [With limited guidance] demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. |

| **CPI# 1.2.2.A.2** – Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.  
  - **2.5.1** – Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations, etc.). Listen to two or more pieces and describe what elements are used to create the air of celebration.  
  - **2.5.2** – Identify the characteristics of patriotic music from different countries (e.g., ‘This is My Country’ – America, ‘Something to Sing About’ – Canada). Listen to recordings/sing the pieces. Compare/contrast musical elements, the purpose of the selections and why the songs can be considered patriotic.  
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  - **2.3.2** – Use imagination to create a story based on an arts experience. |
<table>
<thead>
<tr>
<th>Special Education Students – Low Group</th>
</tr>
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<tbody>
<tr>
<td>MU:Cn11.1.2 – [With guidance] demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</td>
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<tr>
<td>CPI# 1.4.2.A.4 – Distinguish patterns in nature found in works of dance, music, theatre, and visual art.</td>
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<td>2.4.4 – Choose elements found in nature (e.g., snow, rain and thunder, wind). List the characteristics of the elements and how music can reflect the sound and/or feelings produced by these elements. Create and perform a short piece of music using metal and/or wood barred instruments, non-pitched percussion instruments, or homemade instruments to musically depict the chosen elements.</td>
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| MU:Cn11.1.2 | CPI# 1.2.2.A.1 – Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures. |
| 2.5.1 – Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations, etc.). Listen to two or more pieces and describe what elements are used to create the air of celebration. |
| CPI# 1.2.2.A.2 – Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures. |
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2.4.1 – Listen to instrumental pieces that are based on familiar melodies (e.g., Mahler Symphony #1, Movement 3; Mozart Variations on “Ah, vous dirais-je Maman”). Sing the melodies in their original forms. Discuss the origin of the original melodies and how they were used in the instrumental versions.

CPI# 1.4.2.A.2 – Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.

2.4.2 – Compare/contrast two distinct interpretations of a piece of music (e.g., the ‘Danse de la Fee Dragee’ from the Nutcracker, versions by Tchaikovsky and Ellington). Post a list comparing the two versions.

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2.4.3 – Create a story to a piece of music that has contrasting dynamics or heavy accents (e.g., Haydn Symphony #94, Movement 2; Russian Sailor’s Dance by Giliere). Use movement with the story to reflect the dynamics and accents as well as other musical elements.

CPI# 1.4.2.A.4 – Distinguish patterns in nature found in works of dance, music, theatre, and visual art.

2.4.4 – Choose elements found in nature (e.g., snow, rain and thunder, wind). List the characteristics of the elements and how music can reflect the sound and/or feelings produced by these elements. Create and perform a short piece of music using metal and/or wood barred instruments, non-pitched percussion instruments, or homemade instruments to musically depict the chosen elements.
**Rhythm** - Concepts that explain what occurs to sound over time, using the beat as a frame of reference.

**Bold print indicates new terminology**  
A ‘*‘ indicates a new concept/term which is introduced at this level

<table>
<thead>
<tr>
<th><strong>Meter</strong></th>
<th><strong>(L2 K) –</strong> Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that <strong>have a steady beat</strong>, as well as those that <strong>do not have a steady beat</strong>.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>(L3 1st)</strong> – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) <strong>strong vs weak beats</strong> in poems, stories, and repertoire.</td>
</tr>
<tr>
<td></td>
<td><strong>(L3 1st)</strong> – Identify the <strong>bar line</strong> as a means to indicate where the strong beat should occur.</td>
</tr>
<tr>
<td></td>
<td><strong>(L3 1st)</strong> - Label songs to indicate where the strong beat occurs as <strong>duple, triple, quadruple, etc. meter.</strong></td>
</tr>
<tr>
<td>* (L4 2nd) – <strong>(L4 2nd)</strong> – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire which has <strong>the beat divided into two parts or three parts.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>* (L4 2nd) – Label songs with a beat division into two parts as <strong>simple meter</strong> and a division into three parts as <strong>compound meter.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>(L5 3rd)</strong> – Label the meter classification of each song (e.g., duple simple, triple compound, etc.).</td>
</tr>
<tr>
<td></td>
<td><strong>(L5 3rd)</strong> – Introduce time signatures by writing the meter classification over the symbol for the beat.</td>
</tr>
<tr>
<td></td>
<td><strong>(L6 4th)</strong> – Replace the terms and symbols with numbers for writing the time signature.</td>
</tr>
</tbody>
</table>
| Patterns | (L2 K) - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire in which **sound lasts two or more beats**;  
(L2 K) - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire in which **sound is equal to the beat**;  
(L2 K) - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire in which **there are up to three sounds on a beat**;  
(L3 1st) - Identify (through movement, verbal, or written responses), notate (through pictorial representation), and perform (with voice or instruments) poems, stories, and repertoire in which **a beat contains silence**.  
* (L4 2nd) – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contains sounds longer than, equal to, and up to three on a beat, as well as beats with no sound.  
(L5 3rd) - Use the **whole note**, **half note**, and **quarter note** to represent the beat and the half note, quarter note, and **eighth note** to represent the beat division, along with the corresponding rests to represent beats with no sound.  
(L5 3rd) - Use **ties** to represent sound that lasts longer than a beat.  
(L6 4th) - Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire in which **there are up to four sounds on a beat**;  
(L6 4th) – Notate the beat with the whole note, half note, or quarter note, and the appropriate corresponding symbol to represent the beat division and subdivision (including the **sixteenth note**), along to with the corresponding rests to represent beats with no sound.  
(L6 4th) – Replace ties with whole notes, half notes, and quarter notes (depending on the symbol for the beat) and their **dotted** versions to represent sounds that last longer than a beat  
(L6 4th) – Use **ties** to represent syncopated rhythms. |}

| Tempo | (L2 – K) - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that is fast (labeled **Allegro**) and slow (labeled **Adagio**).  
(L3 – 1st) - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that is fast (labeled **Allegro**), **medium** (labeled **Andante**), and slow (labeled **Adagio**). |
**Dynamics**

(L3 – 1st) - Identify (through movement, verbal, and written responses), notate (through pictorial representation or traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that are loud (labeled *forte* or *f*) and soft (labeled *piano* or *p*).

(L3 – 1st) - Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that are loud (labeled *forte* or *f*), medium (labeled *mezzo* [*forte (mf)*] or [*piano (mp)*]), and soft (labeled *piano* or *p*).

(L3 – 1st) - Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that is getting louder (labeled *crescendo*) or getting softer (labeled *decrescendo*).

* (L4 – 2nd) - Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that are very loud (labeled *fortissimo* or *ff*), loud (labeled *forte* or *f*), medium (labeled *mezzo* [*forte (mf)*] or [*piano (mp)*]), soft (labeled *pianissimo* or *pp*), and very soft (labeled *pianissimo* or *ppp*).
### Piano

- **piano or p**, or very soft (labeled **pianissimo** or **pp**).

  (L5 – 3rd) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire using **dynamic terms and/or symbols**.

- (L6 – 4th) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire using **dynamic terms and/or symbols**.

### Articulation

- **Articulation**

  (L2 – K) – Experience music with a variety of articulations.

  (L3 – 1st) - Experience music with a variety of articulations.

  * (L4 – 2nd) - Identify (through movement, verbal, and written responses), notate (through pictorial notation), and perform (with voice and instruments) poems, stories, and repertoire in which the sounds last their full value and seem to be **connected** to one another, as well as songs where the sounds are not held their full value and seem to be **separated** from one another.

  (L5 – 3rd) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire in which the sounds last their full value and seem to be connected to one another (identified as **legato**), as well as songs where the sounds are not held their full value and seem to be separated from one another (identified as **staccato**).

  (L6 – 4th) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire in which accents occur on unaccented beats (for example, **sforzando**).

### Melody - Concepts that explain our perception of sound in the vertical space

- **Melody**

  (L2 – K) – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that has sounds that are moving higher (**ascending**), moving lower (**descending**), or **remaining the same**.

### Contour

- **Contour**

  (L2 – K) – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that has sounds that are moving higher (**ascending**), moving lower (**descending**), or **remaining the same**.
Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that has sounds that are ascending, descending, or remaining the same.

Identify individual pitches as being labeled A, B, C, D, E, F, or G.

Identify the notes in an ascending or descending lines as moving by step or leap, and notes that stay the same as repeating.

Recognize melodies as having conjunct or disjunct motion.

Distinguish between small leaps (less than a fifth), medium leaps (between a fifth and an eighth), and large leaps (larger than an eighth).

Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain conjunct and/or disjunct melodic motion with sounds that are ascending by steps/leaps, descending by steps/leaps, or repeating.

* (L4 – 2\textsuperscript{nd}) - Recognize pitches notated on bass and treble clef staves.

Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain conjunct and/or disjunct melodic motion with sounds that are ascending by steps/leaps, descending by steps/leaps, or repeating.

Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain conjunct and/or disjunct melodic motion with sounds that are ascending by steps/leaps, descending by steps/leaps, or repeating.

Scales

Experience repertoire with a variety of scales.

* (L4 – 2\textsuperscript{nd}) - Identify (through movement, verbal, and written responses), notate (through traditional and non-traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain a variety of scales, including pentatonic and basic scales (modes).
* (L4 – 2nd) – Define what a **scale** is and recognize the **whole/half step** relationships of the basic scales (**modes**) created from each note: A, B, C, D, E, F, or G.

* (L4 – 2nd) – Recognize the first pitch of a scale as the **keynote pitch**.

(L5 – 3rd) - Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain a variety of scales, including pentatonic, modes, and **major** scales.

(L5 – 3rd) – Recognize the whole/half step relationship of the scale beginning on C as being the structure of the **Major Scale**.

(L5 – 3rd) – Use **sharps** and **flats** to create the structure of the major scale for notes other than C.

(L6 – 4th) - Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain a variety of scales, including pentatonic, modes, major, and **minor** scales.

(L6 – 4th) – Recognize the whole/half step relationship of the scale beginning on A as being the structure of the **Minor Scale**.

(L6 – 4th) – Use sharps and flats to create the structure of the minor scale for notes other than A.

(L6 – 4th) – Using the whole/half step relationships, distinguish between the **natural minor**, **harmonic minor**, and **melodic minor** scales.

<table>
<thead>
<tr>
<th>Harmony</th>
<th>(L2 – K) – Experience repertoire with a variety of harmonies.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>(L3 – 1st) - Experience repertoire with a variety of harmonies.</td>
</tr>
<tr>
<td></td>
<td>* (L4 – 2nd) - Experience repertoire with a variety of harmonies.</td>
</tr>
<tr>
<td></td>
<td>(L5 – 3rd) – Identify the numerical classification of intervals: <strong>unison</strong>, <strong>second</strong>, <strong>third</strong>, <strong>fourth</strong>, <strong>fifth</strong>, <strong>sixth</strong>, <strong>seventh</strong>, <strong>octave</strong>.</td>
</tr>
<tr>
<td></td>
<td>(L5 – 3rd) – Distinguish between <strong>melodic</strong> and <strong>harmonic intervals</strong>.</td>
</tr>
<tr>
<td></td>
<td>(L6 – 4th) – Classify intervals by quality: <strong>augmented</strong>, <strong>perfect</strong>, <strong>major</strong>, <strong>minor</strong>, <strong>diminished</strong>.</td>
</tr>
<tr>
<td></td>
<td>(L6 – 4th) – Identify <strong>compound</strong>, <strong>inverted</strong>, and <strong>enharmonic intervals</strong>.</td>
</tr>
</tbody>
</table>

| Tonality | (L2 – K) – Experience repertoire with a variety of tonalities. |
### Experience repertoire with a variety of tonalities.

***(L4 – 2nd)*** - Experience repertoire with a variety of tonalities.

(L5 – 3rd) – Experience repertoire with a variety of tonalities.

(L6 – 4th) – Define **key** as the collection of sharps and flats needed to create a **tonality** (major, minor, etc.).

(L6 – 4th) – Recognize the **key signatures** of major keys.

(L6 – 4th) – Identify **enharmonic keys**.

(L6 – 4th) – Use knowledge of intervals and keys to **transpose** melodies.

---

**Texture** – Whereas melody is the trees, texture is the forest. The relationship between melodies and accompaniment (if present), as well as the number of different sounds involved.

<table>
<thead>
<tr>
<th>Relationship of Melodies and Accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(L2 – K)</em> – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain unaccompanied and accompanied melodies.</td>
</tr>
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</table>

(L3 – 1st) – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain unaccompanied (labeled monophonic) and accompanied melodies (labeled homophonic).

*(L4 – 2nd)* – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain unaccompanied (labeled monophonic), accompanied melodies (labeled homophonic), and multiple melodies (labeled polyphonic).

(L5 – 3rd) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain monophonic, homophonic, and polyphonic textures.

(L6 – 4th) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice
<table>
<thead>
<tr>
<th><strong>Quantity of Voices</strong></th>
<th>and instruments) poems, stories, and repertoire that contain monophonic, homophonic, and polyphonic textures.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(L2 – K) – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain solo and/or group performances.</td>
<td></td>
</tr>
<tr>
<td>(L3 – 1st) - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain solo and/or group performances. (L3 – 1st) – Distinguish between groups that are singing in unison versus those that are performing as a duet, trio, quartet, quintet, etc.</td>
<td></td>
</tr>
<tr>
<td>* (L4 – 2nd) - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain solo and/or group performances.</td>
<td></td>
</tr>
<tr>
<td>* (L4 – 2nd) – Distinguish between groups that are performing in unison versus those that are performing as a duet, trio, quartet, quintet, etc.</td>
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<tr>
<td>* (L4 – 2nd) – Identify traditional music ensembles (choir, concert/jazz/rock bands, and orchestra).</td>
<td></td>
</tr>
<tr>
<td>(L5 – 3rd) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain solo and/or group performances. (L5 – 3rd) – Distinguish between groups that are performing in unison versus those that are performing as a duet, trio, quartet, quintet, etc. (L5 – 3rd) – Identify traditional music ensembles (choir, concert/jazz/rock bands, and orchestra) and dance ensembles.</td>
<td></td>
</tr>
<tr>
<td>(L6 – 4th) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that contain solo and/or group performances. (L6 – 4th) – Distinguish between groups that are performing in unison versus those that are performing as a duet, trio, quartet, quintet, etc. (L6 – 4th) – Identify traditional music ensembles (choir, concert/jazz/rock bands, and orchestra), dance ensembles, and theatrical</td>
<td></td>
</tr>
</tbody>
</table>
| Vocal | (L2 – K) – Recognize four ways to make sounds with the voice: whispering, talking, calling, and singing.  
(L2 – K) – Recognize **adult** vs. **children voices**  
(L3 – 1st) - Recognize four ways to make sounds with the voice: whispering, talking, calling, and singing.  
(L3 – 1st) – Recognize adult vs. children voices  
* (L4 – 2nd) – Recognize four ways to make sounds with the voice: whispering, talking, calling, and singing.  
* (L4 – 2nd) – Recognize adult vs. children voices and identify adult voice types as **soprano, alto, tenor, or bass**.  
(L5 – 3rd) – Identify the vocal process: **volition, respiration, phonation, resonation, and articulation.**  
(L5 – 3rd) – Recognize adult vs. children voices and identify adult voice types as soprano, **mezzo-soprano**, alto, tenor, **baritone**, and bass.  
(L6 – 4th) - Identify the vocal process: volition, respiration, phonation, resonation, and articulation.  
(L6 – 4th) – Recognize how respiration helps singers stay in-tune as well as create phrasing.  
(L6 – 4th) – Recognize the difference between phonation that is appropriate, too breathy, or too forced.  
(L6 – 4th) – Recognize the difference between resonance that is appropriate, too nasal, or too bright/dark.  
(L6 – 4th) – Identify vocal articulators and accurately pronounce vowels and consonants.  
(L6 – 4th) - Recognize adult vs. children voices and identify adult voice types as soprano, mezzo-soprano, alto, **countertenor**, tenor, baritone, and bass.  
(L6 – 4th) – Distinguish the difference between a **lyric and dramatic voice in operatic singing.** |

| Instrumental | (L2 – K) – Aurally/visually identify classroom instruments and categorize them by how sound is produced (scraping, tapping, or shaking) and the traditional material of the instrument (wood or metal).  
(L2 – K) – Describe how the instrument is commonly used (to provide rhythmic ostinatos, sound effects, keep the beat, etc.). |
(L2 – K) – Appropriately use non-pitched percussion instruments.

(L3 – 1st) – Aurally/visually identify instrument families (percussion, strings, woodwinds, brass) and classify each family by how sound is produced, the traditional material of the instruments in the family, and when/how each instrument family is used.
(L3 – 1st) - Aurally/visually identify classroom instruments and categorize them by how sound is produced (scrapping, tapping, or shaking), the traditional material of the instrument (wood or metal), and how the instrument is commonly used (to provide rhythmic ostinatos, sound effects, keep the beat, etc.).
(L3 – 1st) – Appropriately use pitched and non-pitched percussion instruments.

* (L4 – 2nd) - Aurally/visually identify individual instruments in each of the instrument families (percussion, strings, woodwinds, brass) and classify each instrument by how sound is produced, the traditional material of the instruments in the family, and when/how each instrument family is used.

* (L4 – 2nd) - Aurally/visually identify classroom instruments and categorize them by how sound is produced (scrapping, tapping, or shaking), the traditional material of the instrument (wood or metal), and how the instrument is commonly used (to provide rhythmic ostinatos, sound effects, keep the beat, etc.).

* (L4 – 2nd) – Appropriately use pitched/non-pitched percussion instruments and the piano (with left and right hands separate).

(L5 – 3rd) – Aurally/visually identify individual instruments in each of the instrument families (percussion, strings, woodwinds, brass) and classify each instrument by how sound is produced, the traditional material of the instruments in the family, and when/how each instrument family is used.
(L5 – 3rd) - Aurally/visually identify classroom instruments and categorize them by how sound is produced (scrapping, tapping, or shaking), the traditional material of the instrument (wood or metal), and how the instrument is commonly used (to provide rhythmic ostinatos, sound effects, keep the beat, etc.).
(L5 – 3rd) – Appropriately use pitched and non-pitched percussion instruments, the piano (with left and right hands separate), and the recorder.

(L6 – 4th) – Aurally/visually identify individual instruments in each of the instrument families (percussion, strings, woodwinds, brass) and classify each instrument by how sound is produced, the traditional material of the instruments in the family, and when/how each instrument family is used.
(L6 – 4th) - Aurally/visually identify classroom instruments and categorize them by how sound is produced (scrapping, tapping, or shaking), the traditional material of the instrument (wood or metal), and how the instrument is commonly used (to provide rhythmic ostinatos, sound effects, keep the beat, etc.).
(L6 – 4th) – Appropriately use pitched and non-pitched percussion instruments, the piano (with left and right hands separate), and the recorder.
**Form** – If rhythm, melody, and timbre are the trees (they are very specific aspects of music) and texture is the forest (providing a larger contextual understanding) then form is the world. It puts everything together.

<table>
<thead>
<tr>
<th>Micro structure – looking at how phrases are put together to create sections</th>
</tr>
</thead>
</table>
| (L2 – K) – Identify phrases that are the same and label them aa.  
(L2 – K) – Identify phrases that are different and label them ab.  
(L2 – K) – Identify and use rhythmic and melodic motives.  
(L3 – 1<sup>st</sup>) – Identify phrases that repeat (aaba, aabb, etc.) and use a repeat sign as shorthand for notating repetitive phrases.  
(L3 – 1<sup>st</sup>) – Recognize the ‘a phrase’ as acting as a question, and the ‘b phrase’ as the answer.  
(L3 – 1<sup>st</sup>) – Identify and use rhythmic and melodic motives in repetition and sequence.  
* (L4 – 2<sup>nd</sup>) – Identify the structure of phrases in a song (labeling a, b, c, etc., identifying question/answer relationships, etc.) and use repeat signs for repetitive phrases.  
* (L4 – 2<sup>nd</sup>) – Identify and use rhythmic and melodic motives in repetition, sequence, and inversion (“mirror”).  
(L5 – 3<sup>rd</sup>) – Identify the structure of phrases in a song (labeling a, b, c, etc., identifying question/answer relationships, etc.) and use repeat signs for repetitive phrases.  
(L5 – 3<sup>rd</sup>) – Identify and use rhythmic and melodic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive.  
(L6 – 4<sup>th</sup>) – Identify the structure of phrases in a song (labeling a, b, c, etc., identifying question/answer relationships, etc.) and use repeat signs for repetitive phrases.  
(L6 – 4<sup>th</sup>) – Identify and use rhythmic, melodic, and intervallic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive. |

<table>
<thead>
<tr>
<th>Macro structure – looking at how sections are put together</th>
</tr>
</thead>
</table>
| (L2 – K) – Identify monothematic forms such as call/response and verse/refrain, strophic and binary forms.  
(L3 – 1<sup>st</sup>) – Identify monothematic forms such as call/response, verse/refrain, strophic and binary forms. |
(L3 – 1st) – Identify part forms such as ternary forms.
(L3 – 1st) - Use ‘D.C. al Fine’ as a shorthand to indicate a return to the A section in ternary form.
(L3 – 1st) – Recognize themes in monothematic and part forms.

* (L4 – 2nd) – Identify monothematic forms such as call/response, verse/refrain, strophic, and binary forms.
* (L4 – 2nd) – Identify part forms such as ternary and rondo forms.
* (L4 – 2nd) – Identify imitative forms such as a canon.
* (L4 – 2nd) – Identify introduction, interlude, and coda sections.
* (L4 – 2nd) – Recognize themes in monothematic and part forms.

* (L4 – 2nd) - Use ‘D.C. al Fine’ as a shorthand to indicate a return to the A section in ternary form. Use ‘D.S al Fine’ to indicate a return to the A section in ternary form with an introduction that should not be repeated. Use ‘D.C. or D.S. al Coda’ to indicate the use of a coda section.

(L5 – 3rd) – Identify monothematic forms such as call/response, verse/refrain, strophic, and binary forms.
(L5 – 3rd) – Identify part forms such as ternary and rondo forms.
(L5 – 3rd) – Identify imitative forms such as a canon.
(L5 – 3rd) – Identify dance forms (such as the allemande, bolero, gavotte, gigue, minuet, waltz, polka, etc.).
(L5 – 3rd) – Identify introduction, interlude, and coda sections.
(L5 – 3rd) – Recognize themes in monothematic and part forms.
(L5 – 3rd) - Use ‘D.C./D.S. al Fine’ or ‘D.C./D.S. al Coda’ as well as 1st and 2nd endings.

(L6 – 4th) – Identify monothematic forms such as call/response, verse/refrain, strophic, and binary forms.
(L6 – 4th) – Identify part forms such as ternary and rondo forms.
(L6 – 4th) – Identify imitative forms such as a canon.
(L6 – 4th) – Identify dance forms (such as the allemande, bolero, gavotte, gigue, minuet, waltz, polka, etc.).
(L6 – 4th) – Identify theatrical forms (such as overture, aria, recitative, incidental music, etc.)
(L6 – 4th) – Identify introduction, interlude, and coda sections.
(L6 – 4th) – Recognize themes in monothematic and part forms.
(L6 – 4th) - Use ‘D.C./D.S. al Fine’ or ‘D.C./D.S. al Coda’ as well as 1st and 2nd endings.
**Unit Project (Choose 1)**

<table>
<thead>
<tr>
<th>Unit Project – Formalist Philosophy</th>
<th>Unit Project – Aesthetic Philosophy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose a folk story and create music to go along with the story.</td>
<td>Choose a folk story and create themes for each of the characters.</td>
</tr>
</tbody>
</table>
### Rubric(s)

**Assessable Components for Music Compositions**

<table>
<thead>
<tr>
<th>Task Target Area</th>
<th>Potential Rubric Components</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melodic</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic</td>
<td>Range</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Melody type: conjunct, disjunct, combined</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Scale</td>
<td>F</td>
</tr>
<tr>
<td><strong>Rhythmic</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythm</td>
<td>Beat divisions/note values and rests</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Rhythm patterns</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>Repeated rhythmic motives</td>
<td></td>
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<tr>
<td></td>
<td>Developed rhythmic motives</td>
<td></td>
</tr>
<tr>
<td><strong>Structural</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Structural</td>
<td>Form (use of contrasting sections)</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Phrases</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>Antecedent/consequent phrases</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sense of Closure</td>
<td></td>
</tr>
<tr>
<td><strong>Theoretical</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theoretical</td>
<td>Scale or pitch set</td>
<td>A</td>
</tr>
</tbody>
</table>
## Assessable Components for Music Compositions

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<tr>
<th>Task Target Area</th>
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<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Notation</strong></td>
<td>Notation</td>
<td>present as required</td>
</tr>
<tr>
<td><strong>Aesthetic:</strong></td>
<td>Subjective quality: listener appeal</td>
<td>Components were present as required</td>
</tr>
<tr>
<td></td>
<td>Subjective quality: emotional effect</td>
<td>Components were not present as required</td>
</tr>
<tr>
<td></td>
<td>Subjective quality: overall impact</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Use of dynamics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Articulation: staccato, legato</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Movement: body position</td>
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</tr>
<tr>
<td></td>
<td>Movement: sense of space</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Movement: balance of motion</td>
<td></td>
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<tr>
<td></td>
<td>Movement: appropriateness</td>
<td></td>
</tr>
<tr>
<td><strong>Aesthetic:</strong></td>
<td>Expression</td>
<td>Components were present as required</td>
</tr>
<tr>
<td></td>
<td>Instrumentation</td>
<td></td>
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</tbody>
</table>

*Note: The score of F indicates a failing grade.*
## Assessable Components for Music Compositions


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<tr>
<th>Task Target Area</th>
<th>Potential Rubric Components</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound Association</td>
<td>Components were not present as required</td>
<td>F</td>
</tr>
<tr>
<td>Dramatic movement</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Online Resources

http://www.carnegiehall.org/toolbox/

**Carnegie Hall Digital Library** – “Discover educational materials from the Weill Music Institute at Carnegie Hall, including activities and lesson plans, worksheets, audio and video resources, and interactive listening guides. All materials are free for use with registration.” (Description from website)

http://www.mtna.org/parent-and-student-resources/websites-for-kids/

**Music Teachers National Association (MTNA)** – has put together a sizeable list of websites which will help enrich the classroom experience with online reinforcement. They also include websites specific for helping teachers lesson plan.

http://www.k-12music.org

A lengthy list of links to websites that are valuable to the general music teacher.