Music Curriculum

Grade 4: Unit One
Course Description

The goal of Unit One is to build the vocabulary of students so they are able to understand what the possibilities are when they create, perform, or respond to music. In addition to building students’ knowledge about the elements of music, in fourth grade we continue to explore the variety of ways music is expressed. Specifically, in fourth grade, students will explore how music has been used in theatrical productions throughout time and a variety of cultures.
# Pacing Chart – Unit 1

<table>
<thead>
<tr>
<th>#</th>
<th>Standards</th>
<th>Student Learning Objective Focus</th>
<th>Instruction: 8-9 weeks</th>
</tr>
</thead>
</table>
| 1 | **NJCCCS 1.3 – Performance**  
**MU:Pr4** – …[A]nalyze…artistic work for presentation. | **MU:Pr4.2** – *Analyze* – Analyze the structure and context of varied musical works and their implications for performance. |                        |
| 2 | **NJCCCS 1.4** - Aesthetic Responses and Critique Methodologies  
**MU:Re7** – Perceive and analyze artistic work. | **MU:Re7.2** – *Analyze* – Analyze how the structure and context of varied musical works inform the response. |                        |
| 3 | **NJCCCS 1.2** - History of the Arts and Culture  
**MU:Cn11** - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. | **MU:Cn11.1** – *Connect* – Relate musical ideas and works with varied context to deepen understanding. |                        |
Technology Operations and Concepts
- Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
- Format a document using a word processing application to enhance text and include graphics, symbols and/or pictures.
- Use a graphic organizer to organize information about a problem or issue.

Creativity and Innovation
- Collaborate to produce a digital story about a significant local event or issue based on first-person interviews.

Communication and Collaboration
- Engage in online discussion with learners of other cultures to investigate a worldwide issue from multiple perspectives and sources, evaluate findings and present possible solutions, using digital tools and online resources for all steps.

Digital Citizenship
- Understand the need for and use of copyrights.
- Analyze the resources citations in online materials for proper use.
- Demonstrate an understanding of the need to practice cyber safety, cyber security, and cyber ethics when using technologies and social media.
- Understand digital citizenship and demonstrate an understanding of the personal consequences of inappropriate use of technology and social media.

Research and Information Literacy
- Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Critical Thinking, Problem Solving, Decision Making
- Apply digital tools to collect, organize, and analyze data that support a scientific finding.
### Career Ready Practices

**Standards:**
CRP1, CRP2, CRP4, CRP6, CRP8, CRP11, CRP12

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>CRP1</td>
<td>Act as a responsible and contributing citizen and employee.</td>
</tr>
<tr>
<td>CRP2</td>
<td>Apply appropriate academic and technical skills.</td>
</tr>
<tr>
<td>CRP4</td>
<td>Communicate clearly and effectively and with reason.</td>
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<tr>
<td>CRP6</td>
<td>Demonstrate creativity and innovation.</td>
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<tr>
<td>CRP8</td>
<td>Utilize critical thinking to make sense of problems and persevere in solving them.</td>
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<tr>
<td>CRP11</td>
<td>Use technology to enhance productivity.</td>
</tr>
<tr>
<td>CRP12</td>
<td>Work productively in teams while using cultural global competence.</td>
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</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>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
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<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>
<td>• Computer/whiteboard</td>
<td>• Extended time</td>
<td>• Consistent structured routine</td>
<td>• Individual planner</td>
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<tr>
<td>• Adjust length of assignment</td>
<td>• Have students verbalize steps</td>
<td>• Short manageable tasks</td>
<td>• Use visual graphic organizers</td>
<td>• Tape recorder</td>
<td>• Study guides</td>
<td>• Simple and clear classroom rules</td>
<td>• Display a written agenda</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>
<td>• Spell-checker</td>
<td>• Mini-breaks between tasks</td>
<td>• Provide immediate feedback</td>
<td>• Note-taking assistance</td>
</tr>
<tr>
<td>• Communication system between home and school</td>
<td>• Provide a warning for transitions</td>
<td>• Provide immediate feedback</td>
<td>• Graphic organizers</td>
<td>• Audio-taped books</td>
<td>• Reading partners</td>
<td>• Emphasize multi-sensory learning</td>
<td>• Color code materials</td>
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<td>• Provide lecture notes/outline</td>
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<td>• Small group instruction</td>
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## 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
Interdisciplinary Connections

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 1** – *Reading Literature/Informational Text; Opinion Writing* - Read song lyrics (poems) and be able to describe what the song is about. Be able to find information about an element of music in a text. Write about which element of music they think is the least important.

- **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 1 – Place Value & Operations with Whole Numbers** – Recognize the fixed relationship between the whole, half, quarter, eighth, and sixteenth note (always twice the value going up, half the value going down) by switching up which symbol represents the beat.

#### 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 1 include:**

- **Unit 1 – FOSS Soils, Rocks, and Landforms** – Create/use appropriate repertoire.

#### 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 1 – Our Nation I: Exploration and Encounters** – Compare and contrast the music of various Native American tribes, including the Lenape. Trace the influence of Spain and Africa on American music.
**New Jersey Core Curriculum Content Standards (NJCCCS) and Related National Core Arts Standards (NCAS):**

- **NJCCCS:** 1.2 History of the Arts and Culture; **NCAS:** MU.Cn11
- **NJCCCS:** 1.3 Performing; **NCAS:** MU.Pr4
- **NJCCCS:** 1.4 Aesthetic Responses and Critique Methodologies; **NCAS:** MU.Re7

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| **MU:Pr4.2 – Analyze** | NCAS - Analyzing creator’s context and how they manipulate elements of music provides insight into their intent and informs performance.  

- **NJCCCS** - Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.  
  (e.g., CPI#: 1.1.5.B.1)  
- **NJCCCS** - The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.  
  (e.g., CPI#: 1.1.5.B.2)  
- **NJCCCS** - Complex scores may include compound meters and the grand staff.  
  (e.g., CPI#: 1.3.5.B.1) | NCAS - How does understanding the structure and context of musical works inform performance? |
New Jersey Core Curriculum Content Standard: 1.3 – Performing
Related National Core Arts Standard: MU.Pr4 - ...[A]nalyze...artistic work for presentation.

Student Learning Objective: MU:Pr4.2 – Analyze – Analyze the structure and context of varied musical works and their implications for performance. (Using Level 6 Vocabulary Overview)

Modified Student Learning Objective: MU:Pr4.2 – Analyze – Analyze the structure and context of varied musical works and their implications for performance. (Using concepts at the appropriate level)

ESL Student Learning Objective: MU:Pr4.2 – Analyze – Analyze the structure and context of varied musical works and their implications for performance. (Using concepts at the appropriate level)

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<th>Student Population</th>
<th>Skills, Strategies, &amp; Concepts</th>
<th>Sample Activities/ Lesson Starters</th>
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<td>General Education</td>
<td>• MU:Pr4.2.4a - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.</td>
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<td>Special Education Students – High Group</td>
<td>• MU:Pr4.2.4b - When analyzing selected music, read and perform using iconic and/or standard notation.</td>
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<tr>
<td>ESL WAPT 11-18</td>
<td>• MU:Pr4.2.4c - Explain how context (such as social and cultural) informs a performance.</td>
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<td>• CPI#: 1.1.5.B.1 – Identify the elements of music in response to aural prompts and printed music notational systems.</td>
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|                                             | • 4.1.7 - Identify, read, and sing: melodic patterns using “Sol-La-Do-Re-
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<td><strong>CPI#</strong>: <strong>1.1.5.B.2</strong> – Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.</td>
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| Special Education Students – Mid Group | • CPI#: 1.3.5.B.1 – Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.  
  - 4.2.1 - On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic changes. |
| ESL WAPT 0-10 | • MU:Pr4.2.4a – [With limited guidance,] demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.  
  • MU:Pr4.2.4b - [With limited guidance,] when analyzing selected music, read and perform using iconic and/or standard notation.  
  • MU:Pr4.2.4c - Explain how context (such as social and cultural) informs a performance.  
| • CPI#: 1.1.5.B.1 – Identify the elements of music in response to aural prompts and printed music notational systems.  
  - 4.1.1 - Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.  
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  - 4.1.3 - Identify vocal ranges: Soprano, Alto, Tenor, Bass.  
  - 4.1.4 - Compare and contrast instrumentation from diverse cultures.  
  - 4.1.5 - Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerating, ritardando, presto, andante  
  - 4.1.6 - Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings.  
  - 4.1.7 - Identify, read, and sing: melodic patterns using “Sol,-La,-Do-Re-Mi-Fa-So-La-Do” including upward/downward melodic intervals by skip, step and leap.  
  - 4.1.8 - Identify/read the home tone as Do and as La; tonic note of scale; monophonic, homophonic, and polyphonic textures; and identify the I, IV, and V7 chords.  
  - 4.1.9 - Identify accents, pizzicato, slurs, phrasing.  
  • CPI#: 1.1.5.B.2 – Demonstrate the basic concepts of meter, rhythm,
tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

- **4.1.1** - Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.
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- **CPI#: 1.3.5.B.1** – Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
- **4.2.1** - On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic changes.

- **Special Education**
- **MU:Pr4.2.4a** – [With guidance,]
- **CPI#: 1.1.5.B.1** – Identify the elements of music in response to aural
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CPI#: 1.3.5.B.1 – Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.

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## NCAS Process Component

**MU:Re7.2 – Analyze**
Analyze how the structure and context of varied musical works inform the response.

## NJCCC Standard 1.4 - Aesthetic Responses & Critique Methodologies

### Enduring Understanding(s)

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<th>Essential Question(s)</th>
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| **NCAS** - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. | - **NJCCCS** - Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill. (e.g., CPI#: 1.1.5.B.1)
- **NJCCCS** - The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy. (e.g., CPI#: 1.1.5.B.2)
- **NJCCCS** - Complex scores may include compound meters and the grand staff. (e.g., CPI#: 1.3.5.B.1) | **NCAS** - How does understanding the structure and context of music inform a response? |
**New Jersey Core Curriculum Content Standard: 1.4 Aesthetic Responses and Critique Methodologies**

**Related National Core Arts Standard: MU.Re7 - Perceive and analyze artistic work.**

**Student Learning Objective:** MU:Re7.2 - **Analyze** - Analyze how the structure and context of varied musical works inform the response.
(Using Level 6 Vocabulary Overview)

**Modified Student Learning Objective:** MU:Re7.2 - **Analyze** - Analyze how the structure and context of varied musical works inform the response.
(Using concepts at the appropriate level)

**ESL Student Learning Objective:** MU:Re7.2 - **Analyze** - Analyze how the structure and context of varied musical works inform the response.
(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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</table>
| • General Education | MU:Re7.2.4 - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural). | • CPI#: 1.1.5.B.1 – Identify the elements of music in response to aural prompts and printed music notational systems.  
  o 4.1.1 - Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.  
  o 4.1.2 - Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms.  
  o 4.1.3 - Identify vocal ranges: Soprano, Alto, Tenor, Bass.  
  o 4.1.4 - Compare and contrast instrumentation from diverse cultures.  
  o 4.1.5 - Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, ritardando, presto, andante  
  o 4.1.6 - Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings.  
  o 4.1.7 - Identify, read, and sing: melodic patterns using “Sol-La-Do-Re-
Mi-Fa-So-La-Do’ including upward/downward melodic intervals by skip, step and leap.

- **4.1.8** - Identify/read the home tone as Do and as La; tonic note of scale; monophonic, homophonic, and polyphonic textures; and identify the I, IV, and V7 chords.
- **4.1.9** - Identify accents, pizzicato, slurs, phrasing.

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

- **4.1.1** - Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.
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- **CPI#: 1.3.5.B.1** – Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
  - 4.2.1 - On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic changes.

- **Special Education Students – Mid Group**
- **ESL WAPT 0-10**
- **MU:Re7.2.4** – [With limited guidance,] demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

- **CPI#: 1.1.5.B.1** – Identify the elements of music in response to aural prompts and printed music notational systems.
  - 4.1.1 - Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.
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**CPI#: 1.3.5.B.1 –** Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.

- **4.2.1 -** On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic changes.

**Special Education**

- **MU:Re7.2.4 –** [With guidance.]

- **CPI#: 1.1.5.B.1 –** Identify the elements of music in response to aural
### Students – Low Group

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

prompts and printed music notational systems.

- **4.1.1** - Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.
- **4.1.2** - Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms.
- **4.1.3** - Identify vocal ranges: Soprano, Alto, Tenor, Bass.
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- **4.1.9** - Identify accents, pizzicato, slurs, phrasing.

- **CPI#: 1.1.5.B.2** – Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
  - **4.1.1** - Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.
  - **4.1.2** - Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms.
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|   | • CPI#: 1.3.5.B.1 – Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.  
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# Enduring Understandings and Essential Questions

## NJCCC Standard 1.2 - History of the Arts and Culture

<table>
<thead>
<tr>
<th>NCAS Process Component</th>
<th>Enduring Understanding(s)</th>
<th>Essential Question(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MU: Cn11.1 – Connect</td>
<td>NCAS - Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.</td>
<td>NCAS - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</td>
</tr>
<tr>
<td></td>
<td>• NJCCCS – Art and culture reflect and affect each other. (e.g., CPI#: 1.2.5.A.1)</td>
<td></td>
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<tr>
<td></td>
<td>• NJCCCS – Characteristic approaches to content, form, style, and design define art genres. (e.g., CPI#: 1.2.5.A.2)</td>
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<td>• NJCCCS – Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre. (e.g., CPI# 1.2.5.A.3)</td>
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<td>• NJCCCS – Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes). (e.g., CPI#: 1.4.5.A.1)</td>
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<td></td>
<td>• NJCCCS – Formalism in dance, music, theatre, and visual arts varies according to personal, cultural, and historical contexts. (e.g., CPI#: 1.4.5.A.2)</td>
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<tr>
<td></td>
<td>• NJCCCS – While there is a shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.</td>
<td></td>
</tr>
</tbody>
</table>
- **NJCCCS** – Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre, and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).
  (e.g., CPI#: 1.4.5.B.5)
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 6 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.
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| General Education                        | **MU:Cn11.1.4** - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. | **CPI#: 1.2.5.A.1** – Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.  
  o **4.5.1** - Identify musical works that have relevance to a particular historical social movement (e.g., *We Shall Overcome* and its importance to the civil rights movement).  
  o **4.5.2** - Analyze how different instruments are used in various musical styles and cultures (e.g., the use of the violin in classical, bluegrass, and jazz styles).  
  o **4.5.3** - Create a timeline of important musicians in a variety of musical arts. |
| Special Education Students – High Group  |                                                                                               |                                                                                                   |
| ESL WAPT 11-18                           |                                                                                               |                                                                                                   |
styles; include biographical information, representative works, and important historical events occurring in the lives of the musicians.

- **CPI#: 1.4.5.A.1** – Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
  - 4.4.1 - Teacher chooses three disparate genres of music (e.g., baroque, be-bop, traditional Japanese); students use a graphic organizer to describe the melodic, rhythmic, texture, timbral, and other characteristics of each genre.

- **CPI#: 1.4.5.A.2** – Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
  - 4.4.2 - Compare and contrast two pieces each in two different forms (four pieces total; e.g., two pieces in rondo form, two pieces in verse/refrain form); pieces should be from different historical periods and in different genres.

- **CPI#: 1.4.5.B.3** – Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).
  - 4.4.4 - Assess the musical elements used in three different recordings of the same song (e.g., Santa Claus Is Coming To Town, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo, key, etc.

- **CPI#: 1.4.5.B.5** – Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
  - 4.4.6 - Explain personal reactions to musical works based on developed criteria.
| Special Education Students – Mid Group | **MU:Cn11.1.4** – [With limited guidance.] demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. | **CPI#: 1.2.5.A.1** – Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.  
  - **4.5.1** - Identify musical works that have relevance to a particular historical social movement (e.g., *We Shall Overcome* and its importance to the civil rights movement).  
  - **CPI#: 1.2.5.A.2** – Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.  
    - **4.5.2** - Analyze how different instruments are used in various musical styles and cultures (e.g., the use of the violin in classical, bluegrass, and jazz styles).  
  - **CPI#: 1.2.5.A.3** – Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.  
    - **4.5.3** - Create a timeline of important musicians in a variety of musical styles; include biographical information, representative works, and important historical events occurring in the lives of the musicians.  
  - **CPI#: 1.4.5.A.1** – Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.  
    - **4.4.1** - Teacher chooses three disparate genres of music (e.g., baroque, be-bop, traditional Japanese); students use a graphic organizer to describe the melodic, rhythmic, texture, timbral, and other characteristics of each genre.  
  - **CPI#: 1.4.5.A.2** – Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.  
    - **4.4.2** - Compare and contrast two pieces each in two different forms (four pieces total; e.g., two pieces in rondo form, two pieces in verse/refrain |
| Special Education Students – Low Group | MU:Cn11.1.4 – [With guidance,] demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. | CPI#: 1.2.5.A.1 – Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.  
- 4.5.1 - Identify musical works that have relevance to a particular historical social movement (e.g., We Shall Overcome and its importance to the civil rights movement).  
- CPI#: 1.2.5.A.2 – Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.  
- 4.5.2 - Analyze how different instruments are used in various musical styles and cultures (e.g., the use of the violin in classical, bluegrass, and jazz styles).  
- CPI#: 1.2.5.A.3 – Determine the impact of significant contributions of  

- CPI#: 1.4.5.B.3 – Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).  
  - 4.4.4 - Assess the musical elements used in three different recordings of the same song (e.g., Santa Claus Is Coming To Town, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo, key, etc.  
- CPI#: 1.4.5.B.5 – Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.  
  - 4.4.6 - Explain personal reactions to musical works based on developed criteria.  

<p>| | form); pieces should be from different historical periods and in different genres. |</p>
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<td><strong>4.5.3</strong> - Create a timeline of important musicians in a variety of musical styles; include biographical information, representative works, and important historical events occurring in the lives of the musicians.</td>
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<td>- <strong>CPI#: 1.4.5.B.5</strong> – Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.</td>
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<td>- <strong>4.4.6</strong> - Explain personal reactions to musical works based on developed criteria.</td>
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## Vocabulary Overview for Grade 4 (Level 6 Introduced)

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

### Rhythm - Concepts that explain what occurs to sound over time, using the beat as a frame of reference.

| **Rhythm** | **L4 2<sup>nd</sup>** – Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire which has the beat divided into two parts or three parts.  
**L4 2<sup>nd</sup>** – Label songs with a beat division into two parts as **simple meter** and a division into three parts as **compound meter**.  
**L5 3<sup>rd</sup>** – Label the meter classification of each song (e.g., duple simple, triple compound, etc.).  
**L5 3<sup>rd</sup>** – Introduce time signatures by writing the meter classification over the symbol for the beat.  
**L6 4<sup>th</sup>** – Replace the terms and symbols with numbers for writing the time signature.  
**L7 5<sup>th</sup>** - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire which has **borrowed divisions: duplets and/or triplets**.  
**L7 5<sup>th</sup>** – Introduce traditional notation for common time and cut time.  
**L8 6<sup>th</sup>** - Identify (through movement, verbal, and written responses), notate (through pictorial representation), and perform (with voice and instruments) poems, stories, and repertoire that contain **mixed meters**. |
|---|---|

### Patterns

| **Patterns** | **L4 2<sup>nd</sup>** – 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 3<sup>rd</sup>** - 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 3<sup>rd</sup>** - Use **ties** to represent sound that lasts longer than a beat.  
**L6 4<sup>th</sup>** - 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.

(L7 5th) – 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 borrowed divisions: **duplets** and **triplets**.

(L8 6th) - Identify (through movement, verbal, and written responses), notate (through traditional and/or non-traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that includes **metrical rhythms**.

<table>
<thead>
<tr>
<th>Tempo</th>
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</thead>
<tbody>
<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 is very fast (labeled <strong>Presto</strong>), fast (labeled <strong>Allegro</strong>), medium (labeled <strong>Andante</strong> or <strong>Moderato</strong>), slow (labeled <strong>Adagio</strong>), and very slow (labeled <strong>Grave</strong>).</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 suddenly changes tempo (labeled <strong>Subito</strong> [tempo marking]).</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 using <strong>tempo terms and/or metronome markings</strong>.</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 using tempo terms and/or metronome markings.</td>
</tr>
<tr>
<td>(L7 – 5th) – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire using tempo terms and/or metronome markings.</td>
</tr>
</tbody>
</table>
### Dynamics

- **(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 *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**.

- **(L7 – 5th)** – 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

- **(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*).

- **(L7 – 5th)** – Identify (through movement, verbal, and written responses), notate (through traditional notation), and perform (with voice and instruments) poems, stories, and repertoire that includes notes that are **slurred** and **phrasing marks** are indicated.
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 is enhanced by appropriate articulation techniques.

**Melody – Concepts that explain our perception of sound in the vertical space**

**Contour**

(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 conjunct and/or disjunct melodic motion with sounds that are ascending by steps/leaps, descending by steps/leaps, or repeating.

(L4 – 2nd) – Recognize pitches notated on bass and treble clef staves.

(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 conjunct and/or disjunct melodic motion with sounds that are ascending by steps/leaps, descending by steps/leaps, or repeating.

* (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 conjunct and/or disjunct melodic motion with sounds that are ascending by steps/leaps, descending by steps/leaps, or repeating.

(L7 – 5th) – 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.

(L8 – 6th) – 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 conjunct and/or disjunct melodic motion with sounds that are ascending by steps/leaps, descending by steps/leaps, or repeating.

**Scales**

(L4 – 2nd) - 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, G, or A.

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

Recognize the whole/half step relationship of the scale beginning on C as being the structure of the **Major Scale**.

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.

Also recognize the half step as a **chromatic interval** and the whole step as a **diatonic interval**.

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.

**Harmony**

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

(L5 – 3rd) – Identify the numerical classification of intervals: unison, second, third, fourth, fifth, sixth, seventh, octave.

(L5 – 3rd) – Distinguish between **melodic** and **harmonic intervals**.

* (L6 – 4th) – Classify intervals by quality: augmented, perfect, major, minor, diminished.
<table>
<thead>
<tr>
<th><strong>Tonality</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>* (L6 – 4th) – Identify <strong>compound</strong>, <strong>inverted</strong>, and <strong>enharmonic intervals</strong>.</td>
</tr>
<tr>
<td>(L7 – 5th) – 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 <strong>basic triads (chords)</strong>.</td>
</tr>
<tr>
<td>(L7 – 5th) – Distinguish between <strong>chords</strong> as being <strong>augmented, major, minor</strong> or <strong>diminished triads</strong>.</td>
</tr>
<tr>
<td>(L7 – 5th) – Recognize triads created by major and minor scales.</td>
</tr>
<tr>
<td>(L8 – 6th) – 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 <strong>basic chord progressions</strong>.</td>
</tr>
<tr>
<td>(L8 – 6th) – Recognize <strong>cadences</strong> that ends a chord progression (phrase) as being <strong>authentic, plagal, half, or deceptive</strong>.</td>
</tr>
<tr>
<td><strong>Texture</strong></td>
</tr>
<tr>
<td>- 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.</td>
</tr>
</tbody>
</table>
### Relationship of Melodies and Accompaniment

- **(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 and instruments) poems, stories, and repertoire that contain monophonic, homophonic, and polyphonic textures.

- **(L7 – 5th)** – 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.

- **(L8 – 6th)** – 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 monophonic, homophonic, and polyphonic textures.

### Quantity of Voices

- **(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.

- **(L4 – 2nd)** – Distinguish between groups that are performing in unison versus those that are performing as a duet, trio, quartet, quintet, etc.


- **(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.

- **(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.
**Timbre** – The kind of sound an instrument produces.

<table>
<thead>
<tr>
<th><strong>Vocal</strong></th>
<th></th>
</tr>
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<tr>
<td>(L4 – 2&lt;sup&gt;nd&lt;/sup&gt;) – Recognize four ways to make sounds with the voice: whispering, talking, calling, and singing.</td>
<td></td>
</tr>
<tr>
<td>(L4 – 2&lt;sup&gt;nd&lt;/sup&gt;) – Recognize adult vs. children voices and identify adult voice types as soprano, alto, tenor, or bass.</td>
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</tr>
<tr>
<td>(L5 – 3&lt;sup&gt;rd&lt;/sup&gt;) – Identify the vocal process: volition, respiration, phonation, resonation, and articulation.</td>
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<tr>
<td>(L5 – 3&lt;sup&gt;rd&lt;/sup&gt;) – Recognize adult vs. children voices and identify adult voice types as soprano, mezzo-soprano, alto, tenor, baritone, and bass.</td>
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<tr>
<td>* (L6 – 4&lt;sup&gt;th&lt;/sup&gt;) – Identify the vocal process: volition, respiration, phonation, resonation, and articulation.</td>
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</tr>
<tr>
<td>* (L6 – 4&lt;sup&gt;th&lt;/sup&gt;) – Recognize how respiration helps singers stay in-tune as well as create phrasing.</td>
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</tr>
<tr>
<td>* (L6 – 4&lt;sup&gt;th&lt;/sup&gt;) – Recognize the difference between phonation that is appropriate, too breathy, or too forced.</td>
<td></td>
</tr>
</tbody>
</table>
**Instrumental**

| (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 (scraping, 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 (scraping, 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**. |

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* (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.

(L7 – 5th) – Identify the vocal process: volition, respiration, phonation, resonation, and articulation.

(L7 – 5th) – Recognize healthy sound for each process, as well as potential issues.

(L7 – 5th) – Understand the voice change process from child’s singing voice to adult singing voice.

(L7 – 5th) – Identify adult voice types.

(L8 – 6th) – Identify the vocal process: volition, respiration, phonation, resonation, articulation, registration, and vocal coordination.

(L8 – 6th) – Recognize healthy sound for each process, as well as potential issues.

(L8 – 6th) – Understand the voice change process from child’s singing voice to adult singing voice.

(L8 – 6th) – Understand how to keep the voice healthy and potential health issues related to the voice.

(L8 – 6th) – Identify adult voice types.
* (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 (scraping, 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.

(L7 – 5th) – 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.

(L7 – 5th) - Aurally/visually identify classroom instruments and categorize them by how sound is produced (scraping, 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.).

(L7 – 5th) – Appropriately use pitched and non-pitched percussion instruments, the piano (with left and right hands together), and the recorder.

(L8 – 6th) – Recognize the classification of instruments by how sound is produced (idiophones, membranophones, chordophones, aerophones, and electrophones).

(L8 – 6th) - Aurally/visually identify classroom instruments and categorize them by how sound is produced (scraping, 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.).

(L8 – 6th) – Appropriately use pitched and non-pitched percussion instruments, the piano (with left and right hands together), the recorder, and the guitar.

**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.

**Micro structure – looking at how phrases are put together to create sections**

(L4 – 2nd) – 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 – 2nd) – Identify and use rhythmic and melodic motives in repetition, sequence, and inversion (“mirror”).

(L5 – 3rd) – 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 – 3rd) – Identify and use rhythmic and melodic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive.

* (L6 – 4th) – 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 – 4th) – Identify and use rhythmic, melodic, and intervallic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive.

(L7 – 5th) – 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.

(L7 – 5th) – Identify and use rhythmic, melodic, and intervallic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive.

(L8 – 6th) – 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.

(L8 – 6th) – Identify and use rhythmic, melodic, and intervallic motives in repetition, sequence, inversion (“mirror”), the augmentation or diminution in time value of the motive, and embellishment by adding non-chord tones, such as passing tones, neighboring tones, suspensions, and/or retardations.

Macro structure – looking at how sections are put together to create 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.

(L7 – 5th) – Identify monothematic forms such as call/response, verse/refrain, strophic, and binary forms.
(L7 – 5th) – Identify part forms such as ternary and rondo forms.
(L7 – 5th) – Identify imitative forms such as a canon and the fugue.
(L7 – 5th) – Identify variation forms such as passacaglia, chaconne, and theme and variations.
(L7 – 5th) – Identify dance forms (such as the allemande, bolero, gavotte, gigue, minuet, waltz, polka, etc.).
(L7 – 5th) – Identify theatrical forms (such as overture, aria, recitative, incidental music, etc.)
(L7 – 5th) – Identify introduction, interlude, and coda sections.
(L7 – 5th) – Recognize themes in monothematic and part forms & **expositions, episodes**, and **countermelodies** in fugues.
(L7 – 5th) - Use ‘D.C./D.S. al Fine’ or ‘D.C./D.S. al Coda’ as well as 1<sup>st</sup> and 2<sup>nd</sup> endings.

<table>
<thead>
<tr>
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</thead>
</table>

(L8 – 6th) – Identify monothematic forms such as call/response, verse/refrain, strophic, and binary forms.
(L8 – 6th) – Identify part forms such as ternary and rondo forms.
(L8 – 6th) – Identify imitative forms such as a canon and the fugue.
(L8 – 6th) – Identify variation forms such as passacaglia, chaconne, and theme and variations.
(L8 – 6th) – Identify movement forms such as the **sonata** form.
(L8 – 6th) – Identify dance forms (such as the allemande, bolero, gavotte, gigue, minuet, waltz, polka, etc.).
(L8 – 6th) – Identify theatrical forms (such as overture, aria, recitative, incidental music, etc.)
(L8 – 6th) – Identify introduction, interlude, and coda sections.
(L8 – 6th) – Recognize themes in monothematic and part forms; expositions, episodes, and countermelodies in fugues; & **exposition, development, and recapitulation** in sonata forms.
(L8 – 6th) - Use ‘D.C./D.S. al Fine’ or ‘D.C./D.S. al Coda’ as well as 1<sup>st</sup> and 2<sup>nd</sup> 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>Write an informative essay that describes the role of music in a variety of types of theatrical productions. Are some elements of music more important than others?</td>
<td>Write an opinion essay about whether or not music helps an audience connect with theater on an emotional level.</td>
</tr>
</tbody>
</table>
Rubric(s):

<table>
<thead>
<tr>
<th>Skill</th>
<th>Rubric Terms</th>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Steady Beat</strong></td>
<td>Ability to Maintain a Steady Beat</td>
<td>2</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Effort Demonstrated: Skill still being developed</td>
<td>1</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Effort Not Demonstrated: Did not attempt</td>
<td>0</td>
<td>F</td>
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<tr>
<td><strong>Imitation/Echo</strong></td>
<td>Imitates/Echoes Movements Accurately</td>
<td>2</td>
<td>A</td>
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<td></td>
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<tr>
<td><strong>Following/Mirroring</strong></td>
<td>Follows/Mirrors Movements Accurately</td>
<td>2</td>
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<tr>
<td><strong>Kinesthetic Musical Response</strong></td>
<td>Responds Accurately to Musical Cues</td>
<td>2</td>
<td>A</td>
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</table>
### Aural Perception Skill Level Rubric Values


<table>
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<tr>
<th>Skill</th>
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<th>Score</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Solfege</strong></td>
<td>Correct hand signs and in-tune</td>
<td>3</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Incorrect hand signs, but in-tune</td>
<td>2</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Correct hand signs, but not in-tune</td>
<td></td>
<td></td>
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<td></td>
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<td>C</td>
</tr>
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<td></td>
<td>Effort Not Demonstrated: Did not attempt</td>
<td>0</td>
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<tr>
<td><strong>Aurally perceive long vs short sounds</strong></td>
<td>Perceived correctly</td>
<td>2</td>
<td>A</td>
</tr>
<tr>
<td></td>
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<td>Effort Not Demonstrated: Did not attempt</td>
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<tr>
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<td></td>
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<tr>
<td><strong>Aurally perceive loud vs soft sounds</strong></td>
<td>Perceived correctly</td>
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</tr>
<tr>
<td>Effort Demonstrated: Skill still being developed</td>
<td>1</td>
<td>C</td>
</tr>
<tr>
<td>Effort Not Demonstrated: Did not attempt</td>
<td>0</td>
<td>F</td>
</tr>
<tr>
<td><strong>Aurally perceive same vs different</strong></td>
<td>Perceived correctly</td>
<td>2</td>
</tr>
<tr>
<td>Effort Demonstrated: Skill still being developed</td>
<td>1</td>
<td>C</td>
</tr>
<tr>
<td>Effort Not Demonstrated: Did not attempt</td>
<td>0</td>
<td>F</td>
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</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.