Music Curriculum

Grade 4: Unit Three
Course Description

The goal of Unit Three is to learn how performers interpret the directions of composers to create musical meaning for an audience. Music is sound organized to be expressive, and in Unit Three students explore how sounds can be made to be expressive of an idea, emotion, soundscape, etc.. In addition to learning how to interpret music vocally and with the recorder, the piano, as well as pitched and non-pitched percussion instruments, students will learn the etiquette for performing in a variety of settings.
## Pacing Chart – Unit 3

<table>
<thead>
<tr>
<th>#</th>
<th>Standards</th>
<th>Student Learning Objective Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NJCCCS 1.3</strong> – Performance</td>
<td><strong>MU:Pr4.1</strong> - <em>Select</em> - Select varied musical works to present based on interest, knowledge, technical skill, and context.</td>
</tr>
<tr>
<td></td>
<td><strong>MU:Pr4</strong> – Select, analyze, and interpret artistic work for presentation.</td>
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</tr>
<tr>
<td>2</td>
<td><strong>NJCCCS 1.3</strong> – Performance</td>
<td>[Review from Unit 1]</td>
</tr>
<tr>
<td></td>
<td><strong>MU:Pr4</strong> – Select, analyze, and interpret artistic work for presentation.</td>
<td><strong>MU:Pr4.2</strong> - <em>Analyze</em> - Analyze the structure and context of varied musical works and their implications for performance.</td>
</tr>
<tr>
<td>3</td>
<td><strong>NJCCCS 1.3</strong> – Performance</td>
<td><strong>MU:Pr4.3</strong> - <em>Interpret</em> - Develop personal interpretations that consider creators’ intent.</td>
</tr>
<tr>
<td></td>
<td><strong>MU:Pr4</strong> – Select, analyze, and interpret artistic work for presentation.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>NJCCCS 1.3</strong> – Performance</td>
<td><strong>MU:Pr5.1</strong> - <em>Rehearse, Evaluate, and Refine</em> - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</td>
</tr>
<tr>
<td></td>
<td><strong>MU:Pr5</strong> – Develop and refine artistic techniques and work for presentation.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>NJCCCS 1.3</strong> – Performance</td>
<td><strong>MU:Pr6.1</strong> - <em>Present</em> - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</td>
</tr>
<tr>
<td></td>
<td><strong>MU:Pr6</strong> – Convey meaning through the presentation of artistic work.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><strong>NJCCCS 1.2</strong> - History of the Arts and Culture</td>
<td><strong>MU:Cn10.1</strong> – <em>Connect</em> – Synthesize and relate knowledge and personal experiences to make music.</td>
</tr>
<tr>
<td></td>
<td><strong>MU:Cn10</strong> - Synthesize and relate knowledge and personal experiences to make art.</td>
<td></td>
</tr>
</tbody>
</table>

Instruction: 8-9 weeks
<table>
<thead>
<tr>
<th></th>
<th>NJCCCS 1.2 - History of the Arts and Culture</th>
<th>MU:Cn11.1 - Connect – Relate musical ideas and works with varied context to deepen understanding.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>MU:Cn11 - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
<td></td>
</tr>
</tbody>
</table>
Educational Technology Standards

8.1.5.A.1, 8.1.5.A.2, 8.1.5.A.3, 8.1.5.B.1, 8.1.5.C.1, 8.1.5.D.1, 8.1.5.D.2, 8.1.5.D.3, 8.1.5.D.4, 8.1.5.E.1, 8.1.5.F.1

➤ 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.
<table>
<thead>
<tr>
<th>Career Ready Practices</th>
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</thead>
<tbody>
<tr>
<td>Standards:</td>
</tr>
<tr>
<td>CRP1, CRP2, CRP4, CRP6, CRP8, CRP11, CRP12</td>
</tr>
</tbody>
</table>

- **CRP1** – Act as a responsible and contributing citizen and employee.
- **CRP2** – Apply appropriate academic and technical skills.
- **CRP4** – Communicate clearly and effectively and with reason.
- **CRP6** – Demonstrate creativity and innovation.
- **CRP8** – Utilize critical thinking to make sense of problems and persevere in solving them.
- **CRP11** – Use technology to enhance productivity.
- **CRP12** – Work productively in teams while using cultural global competence.
## 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></td>
<td>Reading partners</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>
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<td>Color code materials</td>
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</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
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 3 - Reading Literature & Informational Text; Narrative Writing** - Read song lyrics (poems) and be able to describe what the song is about. Be able to find information about performing music in a text. Write a story to accompany a piece of instrumental 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 3 – Building Fractions & Decimal Notation** – Use measures of music as an example of a visual fraction model.

### 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 3 – Matter** – 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 3 – American Revolution** – Create/use repertoire based on the Declaration of Independence, Bill of Rights, and Constitution. Explore songs that came out of the American Revolution and the use of military musicians.
<table>
<thead>
<tr>
<th>Grade: 4</th>
<th>Unit: Three</th>
<th>Topic: Sound as Expression</th>
</tr>
</thead>
</table>

New Jersey Core Curriculum Content Standards (NJCCCS) and Related National Core Arts Standards (NCAS):

NJCCCS: 1.3 Performing; NCAS: MU.Pr4, MU.Pr5, MU.Pr6
NJCCCS: 1.2 History of the Arts and Culture; NCAS: MU.Cn10, MU.Cn.11

### Enduring Understandings and Essential Questions

<table>
<thead>
<tr>
<th>NJCCC Standard 1.3 - Performing</th>
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<tbody>
<tr>
<td><strong>NCAS Process Component</strong></td>
</tr>
<tr>
<td>MU:Pr4.1 – Select</td>
</tr>
</tbody>
</table>

Select varied musical works to present based on interest, knowledge, technical skill, and context.
New Jersey Core Curriculum Content Standard: 1.3 Performing
Related National Core Arts Standard: MU.Pr4 - Select, analyze, and interpret artistic work for presentation.

**Student Learning Objective:** MU:Pr4.1 - Select varied musical works to present based on interest, knowledge, technical skill, and context. (Using Level 6 Vocabulary Overview)

**Modified Student Learning Objective:** MU:Pr4.1 - Select varied musical works to present based on interest, knowledge, technical skill, and context. (Using concepts at the appropriate level)

**ESL Student Learning Objective:** MU:Pr4.1 - Select varied musical works to present based on interest, knowledge, technical skill, and context. (Using concepts at the appropriate level)

<table>
<thead>
<tr>
<th>Student Population</th>
<th>Skills, Strategies, &amp; Concepts</th>
<th>Sample Activities/ Lesson Starters</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Education</td>
<td>MU:Pr4.1.4- Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.</td>
<td>Have the class design a concert for their teacher by reviewing the repertoire that has been learned or created and justify why a particular piece should or should not be included on the program.</td>
</tr>
<tr>
<td>Special Education Students – High Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ESL WAPT 11-18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Education Students – Mid Group</td>
<td>MU:Pr4.1.4- [With limited guidance, ] demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.</td>
<td>The teacher chooses ten pieces that the class has learned or created and have the students further cut that down to five pieces they would like to perform as a mini-concert for their teacher, include a discussion as to why those five pieces would be good to include on the program.</td>
</tr>
<tr>
<td>ESL WAPT 0-10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Education</td>
<td>MU:Pr4.1.4- [With guidance, ]</td>
<td>After the teacher chooses up to five pieces for a mini-concert for their</td>
</tr>
<tr>
<td></td>
<td></td>
<td>teacher.</td>
</tr>
<tr>
<td>Students – Low Group</td>
<td>demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.</td>
<td>teacher, discuss why particular pieces were chosen and others were not.</td>
</tr>
</tbody>
</table>
### Enduring Understandings and Essential Questions

**NJCCC Standard 1.3 - Performing**

<table>
<thead>
<tr>
<th>NCAS Process Component</th>
<th>Enduring Understanding(s)</th>
<th>Essential Question(s)</th>
</tr>
</thead>
</table>
| **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>Skills, Strategies, &amp; Concepts</th>
<th>Sample Activities/ Lesson Starters</th>
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</table>
| General Education                  | • 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.  
• MU:Pr4.2.4b - 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. |
| Special Education Students – High Group |                                                                                               | • 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.

  - 4.1.2 - Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms.

  - 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, accelerando, 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.
| 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.  
| | o **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.  
| | 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.  
| | o **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.  
| | o **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.
- **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, accelerando, ritardando, presto, andante
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- **4.1.7** - Identify, read, and sing: melodic patterns using “Sol, La, Do-Re-Mi-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# 1.3.5.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
Students – Low Group

- MU:Pr4.2.4b - [With 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.

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.

- 4.1.4 - Compare and contrast instrumentation from diverse cultures.

- 4.1.5 - Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, 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.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1.2</td>
<td>Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms.</td>
</tr>
<tr>
<td>4.1.3</td>
<td>Identify vocal ranges: Soprano, Alto, Tenor, Bass.</td>
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<td>4.1.4</td>
<td>Compare and contrast instrumentation from diverse cultures.</td>
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<tr>
<td>4.1.5</td>
<td>Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, ritardando, presto, andante</td>
</tr>
<tr>
<td>4.1.6</td>
<td>Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings.</td>
</tr>
<tr>
<td>4.1.7</td>
<td>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.</td>
</tr>
<tr>
<td>4.1.8</td>
<td>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.</td>
</tr>
<tr>
<td>4.1.9</td>
<td>Identify accents, pizzicato, slurs, phrasing.</td>
</tr>
<tr>
<td>CPI#: 1.3.5.B.1</td>
<td>Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.</td>
</tr>
<tr>
<td>4.2.1</td>
<td>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.</td>
</tr>
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</table>
## Enduring Understandings and Essential Questions

<table>
<thead>
<tr>
<th>NCAS Process Component</th>
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</thead>
</table>
| MU:Pr4.3 – Interpret | **NCAS** - Performers make interpretive decisions based on their understanding of context and expressive intent.  
- **NJCCCS** – Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts. (eg., CPI#: 1.3.5.B.4) | **NCAS** - How do performers interpret musical works? |
New Jersey Core Curriculum Content Standard: 1.3 Performing
Related National Core Arts Standard: MU.Pr4 - Select, analyze, and interpret artistic work for presentation.

Student Learning Objective: MU:Pr4.3 - *Interpret* - Develop personal interpretations that consider creators’ intent.
(Using Level 6 Vocabulary Overview)

Modified Student Learning Objective: MU:Pr4.3 - *Interpret* - Develop personal interpretations that consider creators’ intent.
(Using concepts at the appropriate level)

ESL Student Learning Objective: MU:Pr4.3 - *Interpret* - Develop personal interpretations that consider creators’ intent.
(Using concepts at the appropriate level)

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</table>
| General Education          | MU:Pr4.3.4 - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre). | **CPI#: 1.3.5.B.4** – Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.  
  o 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.  
  o 4.2.2 - *Read and sing melodies* using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.  
  o 4.2.3 - Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique. |
| Special Education Students – High Group | ESL WAPT 11-18 |  |
| ESL WAPT 11-18 |  |  |
| Special Education Students – Mid Group | MU:Pr4.3.4 – [With limited guidance,] demonstrate and explain how intent is conveyed | **CPI#: 1.3.5.B.4** – Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions. |
| ESL WAPT 0-10 |  |  |
through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

- **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.

- **4.2.2** - Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.

- **4.2.3** - Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.

- **MU:Pr4.3.4** – [With guidance,] demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

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

- **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.

- **4.2.2** - Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.

- **4.2.3** - Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.
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| **MU:Pr5.1 - Rehearse, Evaluate and Refine** Evaluate and refine personal and ensemble performances, individually or in collaboration with others. | **NCAS** - To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.  
- **NJCCCS** – Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. (e.g., CPI#: 1.3.5.B.2)  
- **NJCCCS** – Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. (e.g., CPI#: 1.4.5.A.3)  
- **NJCCCS** – Identifying criteria for evaluating performances results in deeper understanding of art and art-making. (e.g., CPI#: 1.4.5.B.1)  
- **NJCCCS** – Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion. (e.g., CPI#: 1.4.5.B.2)  
- **NJCCCS** – Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design. | **NCAS** - How do musicians improve the quality of their performance? |
New Jersey Core Curriculum Content Standard: 1.3 Performing

Related National Core Arts Standard: MU.Pr5 - Develop and refine artistic techniques and work for presentation.

**Student Learning Objective:** MU:Pr5.1 - *Rehearse, Evaluate and Refine* - Evaluate and refine personal and ensemble performances, individually or in collaboration with others. (Using Level 6 Vocabulary Overview)

**Modified Student Learning Objective:** MU:Pr5.1 - *Rehearse, Evaluate and Refine* - Evaluate and refine personal and ensemble performances, individually or in collaboration with others. (Using concepts at the appropriate level)

**ESL Student Learning Objective:** MU:Pr5.1 - *Rehearse, Evaluate and Refine* - Evaluate and refine personal and ensemble performances, individually or in collaboration with others. (Using concepts at the appropriate level)

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<th>Sample Activities/ Lesson Starters</th>
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<tr>
<td>General Education</td>
<td>MU:Pr5.1.4a - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.</td>
<td><strong>CPI#: 1.3.5.B.2</strong> – Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</td>
</tr>
<tr>
<td>Special Education Students – High Group</td>
<td>MU:Pr5.1.4b - Rehearse to refine technical accuracy and expressive qualities, and address</td>
<td>o <strong>4.2.2</strong> - Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.</td>
</tr>
<tr>
<td>ESL WAPT 11-18</td>
<td></td>
<td>o <strong>4.2.3</strong> - Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>o <strong>4.3.1</strong> - Perform unison songs, rounds, partner songs, and descants, alone and with others, using proper vocal placement and breathing</td>
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</tbody>
</table>
performance challenges. Demonstrate proper posture and breathing techniques in the range of A4 – D5 (making allowances for emerging cambiata voices). 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).

- **CPI#: 1.4.5.A.3** – Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).
  - 4.4.3 - Document the personal and historical contexts of a genre of music in two diverse time periods. Describe these influences, referencing the composer’s personal, social and political influences in written, graphic, multi-media, or other formats.

- **CPI#: 1.4.5.B.1** – Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
  - 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.2** – Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
  - 4.4.5 - Devise criteria for evaluating performances and compositions of self and others (e.g., rubrics, checklists, holistic scoring charts).

- **CPI#: 1.4.5.B.4** – Define technical proficiency, using the elements of the arts and principles of design.

| Special Education Students – Mid Group | **MU:**Pr5.1.4a – [With limited guidance,] apply teacher-provided and collaboratively-developed | **CPI#: 1.3.5.B.2** – Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
  - 4.2.2 - Read and sing melodies using note values from 16th-note to... |
- ESL WAPT 0-10

  criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

- MU:Pr5.1.4b – [With limited guidance,] rehearse to refine technical accuracy and expressive qualities, and address performance challenges.

  whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.

  - 4.2.3 - Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.

  - 4.3.1 - Perform unison songs, rounds, partner songs, and descants, alone and with others, using proper vocal placement and breathing techniques in the range of A4 – D5 (making allowances for emerging cambiata voices). Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor.

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

  - 4.4.3 - Document the personal and historical contexts of a genre of music in two diverse time periods. Describe these influences, referencing the composer’s personal, social and political influences in written, graphic, multi-media, or other formats.

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

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

  - 4.4.5 - Devise criteria for evaluating performances and compositions of self and others (e.g., rubrics, checklists, holistic scoring charts).
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<tr>
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<th><strong>CPI#: 1.4.5.B.4</strong> – Define technical proficiency, using the elements of the arts and principles of design.</th>
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</thead>
<tbody>
<tr>
<td><strong>MU:Pr5.1.4a</strong> – [With guidance,] apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.</td>
<td></td>
</tr>
<tr>
<td><strong>MU:Pr5.1.4b</strong> – [With guidance,] rehearse to refine technical accuracy and expressive qualities, and address performance challenges.</td>
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<tr>
<td><strong>CPI#: 1.3.5.B.2</strong> – Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</td>
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<td>- 4.2.2 - Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.</td>
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<td>- 4.2.3 - Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.</td>
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<tr>
<td>- 4.3.1 - Perform unison songs, rounds, partner songs, and descants, alone and with others, using proper vocal placement and breathing techniques in the range of A4 – D5 (making allowances for emerging cambiata voices). Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor.</td>
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<tr>
<td><strong>CPI#: 1.4.5.A.3</strong> – 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).</td>
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</tr>
<tr>
<td>- 4.4.3 - Document the personal and historical contexts of a genre of music in two diverse time periods. Describe these influences, referencing the composer’s personal, social and political influences in written, graphic, multi-media, or other formats.</td>
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<tr>
<td><strong>CPI#: 1.4.5.B.1</strong> – Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.</td>
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<td>4.4.4 - Assess the musical elements used in three different recordings of the same song (e.g., <em>Santa Claus Is Coming To Town</em>, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo, key, etc.</td>
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</tr>
<tr>
<td><strong>CPI#: 1.4.5.B.2</strong> – Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</td>
<td></td>
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<td>4.4.5 - Devise criteria for evaluating performances and compositions of self and others (e.g., rubrics, checklists, holistic scoring charts).</td>
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</tr>
<tr>
<td><strong>CPI#: 1.4.5.B.4</strong> – Define technical proficiency, using the elements of the arts and principles of design.</td>
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<tbody>
<tr>
<td>MU:Pr6.1 - Present</td>
<td><strong>NCAS</strong> - Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</td>
<td><strong>NCAS</strong> - When is a performance judged ready to present?</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>NCAS</strong> - How do context and the manner in which musical work is presented influence audience response?</td>
</tr>
</tbody>
</table>
New Jersey Core Curriculum Content Standard: 1.3 Performing
Related National Core Arts Standard: MU.Pr6 - Convey meaning through the presentation of artistic work.

Student Learning Objective: MU:Pr6.1 - *Present* - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context. (Using Level 6 Vocabulary Overview)

Modified Student Learning Objective: MU:Pr6.1 - *Present* - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context. (Using concepts at the appropriate level)

ESL Student Learning Objective: MU:Pr6.1 - *Present* - Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context. (Using concepts at the appropriate level)

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<tr>
<td>General Education</td>
<td>• MU:Pr6.1.4a - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.</td>
<td>• Perform alone and with others in a variety of locations (classroom, hallway, auditorium, etc.).</td>
</tr>
<tr>
<td>Special Education Students – High Group</td>
<td>• MU:Pr6.1.4a - Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.</td>
<td>• Perform for peers, other classes, teachers, parents, etc..</td>
</tr>
<tr>
<td>ESL WAPT 11-18</td>
<td></td>
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</tr>
<tr>
<td>Special Education Students – Mid Group</td>
<td>• MU:Pr6.1.4a – [With limited guidance.] perform music, alone or with others, with expression and technical accuracy, and</td>
<td>• Perform alone and with others in a variety of locations (classroom, hallway, auditorium, etc.).</td>
</tr>
<tr>
<td>ESL WAPT 0-10</td>
<td></td>
<td>• Perform for peers, other classes, teachers, parents, etc..</td>
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</table>
| Special Education Students – Low Group | **MU:Pr6.1.4a** – [With guidance.] perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.  
**MU:Pr6.1.4b** – [With guidance.] demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre. | **Perform alone and with others in a variety of locations (classroom, hallway, auditorium, etc.).**  
**Perform for peers, other classes, teachers, parents, etc..** |
### Enduring Understandings and Essential Questions

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

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<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 6 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)

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<tr>
<td>• General Education</td>
<td>• MU:Cn10.1.4 - 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>
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<tr>
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<tr>
<td>• ESL WAPT 0-10</td>
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<td></td>
</tr>
<tr>
<td>• Special Education</td>
<td>• MU:Cn10.1.4 – [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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<tr>
<td>• Special Education</td>
<td>• MU:Cn10.1.4 – [With</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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<tr>
<td>Students – Low Group</td>
<td>guidance.] demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</td>
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**NJCCC Standard 1.2 - History of the Arts and Culture**

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<td><strong>MU:Cn11.1 – Connect</strong></td>
<td>NCAS - Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.</td>
<td><strong>NCAS</strong> - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</td>
</tr>
</tbody>
</table>
| Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. | - **NJCCCS** – Art and culture reflect and affect each other. (e.g., CPI#: 1.2.5.A.1)  
- **NJCCCS** – Characteristic approaches to content, form, style, and design define art genres. (e.g., CPI#: 1.2.5.A.2)  
- **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)  
- **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)  
- **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)  
- **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. |
• **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.3)
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.
(Using concepts at the appropriate level)

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</table>
| • 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).  
  • CPI#: 1.2.5.A.2 – Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.  
  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).  
  • 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.  
  o 4.5.3 - Create a timeline of important musicians in a variety of musical |
| • Special Education Students – High Group | | |
| • ESL WAPT 11-18 | | |

Sample Activities/ Lesson Starters:

• 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).

• CPI#: 1.2.5.A.2 – Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
  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).

• 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.
  o 4.5.3 - Create a timeline of important musicians in a variety of musical
- **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
- ESL WAPT 0-10

<table>
<thead>
<tr>
<th>Topic</th>
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<tbody>
<tr>
<td>MU:Cn11.1.4</td>
<td>[With limited guidance,] demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</td>
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| 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.  
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| 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.
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| • **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. |
| • **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). |
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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.

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  - **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
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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.

| **Meter** | *(L4 2\textsuperscript{nd})* – 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\textsuperscript{nd})* – Label songs with a beat division into two parts as simple meter and a division into three parts as compound meter.  
*(L5 3\textsuperscript{rd})* – Label the meter classification of each song (e.g., duple simple, triple compound, etc.).  
*(L5 3\textsuperscript{rd})* – Introduce time signatures by writing the meter classification over the symbol for the beat.  
* (L6 4\textsuperscript{th}) – Replace the terms and symbols with numbers for writing the time signature.  
*(L7 5\textsuperscript{th}) - 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\textsuperscript{th}) – Introduce traditional notation for common time and cut time.  
*(L8 6\textsuperscript{th}) - 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** | *(L4 2\textsuperscript{nd}) – 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\textsuperscript{rd}) – 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\textsuperscript{rd}) – Use ties to represent sound that lasts longer than a beat.  
* (L6 4\textsuperscript{th}) - 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.

**Tempo**

(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 Presto), fast (labeled Allegro), medium (labeled Andante or Moderato), slow (labeled Adagio), and very slow (labeled Grave).

(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 Subito [tempo marking]).

(L5 – 3rd) – 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.

* (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.

(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.
### 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.

(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 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.
**Melody** - Concepts that explain our perception of sound in the vertical space

| Contour | (L4 – 2^{nd}) – 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.  
| (L5 – 3^{rd}) – 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 – 4^{th}) – 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 – 5^{th}) – 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 – 6^{th}) – 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 – 2^{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 – 2^{nd}) – 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, ora G.  
| (L4 – 2^{nd}) – 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.

(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 a variety of scales, including pentatonic, modes, major, minor, **chromatic** and **whole-tone** scales.

(L7 – 5th) – Recognize the half step as a **chromatic interval** and the whole step as a **diatonic interval**.

(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 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**.
### Tone

- **(L6 – 4th)** – Identify **compound**, **inverted**, and **enharmonic intervals**.

- **(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 **basic triads (chords)**.

- **(L7 – 5th)** – Distinguish between **chords** as being **augmented, major, minor** or **diminished triads**.

- **(L7 – 5th)** – Recognize triads created by major and minor scales.

- **(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 **basic chord progressions**.

<table>
<thead>
<tr>
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<td>(L4 – 2nd) - Experience repertoire with a variety of tonalities.</td>
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<tr>
<td>(L5 – 3rd) - Experience repertoire with a variety of tonalities.</td>
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</tbody>
</table>

- **(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.

- **(L7 – 5th)** – Identify the key signatures of major and minor keys, as well as enharmonic and **relative keys**.


- **(L8 – 6th)** – Identify the key signatures of major and minor keys, as well as enharmonic and relative keys.

- **(L8 – 6th)** – Transpose melodies and use knowledge of chords and keys to **modulate** melodies.

### Texture

- **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.

**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.
| **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.

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(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.

(L4 – 2nd) – Identify traditional music ensembles (choir, concert/jazz/rock bands, and orchestra).

(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.
Distinguish between groups that are performing in unison versus those that are performing as a duet, trio, quartet, quintet, etc.

Identify traditional music ensembles (choir, concert/jazz/rock bands, and orchestra), dance ensembles, and theatrical ensembles.

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.

Distinguish between groups that are performing in unison versus those that are performing as a duet, trio, quartet, quintet, etc.

Identify traditional music ensembles (choir, concert/jazz/rock bands, and orchestra), dance ensembles, theatrical ensembles, and other ensembles (marching bands, drum corp, mariachi bands, etc.).

Identify modern and historic music ensembles.

Timbre – The kind of sound an instrument produces.

Vocal

Recognize four ways to make sounds with the voice: whispering, talking, calling, and singing.

Recognize adult vs. children voices and identify adult voice types as soprano, alto, tenor, or bass.

Recognize how respiration helps singers stay in-tune as well as create phrasing.

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.

(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.

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.
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(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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(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.
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<td>(L5 – 3&lt;sup&gt;rd&lt;/sup&gt;)</td>
<td>Identify and use rhythmic and melodic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive.</td>
</tr>
<tr>
<td>(L6 – 4&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>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.</td>
</tr>
<tr>
<td>(L6 – 4&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>Identify and use rhythmic, melodic, and intervallic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive.</td>
</tr>
<tr>
<td>(L7 – 5&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>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.</td>
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<td>(L7 – 5&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>Identify and use rhythmic, melodic, and intervallic motives in repetition, sequence, inversion (“mirror”), and the augmentation or diminution in time value of the motive.</td>
</tr>
<tr>
<td>(L8 – 6&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>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.</td>
</tr>
<tr>
<td>(L8 – 6&lt;sup&gt;th&lt;/sup&gt;)</td>
<td>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.</td>
</tr>
<tr>
<td>(L4 – 2&lt;sup&gt;nd&lt;/sup&gt;)</td>
<td>Identify monothematic forms such as call/response, verse/refrain, strophic, and binary forms.</td>
</tr>
<tr>
<td>(L4 – 2&lt;sup&gt;nd&lt;/sup&gt;)</td>
<td>Identify part forms such as ternary and rondo forms.</td>
</tr>
<tr>
<td>(L4 – 2&lt;sup&gt;nd&lt;/sup&gt;)</td>
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</tr>
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<td>(L4 – 2&lt;sup&gt;nd&lt;/sup&gt;)</td>
<td>Recognize themes in monothematic and part forms.</td>
</tr>
<tr>
<td>(L4 – 2&lt;sup&gt;nd&lt;/sup&gt;)</td>
<td>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.</td>
</tr>
<tr>
<td>(L5 – 3&lt;sup&gt;rd&lt;/sup&gt;)</td>
<td>Identify monothematic forms such as call/response, verse/refrain, strophic, and binary forms.</td>
</tr>
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<td>(L5 – 3&lt;sup&gt;rd&lt;/sup&gt;)</td>
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<td>Identify dance forms (such as the allemande, bolero, gavotte, gigue, minuet, waltz, polka, etc.).</td>
</tr>
</tbody>
</table>
Identify introduction, interlude, and coda sections.

Recognize themes in monothematic and part forms.

- 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 1st and 2nd endings.

(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 counter-melodies 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 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>Have students pick selections of music to go with the composition(s) they created in Unit 2 for a performance to be performed for an audience (the classroom teacher, another class, and/or parents, etc.). Students should prepare introductions for each piece that highlight how the elements of music were used to create the different compositions used in a theatrical production.</td>
<td>Have students pick selections of music to go with the composition(s) they created in Unit 2 for a performance to be performed for an audience (the classroom teacher, another class, and/or parents, etc.). Students should prepare introductions for each piece that highlight how the elements of music were used to create the background music.</td>
</tr>
</tbody>
</table>
Rubric(s):

**Vocal Skill Level Rubric Values**

<table>
<thead>
<tr>
<th>Skill</th>
<th>Rubric Terms</th>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Posture/Breathing</td>
<td>Posture correct and breath support evident</td>
<td>3</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Posture correct, but breath support not evident</td>
<td>2</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Posture not correct, but breath support evident</td>
<td>1</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Posture not correct, breath support not evident</td>
<td>0</td>
<td>F</td>
</tr>
<tr>
<td>Vocal Placement</td>
<td>Uses head voice</td>
<td>3</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Uses chest voice</td>
<td>2</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>Uses speaking voice</td>
<td>1</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Did not attempt</td>
<td>0</td>
<td>F</td>
</tr>
<tr>
<td>Diction</td>
<td>Words clearly articulated</td>
<td>2</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Words hard to understand</td>
<td>1</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>Did not attempt</td>
<td>0</td>
<td>F</td>
</tr>
</tbody>
</table>
### Classroom Instrument (Non-Pitched) Skill Level Rubric Values


<table>
<thead>
<tr>
<th>Skill</th>
<th>Rubric Terms</th>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instrument Position</strong></td>
<td>Instrument Held Correctly</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>
</tr>
<tr>
<td><strong>Playing Technique</strong></td>
<td>Technique Appropriate</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>
</tr>
<tr>
<td>Skill</td>
<td>Rubric Terms</td>
<td>Score</td>
<td>Grade</td>
</tr>
<tr>
<td>----------------------</td>
<td>--------------------------------------------------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>Rhythm Accuracy</td>
<td>Steady Beat Evident</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>
</tr>
<tr>
<td>Pitch Accuracy</td>
<td>Pitches Performed In-Tune</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>
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<td></td>
<td>Effort Not Demonstrated: Did not attempt</td>
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## 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.