

READINGTON PUBLIC SCHOOL DISTRICT
3-5 Music Curriculum 2024

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I. Purpose and Overview

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

II. Mission

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

III. Vision

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

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

IV. Assessment

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

Cornerstone Performance Assessments, Grade 5

The cornerstone performance assessments:

- are curriculum embedded (as opposed to externally imposed)
- recur over the grades, becoming increasingly sophisticated over time
- establish authentic contexts for performance
- assess understanding and transfer via genuine performance
- integrate 21st century skills (e.g., critical thinking, technology use, teamwork) with subject area content
- evaluate performance with established rubrics
- engage students in meaningful learning while encouraging the best teaching
- provide content for a student's portfolio (so that they graduate with a resume of demonstrated accomplishments rather than simply a transcript of courses taken)
- integrate the Common Core for English Language Arts and Mathematics

Grade Level 5: Possible Cornerstone Performance Assessments:

- Make personal connections in writing and discussion, interpreting text and score elements for emotion content
- Perform rhythmic patterns with accuracy: whole, half, quarter, eighth, and dotted rhythms.

- Perform rhythmic and technical exercises based on repertoire.
- Research historical roots of a composer, musical era, style, or favorite performer.
- Sing and play in two-part harmony, in rounds, and in songs with ostinato.
- Recognize musical forms: binary, ternary, rondo, and popular song.
- Improvise and compose music on a given subject or from imagination.
- Demonstrate an understanding of a variety of musical traditions through appropriate audience and performance etiquette.
- Assume responsibility for their instruments, music materials, and learning environment.
- Prepare a written review of a concert attended inside or outside of school
- Critique and adjust vocal production using music terms such as breath, enunciation, phrasing, and tone.
- Refine basic instrument technique and posture.
- Describe various emotive and expressive qualities of recorded and written repertoire, using music terminology.
- Determine appropriate musical responses to the visual (notation), oral, and physical (gesture).
- Research uncommon music industry jobs using the Web.
- Record and evaluate a rehearsal to improve blend and refine the musical outcome.
- Improvise and notate a soundscape using music software.
- Sing songs in multiple languages with attention to the relationship among text, rhythm, and melody.
- Create a listening log of repertoire in which the title, composer, genre, style, and cultural characteristics are identified.
- Evaluate a recorded rehearsal and suggest improvements to vocal production (breath, articulation, phrasing).
- Create simple meter compositions (4/4, 3/4, or 2/4)
- Identify technical elements to be improved upon in the ensemble's performance (e.g., pitch articulation, bow control, blend, and balance) and explain why it is important to the piece.
- Sing solo and ensemble repertoire and employ opportunities for improvisation.

Student participation, effort, and skill levels are continually evaluated and assessed through solo and group performance, individual and group projects, and individual and class dictation and notation. Students are expected to perform, write, hear, and derive concepts appropriate to their grade level. Based on this continual evaluation, students are given a grade each marking period reflecting these three categories:

Effort: Evaluation is based on the consciousness of the student's singing, performing, and practicing of skills.

Skills: Evaluation is based on the student demonstrating knowledge and mastery of concepts appropriate to their grade level through singing, playing instruments, dictation and notation.

Participation: Evaluation is based on the student's amount and quality of participation in individual and group performance and lessons.

V. Grouping of Students

Grades K-5

Students attend classroom general music classes in grades K-5 in a heterogeneous regular classroom. Instrumental 4th and 5th grade lessons are taught in small group pull-out by like or mixed instruments. Ensemble rehearsals for string instruments and for band include the full orchestra/band after school once a week. 4th and 5th grade vocal students participate in a chorus ensemble that meets after school once a week. Samba Kids in 5th grade are selected by audition and rehearses after school.

Grades 6-8

Students participate in music instruction through enrollment in Band, Orchestra, Chorus, or General Music. All students are encouraged to participate in at least one of these classes during their middle school years. The Band, Chorus, and Orchestra classes are scheduled every other day. The instrumental music teachers team

teach each ensemble rehearsal. Advanced ensemble opportunities are available to all students after school based on an audition.

VI. PACING GUIDE

Grades 3 - 5 General Music

| | Grade 3 | Grade 4 | Grade 5 |
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| September/ October | <ul style="list-style-type: none"> • Beat vs. rhythm • Review of rhythmic notation up to the sixteenth note subdivision in 4/4 meter • Half note/rest (ta-a) • Development of proper vocal technique • Call and response form (solo/group) • Tempo (largo, andante, allegro, presto) • Treble clef staff (lines and spaces) | <p>Review from Grade 3:</p> <ul style="list-style-type: none"> • Treble clef staff • Half note/rest (ta-a) • Whole note/rest • Recorder technique • 2 and 4 meter - vocab: barlines/measure/conduct/strong-down beat) <p>New Content:</p> <ul style="list-style-type: none"> • Call and response - improvised responses, teacher initiated while demonstrating steady beat • Sixteenth and eighth note combinations • Function of a tie • Dotted half note • Triplet • Singing in a round | <p>Review from Grade 4:</p> <ul style="list-style-type: none"> • Eighth note-sixteenth note combinations, dotted half note, eighth notes separated, anacrusis, syn-co-pa, dotted quarter-eighth note pair • 3 meter • Bass clef / Grand Staff • Two part singing / singing in a round • All known tempo and dynamics vocabulary <p>New Content:</p> <ul style="list-style-type: none"> • Learning different genres of music • Continued progress in call and response - improvised responses, teacher initiated while demonstrating steady beat • Eighth note-dotted quarter note combination (ti-tam) • Curwen Solfege - combining all syllables and hand signs |
| November/ December | <ul style="list-style-type: none"> • Treble clef staff (note names) • Whole note/rest • Introduction to soprano recorder and development of beginning recorder | <ul style="list-style-type: none"> • Review tempo • Review / teach triple meter • Eighth notes separated • Internal and external anacrusis • Syn-co-pation | <ul style="list-style-type: none"> • Continued work on learning different types of genres • Dotted eighth-sixteenth combination (tim-ka) • Sixteenth-dotted eighth combination (ti-kam) |

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| | technique (notes B, A and G) | <ul style="list-style-type: none"> Continue working on singing in a round | <ul style="list-style-type: none"> Solfege - singing more syllables and finding the common relationships between them Demonstrate drum circle techniques |
| January/ February | <ul style="list-style-type: none"> Developing recorder technique (introduction of low E) Improve treble clef reading fluency | <ul style="list-style-type: none"> Rehearse spring concert sections Continue to advance in proper singing technique/show progress in pitch matching Two part harmony / arrangements Use treble clef notation to notate and express musical ideas Demonstrate care for classroom instruments Barred and classroom instrument technique Vocab: introduction/coda | <ul style="list-style-type: none"> Continued work on learning different types of genres Rehearse spring concert sections Articulation markings (ex. legato, staccato, accent, fermata) Multi-part harmony Half/whole step Vocab: Key signature Chord structure and identification I - V chords (using roots) Use treble/bass clef notation to notate and express musical ideas |
| March/ April | <ul style="list-style-type: none"> Improve treble clef reading fluency Rehearse Spring Concert selections (develop performing and presenting skills) Exploration and reinforcement of the elements of music present in various concert selections | <ul style="list-style-type: none"> Rehearse for and perform spring concert Convey emotional expression while performing Introduction to solfege scale (unison/octave/so-la-mi) Diction Demonstrate musical independence within an ensemble Demonstrate proper response to conductor's cues Folk dances Dynamics within performance: piano/mezzo piano/mezzo forte/forte, crescendo/decrescendo | <ul style="list-style-type: none"> Continued work on learning different types of genres 12-bar Blues Rehearse for and perform spring concert, using skills learned previous years Vocal phrasing Continue to develop vocal technique emphasising head voice Folk dances Vocal system and health Breathing control / singing in tune (not flat or sharp) Introduction to flats and sharps |

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| | | <ul style="list-style-type: none"> Vocab: pianissimo / fortissimo | |
| May/ June | <ul style="list-style-type: none"> Rehearse Spring Concert selections (develop performing and presenting skills) Exploration and reinforcement of the elements of music present in various concert selections Developing appropriate audience skills during live performances Advanced recorder technique (introduction of low D and F#, high C and D) American Patriotic Music (National Anthem and Yankee Doodle) | <ul style="list-style-type: none"> Dotted quarter-eighth note pair (tam-ti) Recognize, sing and/or play in a variety of forms, including complex forms (rondo, theme, and variations) Enhance aural identification of instrumental timbres | <ul style="list-style-type: none"> Continue work on learning different types of genres World music Flats/Sharps Scales (C, F, G) Simple vs. compound meter 6/8 meter Conducting |

4th Grade & 5th Grade Band

| | September- October | November- December | January- February | March- April | May- June | Level of Repertoire |
|-----------------|--|--|--|--|---|-------------------------|
| Fourth Grade | <ul style="list-style-type: none"> Name and identify the parts of the instrument Assemble the instrument Ready for playing Demonstrate proper procedures in the care of the instrument Reed instruments: choose and | <ul style="list-style-type: none"> Performance with dynamics of piano Review first 3 notes, add notes 4 and 5 Quarter notes | <ul style="list-style-type: none"> First 6 notes in method book. Concert Bb-G Slurring Eighth notes | <ul style="list-style-type: none"> Concert Bb 4/4, ¾ time discussed and rehearsed Legato articulation | <ul style="list-style-type: none"> Two slurred, two tongued articulation Tempo markings | Beginning - Grade .5 |

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| | <ul style="list-style-type: none"> care for the reed • Talk about sustaining notes without any wavering longtones • First 3 notes learned • Proper articulation • Whole notes and half notes | | | | | |
| Fifth Grade | <ul style="list-style-type: none"> • Clarinets begin to play “over the break” • Reed players begin playing on harder reeds • Review care and cleaning of each instrument • Begin to introduce split section parts within the concert music • Demonstrate correct articulation techniques including: two slurred, two tongued • Staccato/legato | <ul style="list-style-type: none"> • Teach how to use a tuner and identify what is sharp and flat with a tuning note concert Bb or F • Piano/forte | <ul style="list-style-type: none"> • First octave in method book • Concert Bb-Bb, Whole note, Half note, Quarter note, Eighth notes, Dotted quarter notes | <ul style="list-style-type: none"> • Concert F, Bb scales • 4/4, 3/4, 2/4 • Dotted half notes • Tempo markings, staccato, types of accents | <ul style="list-style-type: none"> • Chromatic notes between Bb-Bb and enharmonic spellings | Grade .5 - Grade 1 |

4th Grade & 5th Grade Orchestra

| | September-October | November-December | January-February | March-April | May-June | Level of repertoire |
|---------------------|--|--|---|--|--|----------------------|
| Fourth Grade | <ul style="list-style-type: none"> Name and identify the parts of the instrument Demonstrate proper procedures for care of the instrument Instrument hold, correct posture Bow hold, detache bowing in middle of bow Bow on open strings, with emphasis on correct technique, up bow/down bow, and bow lifts Learn note names on D string (2-3 finger pattern) Quarter notes and rests, whole rests, 4/4 time signature | <ul style="list-style-type: none"> Read and play first five notes on D string (pizzicato) Quarter notes and rests, 4/4 time signature Combine bowing and fingering notes. Reinforce proper posture and instrument hold Echo exercise to work on technique, ear training | <ul style="list-style-type: none"> A string notes (2-3 finger pattern) Half notes and rests Expand bowing range with focus on elbow swing Echo exercise to work on technique and ear training Beginning fiddle tune to prepare for St. Patrick's Day performance Begin to prepare for Spring Concert Tune instruments with and electronic tuner (fine tuners) | <ul style="list-style-type: none"> Combine A and D string notes to complete the D Major scale Read and play double-stops Read and play eighth notes grouped in twos and fours. Read and play notes of the G string Echo exercise to work on technique, ear training Beginning improvisation. Prepare music for Spring Concert | <ul style="list-style-type: none"> Prepare for Spring Concert Echo exercise to work on technique, ear training Beginning improvisation. Preview 5th grade music (sight-reading) | Beginning - Grade .5 |

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| Fifth Grade | <ul style="list-style-type: none"> Review care and cleaning of instrument Begin to introduce split section parts within the concert music Review posture, instrument hold, bowing and fingering technique Review reading notes on the G, D, and A strings, 4th grade rhythm reading Echo exercise to work on technique, ear training E minor improvisation | <ul style="list-style-type: none"> Read and play D and G major scales Read and play dynamics piano/forte Echo exercise to work on technique, ear training Prepare Winter Concert music (split section parts) E minor improvisation | <ul style="list-style-type: none"> 1-2 finger pattern drill (add F, C natural) Add 2nd octave to G major scale Whole note, Half note, Quarter note, Eighth notes, Dotted half notes Read and play ties/slurs. D major and E minor improvisation (D pentatonic). Begin learning Spring Concert music | <ul style="list-style-type: none"> Concert D, G, and C major scales Violins learn notes of E string (to A above the staff). 4/4, 3/4, 2/4 Dotted quarter/single eighth note rhythms Identify and follow tempo markings D major and E minor improvisation (D pentatonic) Continue practicing Spring Concert music | <ul style="list-style-type: none"> Prepare for Spring Concert. Echo exercise to work on technique, ear training G major and A minor improvisation (G pentatonic) Preview 6th grade music (sight-reading) | Grade 5 - Grade 1 |
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VIII. UNITS OF STUDY

| Third Grade Music |
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| Desired Results |
| <p>Established Goals: New Jersey Student Learning Standards (Performing Arts, 2020)</p> <ul style="list-style-type: none"> 1.3.A.5 Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g. social, cultural, historical). 1.3.A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context. |

- 1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
- 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
- 1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.
- 1.3A.5.Pr4a: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.
- 1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.
- 1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.
- 1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.
- 1.3A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
- 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
- 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- 1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.
- 1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre and style.
- 1.3A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- 1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- 1.3A.5.Re8a: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.
- 1.3A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.
- 1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
- 1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
- 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
- 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.
- 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.

- 1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
- 1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
- 1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
- 1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.
- 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
- 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
- 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
- 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.
- 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.
- 1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.
- 1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- 1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.
- 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.
- 1.3E.12prof.Pr4c: Identify how the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.
- 1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.
- 1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.
- 1.3E.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.
- 1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.
- 1.3E.12prof.Re8a: Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.
- 1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

Enduring Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Questions:

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

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| <ul style="list-style-type: none"> • Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria. • Musicians' judge performances based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. | <ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present? • How do context and the manner in which a musical work is presented influence audience response? • How do individuals choose music to experience? • How does understanding the structure and context of music inform a response? • How do we judge the quality of musical work(s) and performance(s)? • How do we discern the musical creators' and performers' expressive intent? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? |
| <p><i>Students will know/learn...</i></p> <ul style="list-style-type: none"> • Proper sound production techniques on a variety of instruments, including the human voice. • How to interpret and perform from standard musical notation. • How to write music using standard musical notation. • Simple music forms when presented aurally (ABA, verse-refrain, rondo). • The sounds of a variety of instruments, including orchestra/band instruments and instruments from various cultures, as well as child and adult voices. • Genre or style aural examples of music from various cultures. • Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each. • Roles of musicians in various music settings and cultures. (Amistad) • Similarities and differences in the meanings of common terms used in the various arts (e.g. color, form, symmetry, and line). • Ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. <p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Sing and play with increasing accuracy, on pitch and in rhythm, with appropriate posture, timbre and diction. • Sing and play expressively, with appropriate dynamics, phrasing, and interpretation. | |

- Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures.
- Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor.
- Respond through purposeful movement to prominent music characteristics or specific music events.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef.
- Echo rhythms and melodic patterns.
- Perform progressively challenging rhythmic and melodic patterns accurately and independently.
- Identify symbols and traditional terms and interpret them correctly.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Identify simple music forms when presented aurally (ABA, verse-refrain, rondo).
- Identify sounds of a variety of musical sources (including some orchestra and band instruments, instruments from various cultures and human voices).
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Perform independent instrumental parts while other students sing or play contrasting parts.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise rhythmic and melodic ostinato accompaniments.
- Improvise songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, and body sounds (clapping, snapping, and foot tapping).
- Create and arrange songs and instrumental pieces within specified guidelines.
- Create and arrange music to accompany readings, dramatizations, or visual artworks.
- Use a variety of sound sources when composing.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Identify and describe roles of musicians in various music settings and cultures.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Assume responsibility for instruments, materials and the learning environment.
- Demonstrate appropriate audience and performance behaviors for different musical contexts and genres.
- Identify similarities and differences in the meanings of common terms used in the various arts (e.g., color, form, symmetry, and line).
- Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Learning Plan

Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and musical performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

| Interdisciplinary Connections | |
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| <p>Social Studies: 6.1.2.HistorySE.1- Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history.</p> <ul style="list-style-type: none"> Activity: Students will play “Star-Spangled Banner Jeopardy”. Questions in the game cover information about the history, vocabulary, and symbolism of the American National Anthem and how/when the piece is traditionally performed. <p>Social Studies: 6.1.2.CivicsCM.3- Explain how diversity, tolerance, fairness, and respect for others can contribute to individuals feeling accepted.</p> <ul style="list-style-type: none"> Activity: Students will sing “Jambo Sana” (meaning “Hello Friends” in Swahili) in call and response form. Students will research how to say “hello” and “friends” in other languages to compose additional verses for the song. (Holocaust) | |
| Career Readiness, Life Literacies, and Key Skills | |
| <p>Career Readiness, Life Literacies and Key Skills Practices: Utilize critical thinking to make sense of problems and persevere in solving them. 9.4.5.DC.4: Model safe, legal, and ethical behavior when using online or offline technology (e.g., 8.1.5.NI.2). 9.4.5.IML.6: Use appropriate sources of information from diverse sources, contexts, disciplines, and cultures to answer questions (e.g., RI.5.7, 6.1.5.HistoryCC.7, 7.1.NM. IPRET.5). 9.4.5.TL.5: Collaborate digitally to produce an artifact (e.g., 1.2.5CR1d).</p> <ul style="list-style-type: none"> Activity: Using prior knowledge about rhythmic values, students will engage in cooperative group work to decode the melodic rhythm of Edvard Grieg’s “In the Hall of the Mountain King”. <p>9.2.5.CAP.1-Evaluate personal likes and dislikes and identify careers that might be suited to personal likes. 9.4.5.CT.3: Describe how digital tools and technology may be used to solve problems. 9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view (e.g., 1.1.5.C2a, RL.5.9, 6.1.5.HistoryCC.8).</p> <ul style="list-style-type: none"> Activity: Students experience the process of preparing and rehearsing public speaking and performing skills in order to present a Spring Concert for peers and family. Students will reflect upon this process and the skills that are required for a career in music. | |
| Computer Science and Design Thinking | |
| <p>8.1.5.CS.2- Model how computer software and hardware work together as a system to accomplish tasks.</p> <ul style="list-style-type: none"> Activity: Students will utilize <u>Music Ace</u> software and the classroom Smartboard (independently and with peers) to name the notes on the treble clef staff with an increasing rate of fluency. | |
| Assessment Evidence | |
| <p>Formative:</p> <ul style="list-style-type: none"> Oral responses during class discussions (whole group, small group, peer share) Teacher observation Rubrics (prior to the introduction of a new skill or mid-unit) Audio and visual recordings of rehearsals Peer coaching Student demonstration Caring for and responsible use of instruments and materials Informal quizzes and written work products | <p>Benchmark:</p> <ul style="list-style-type: none"> Grade 3 Pre-test (treble clef literacy), September Treble clef literacy assessment, January Grade 3 Post-test (treble clef literacy), June <p>Alternative:</p> <ul style="list-style-type: none"> Recorder Playing Peer Assessment Checklist - Students observe each other playing the recorder and complete a checklist to indicate which skills their partner has mastered and which skills need additional practice. Staff Wars - Observe students as they utilize the Staff Wars software installed on the Smartboard to assess treble clef literacy. |

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| Summative: <ul style="list-style-type: none"> • Audio and visual recordings of final performances • Individual formal work products (e.g. tests, performances, written or artistic activities, use of manipulatives) • Rubrics (end of unit to assess mastery level) • Music Mad Minutes 1 - 5 (timed assessments of treble clef reading fluency) | |
| Resources | |
| Core Materials: The Music Connection (Silver Burdett Ginn, 1995) - teacher manual Making Music (Silver Burdett/Scott Foresman, 2002) - teacher manual and student textbooks Supporting Materials: Subject-specific leveled texts are available in school bookroom and classroom libraries Technology: Music Ace software (Harmonic Vision) Making Music Animated Listening Maps (Silver Burdett/Scott Foresman, 2002) Internet-based resources: Youtube channels, digital subscriptions and virtual field trips | |

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| Fourth Grade Music |
| Desired Results |
| Established Goals: New Jersey Student Learning Standards (Performing Arts, 2020) <ul style="list-style-type: none"> • 1.3A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g. social, cultural, historical). • 1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context. • 1.3A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas. • 1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes. • 1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent. • 1.3A.5.Pr4a: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill. • 1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance. • 1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation. • 1.3A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances. • 1.3A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style). |

- 1.3A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
- 1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- 1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.
- 1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre and style.
- 1.3A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- 1.3A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- 1.3A.5.Re8a: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.
- 1.3A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.
- 1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.
- 1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
- 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
- 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.
- 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.
- 1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
- 1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
- 1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
- 1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.
- 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
- 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.

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

Enduring Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians' judge performances based on criteria that vary across time, place, and cultures. The

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?
- How do context and the manner in which a musical work is presented influence audience response?
- How do individuals choose music to experience?
- How does understanding the structure and context of music inform a response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do we discern the musical creators' and performers' expressive intent?

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| <p>context and how a work is presented influence audience response.</p> <ul style="list-style-type: none"> • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. | <ul style="list-style-type: none"> • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? |
| <p><i>Students will know/learn...</i></p> <ul style="list-style-type: none"> • Proper sound production techniques on a variety of instruments, including the human voice. • How to interpret and perform from standard musical notation. • How to write music using standard musical notation. • Simple music forms when presented aurally (ABA, verse-refrain, rondo). • The sounds of a variety of instruments, including orchestra/band instruments and instruments from various cultures, as well as child and adult voices. • Genre or style aural examples of music from various cultures. • Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each. • Roles of musicians in various music settings and cultures. • Similarities and differences in the meanings of common terms used in the various arts (e.g. color, form, symmetry, and line). • Ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. <p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Sing and play with increasing accuracy, on pitch and in rhythm, with appropriate posture, timbre and diction. • Sing and play expressively, with appropriate dynamics, phrasing, and interpretation. • Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures. • Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor. • Respond through purposeful movement to prominent music characteristics or specific music events. • Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef. • Echo rhythms and melodic patterns. • Perform progressively challenging rhythmic and melodic patterns accurately and independently. • Identify symbols and traditional terms and interpret them correctly. • Use standard symbols to notate meter, rhythm, pitch, and dynamics. • Identify simple music forms when presented aurally (ABA, verse-refrain, rondo). • Identify sounds of a variety of musical sources (including some orchestra and band instruments, instruments from various cultures and human voices). • Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures. • Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances. | |

- Perform independent instrumental parts while other students sing or play contrasting parts.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise rhythmic and melodic ostinato accompaniments.
- Improvise songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, and body sounds (clapping, snapping, and foot tapping).
- Create and arrange songs and instrumental pieces within specified guidelines.
- Create and arrange music to accompany readings, dramatizations, or visual artworks.
- Use a variety of sound sources when composing.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Identify and describe roles of musicians in various music settings and cultures.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Assume responsibility for instruments, materials and the learning environment.
- Demonstrate appropriate audience and performance behaviors for different musical contexts and genres.
- Identify similarities and differences in the meanings of common terms used in the various arts (e.g. color, form, symmetry, and line).
- Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Learning Plan

Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and musical performances.
- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture. (Amistad)

Interdisciplinary Connections

Social Studies: 6.1.5.CivicsPI.9- Research and compare the differences and similarities between the United States and other nations' governments, customs, and laws.

- Activity: Students will sing the Chippewa Stone Passing Game from the Chippewa Tribe of North America. Used for beat keeping practice, and repeat sign practice / AB form.

Social Studies: 6.1.5.HistoryUP.7- Describe why it is important to understand the perspectives of other cultures in an interconnected world.

- Activity: Students will watch a clip of, aurally analyze the music for, and dance the Tinikling. They will have a discussion comparing other music they have listened to, performed, or danced and why it is culturally significant.

World Language: 7.1.NM.IPRET.2 - Respond with actions and/or gestures to oral and written directions, commands, and requests that relate to familiar and practiced topics.

- Activity: Students will use actions and/or gestures in order to show the difference between step, skip, and leap using written musical notation.

| Career Readiness, Life Literacies, and Key Skills | |
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| <p>9.4.5.CT.3: Describe how digital tools and technology may be used to solve problems. 9.4.5.TL.1: Compare the common uses of at least two different digital tools and identify the advantages and disadvantages of using each. 9.4.5.IML.2: Create a visual representation to organize information about a problem or issue (e.g., 4.MD.B.4, 8.1.5.DA.3). 9.4.5.DC.3: Distinguish between digital images that can be reused freely and those that have copyright restrictions.</p> <ul style="list-style-type: none"> Activity: Students will work in small groups using technology to create and perform a rhythmic Rondo Form class composition. Students will choose the technology tool that best fits their needs. <p>Career Ready Practice: Demonstrate creativity and innovation.</p> <ul style="list-style-type: none"> Activity: Students will work in small groups to create and perform a rhythmic Rondo Form class composition using technology and instruments. <p>9.2.5.CAP.4- Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements. 9.4.5.CI.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).</p> <ul style="list-style-type: none"> Activity: Students will research different careers in music and learn what is needed (certification, skills, equipment, etc.) in order to pursue that job during Music in Our Schools Month (March). | |
| Computer Science and Design Thinking | |
| <p>8.1.5.CS.2 - Model how computer software and hardware work together as a system to accomplish tasks.</p> <ul style="list-style-type: none"> Activity: Students will utilize different computer softwares and electric keyboards in order to create compositions/jingles using known rhythms to sell a product. | |
| Assessment Evidence | |
| <p>Formative:</p> <ul style="list-style-type: none"> Oral responses during class discussions (whole group, small group, peer share) (teacher) observing for student understanding Rubrics (prior to the introduction of new skill or mid-unit) Audio and visual recordings of rehearsals Peer coaching Student demonstration Caring for and responsible use of instruments and materials Informal quizzes and written work products <p>Summative:</p> <ul style="list-style-type: none"> Audio and visual recordings of performances Final tests and written work products Rubrics (end of unit to assess mastery level) | <p>Benchmark:</p> <ul style="list-style-type: none"> Grade 4 Pre-test (genres and rhythm literacy), September Grade 4 Formative Assessment (Genre and Rhythm), January Grade 4 Post-test (genres and rhythm literacy), March <p>Alternative:</p> <ul style="list-style-type: none"> Rhythm Reading/Playing Peer Assessment Checklist - Students observe each other playing rhythms on barred instruments/classroom percussion and complete a checklist to indicate which skills their partner has mastered and which skills need additional practice. Smartboard Rhythm Games - Teacher observes students as they utilize the TeacherPayTeacher Rhythm Games software installed on the Smartboard to assess rhythm notation literacy. |
| Resources | |
| <p>Core Materials:</p> <p>The Music Connection (Silver Burdett Ginn, 2000) - teacher manual</p> <p>Making Music (Silver Burdett/Scott Foresman, 2005) - teacher manual and student textbooks</p> <p>Spotlight on Music (MacMillan/McGraw-Hill, 2005) - teacher manual</p> | |

Supporting Materials:

Subject-specific leveled texts are available in school bookrooms and classroom libraries

Technology:

- MusicPlay Online Resources
- YouTube

Fifth Grade Music**Desired Results****Established Goals:****New Jersey Student Learning Standards (Performing Arts, 2020)**

- 1.3.A.5.Cr1a: Generate and improvise rhythmic, melodic and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g. social, cultural, historical).
- 1.3.A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.
- 1.3.A.5.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.
- 1.3.A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
- 1.3.A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate craftsmanship. Explain connection to expressive intent.
- 1.3.A.5.Pr4a: Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge and context as well as the students' technical skill.
- 1.3.A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.
- 1.3.A.5.Pr4c: Analyze selected music by reading and performing using standard notation.
- 1.3.A.5.Pr4d: Explain how context (e.g., personal, social, cultural, historical) informs performances.
- 1.3.A.5.Pr4e: Convey creator's intents through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
- 1.3.A.5.Pr5a: Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
- 1.3.A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
- 1.3.A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.
- 1.3.A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre and style.
- 1.3.A.5.Re7a: Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- 1.3.A.5.Re7b: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
- 1.3.A.5.Re8a: Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context citing evidence from the elements of music.
- 1.3.A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.
- 1.3.A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.

- 1.3A.5.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
- 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- 1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
- 1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.
- 1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.
- 1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
- 1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
- 1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
- 1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.
- 1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
- 1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
- 1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
- 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.
- 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.
- 1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.
- 1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.
- 1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.
- 1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.
- 1.3E.12prof.Pr4c: Identify how the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

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

Enduring Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
- Musicians' judge performances based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?
- How do context and the manner in which a musical work is presented influence audience response?
- How do individuals choose music to experience?
- How does understanding the structure and context of music inform a response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do we discern the musical creators' and performers' expressive intent?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Students will know/learn...

- Proper sound production techniques on a variety of instruments, including the human voice.
- How to interpret and perform from standard musical notation.
- How to write music using standard musical notation.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo).
- The sounds of a variety of instruments, including orchestra/band instruments and instruments from various cultures, as well as child and adult voices.
- Genre or style aural examples of music from various cultures.
- Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Roles of musicians in various music settings and cultures. (Amistad)
- Similarities and differences in the meanings of common terms used in the various arts (e.g. color, form, symmetry, and line).
- Ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Students will be able to...

- Sing and play with increasing accuracy, on pitch and in rhythm, with appropriate posture, timbre and diction.
- Sing and play expressively, with appropriate dynamics, phrasing, and interpretation.
- Sing from memory a varied repertoire of songs representing diverse genres, styles and cultures.
- Sing and play in groups, blending timbres, matching dynamic levels, and responding to the cues of a conductor.
- Respond through purposeful movement to prominent music characteristics or specific music events.
- Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef.
- Echo rhythms and melodic patterns.
- Perform progressively challenging rhythmic and melodic patterns accurately and independently.
- Identify symbols and traditional terms and interpret them correctly.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Identify simple music forms when presented aurally (ABA, verse-refrain, rondo).
- Identify sounds of a variety of musical sources (including some orchestra and band instruments, instruments from various cultures and human voices).
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Perform independent instrumental parts while other students sing or play contrasting parts.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise rhythmic and melodic ostinato accompaniments.
- Improvise songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, and body sounds (clapping, snapping, and foot tapping).
- Create and arrange songs and instrumental pieces within specified guidelines.
- Create and arrange music to accompany readings, dramatizations, or visual artworks.
- Use a variety of sound sources when composing.
- Devise criteria for evaluating performances and compositions.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Identify and describe roles of musicians in various music settings and cultures.
- Evaluate a rehearsal to improve and refine the musical outcome.
- Assume responsibility for instruments, materials and the learning environment.

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| <ul style="list-style-type: none"> • Demonstrate appropriate audience and performance behaviors for different musical contexts and genres. • Identify similarities and differences in the meanings of common terms used in the various arts (e.g. color, form, symmetry, and line). • Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music. |
| Learning Plan |
| Learning Activities: <ul style="list-style-type: none"> • Singing, alone and with others, a varied repertoire of music. • Performing on instruments, alone and with others, a varied repertoire of music. • Improvising melodies, variations, and accompaniments. • Composing and arranging music within specified guidelines. • Reading and notating music. • Listening to, analyzing, and describing music. • Evaluating music and musical performances. • Understanding relationships between music, the other arts, and disciplines outside the arts. • Understanding music in relation to history and culture. |
| Interdisciplinary Connections |
| <p>Social Studies: 6.1.5.HistoryUP.2- Compare and contrast forms of governance, belief systems, and family structures among African, European, and Native American groups. .</p> <ul style="list-style-type: none"> • Activity: During the World Music Drumming lessons, students will learn about the cultures from which the drumming pieces come from and compare and contrast the belief systems/structure/music/instruments of the African, European, and Native American groups. <p>Science: 3-5-ETS1-2 - Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.</p> <ul style="list-style-type: none"> • Activity: Students will be given a musical line, both notated and aurally, and be able to come up with a four-part harmony and analyze how each solution fits into the given example. <p>Physical Education: 2.1.5.EH.2: Explain how to cope with rejection, loss, difficult learning situations and/or separation from family or others.</p> <ul style="list-style-type: none"> • Activity: Students will listen and analyze different works of music and discuss how it makes them feel and what they think the composer was going through during that time. |
| Career Readiness, Life Literacies, and Key Skills |
| <p>Career Ready Practice: Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>9.4.5.DC.1: Explain the need for and use of copyrights. 9.4.5.IML.1: Evaluate digital sources for accuracy, perspective, credibility and relevance (e.g., Social Studies Practice - Gathering and Evaluating Sources). 9.4.5.TL.5: Collaborate digitally to produce an artifact (e.g., 1.2.5.CR1d).</p> <ul style="list-style-type: none"> • Activity: Students will decode tim-ka rhythms using rhythm manipulatives for known songs, Our Old Sow, and aurally given tim-ka rhythms. <p>9.2.5.CAP.4: Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements. 9.4.5.CT.2: Identify a problem and list the types of individuals and resources (e.g., school, community agencies, governmental, online) that can aid in solving the problem (e.g., 2.1.5.CHSS.1, 4-ESS3-1).</p> <ul style="list-style-type: none"> • Activity: Students will research different careers in music and learn what is needed (certification, skills, equipment, etc.) in order to pursue that job during Music in Our Schools Month (March). |
| Computer Science and Design Thinking |
| 8.1.5.CS.2 - Model how computer software and hardware work together as a system to accomplish tasks. |

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| <ul style="list-style-type: none"> Activity: Students will utilize different computer softwares and electric keyboards in order to create compositions using known rhythms. | |
| Assessment Evidence | |
| Formative: <ul style="list-style-type: none"> Oral responses during class discussions (whole group, small group, peer share) Teacher observation Rubrics (prior to the introduction of new skill or mid-unit) Audio and visual recordings of rehearsals Peer coaching Student demonstration Caring for and responsible use of instruments and materials Informal quizzes and written work products Summative: <ul style="list-style-type: none"> Audio and visual recordings of performances Final tests and written work products Rubrics (end of unit to assess mastery level) Cornerstone Performance Assessments, Grade 5 | Benchmark: <ul style="list-style-type: none"> Grade 5 Pre-test (Solfege literacy), September Grade 5 Formative Assessment (Solfege Literacy), January Grade 5 Post-test (Solfege literacy), March Alternative: <ul style="list-style-type: none"> Rhythm Reading/Playing Peer Assessment Checklist - Students observe each other playing rhythms on barred instruments/classroom percussion and complete a checklist to indicate which skills their partner has mastered and which skills need additional practice. Smartboard Rhythm Games - Teacher observes students as they utilize the TeacherPayTeacher Rhythm Games software installed on the Smartboard to assess rhythm notation literacy. |
| Resources | |
| Core Materials: The Music Connection (Silver Burdett Ginn, 2000) - teacher manual Making Music (Silver Burdett/Scott Foresman, 2005) - teacher manual and student textbooks Spotlight on Music (MacMillan/McGraw-Hill, 2005) - teacher manual Supporting Materials: Subject-specific leveled texts are available in school bookrooms and classroom libraries Technology: <ul style="list-style-type: none"> TeacherPayTeacher Rhythm Games software MusicPlay Online Resources YouTube | |

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| Fourth and Fifth Grade Instrument Instruction (Strings, Brass, Woodwind, Percussion) |
| Desired Results |

Established Goals:

- 1.3B.12prof.Cr1a:** Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
- 1.3B.12prof.Cr2a:** Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- 1.3B.12prof.Cr2b:** Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).
- 1.3B.12prof.Cr3a:** Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- 1.3B.12prof.Cr3b:** Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Pr4a:** Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).
- 1.3B.12prof.Pr4b:** Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.
- 1.3B.12prof.Pr4c:** Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.
- 1.3B.12prof.Pr5a:** Create rehearsal plans for works, identifying repetition and variation within the form.
- 1.3B.12prof.Pr5b:** Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.
- 1.3B.12prof.Pr5c:** Identify and implement strategies for improving the technical and expressive aspects of multiple works.
- 1.3B.12prof.Pr6a:** Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.
- 1.3B.12prof.Pr6b:** Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.
- 1.3B.12prof.Re7a:** Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.
- 1.3B.12prof.Re7b:** Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer, performer and/or listener.
- 1.3B.12prof.Re8a:** Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.
- 1.3B.12prof.Re9a:** Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b:** Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
- 1.3B.12prof.Cn10a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.
- 1.3B.12prof.Cn11a:** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3.C.12nov.Cr1a:** Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12nov.Cr2a:** Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- 1.3C.12nov.Cr3a:** Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
- 1.3C.12nov.Cr3b:** Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- 1.3C.12nov.Pr4a:** Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

1.3C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.

1.3C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

1.3C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

1.3C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances.

1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances.

1.3C.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.

1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).

1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3D.12nov.Cr1a: Create melodic, rhythmic and harmonic ideas for simple melodies as well as chordal accompaniments for given melodies.

1.3D.12nov.Cr2a: Use standard notation or audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of simple melodies as well as chordal accompaniments for given melodies.

1.3D.12nov.Cr3a: Apply teacher or student-provided criteria to critique, improve and refine drafts of simple melodies as well as chordal accompaniments for given melodies.

1.3D.12nov.Cr3b: Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.

1.3D.12nov.Pr4a: Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, technical skill, and the performance context.

1.3D.12nov.Pr4b: Identify prominent melodic and harmonic characteristics in a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance, including some based on reading standard notation.

1.3D.12nov.Pr4c: Demonstrate and describe an understanding of the context and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces and chordal accompaniments.

1.3D.12nov.Pr5a: Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance. Apply practice strategies to address performance challenges and refine the performances.

1.3D.12nov.Pr6a: Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments, while demonstrating an understanding of the audience and the context.

1.3D.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest and purpose or context.

1.3D.12nov.Re7b: Identify and describe how interest, experiences and contexts (e.g., personal, social) effect the evaluation of music.

1.3D.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (e.g., personal, social), and the setting of the text (when appropriate).

1.3D.12nov.Re9a: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.

1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Performers make interpretive decisions based on their understanding of context and expressive intent.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians' judge performance based on criteria that vary across time, place, and cultures.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response?
- How do individuals choose music to experience?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

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| <ul style="list-style-type: none"> • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding. | |
| <p><i>Students will know/learn...</i></p> <ul style="list-style-type: none"> • Symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing. • Similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line). • Ways in which the principles and content of other disciplines are interrelated with music. • Genre or style aural examples of music from various cultures. • The sounds of a variety of instruments, including orchestral and band instruments, and instruments from various cultures. • Ways in which the principles and content of other disciplines are interrelated with music. • Genre or style aural examples of music from various cultures. • Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each. • Roles of musicians in various musical settings and cultures. <p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.). • Play from memory a varied repertoire of music representing diverse genres and cultures. • Play ostinatos, duets, trios, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts. • Play in groups, blending and matching across parts, and responding to the cues of a conductor. • Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation. • Echo simple rhythms and melodic patterns. • Improvise "answers" in the same style and length as given rhythmic and melodic phrases. • Improvise contrasting rhythmic and melodic ostinato accompaniments. • Improvise and compose pieces using a variety of sound sources, including traditional and non-traditional sound sources. • Create and arrange short instrumental pieces within specified or self-directed guidelines. • Read whole, half, dotted half, quarter, eighth and sixteenth notes and rests in 2/4, 3/4, and 4/4 meter signatures. • Use syllables and letters to read simple pitch notation in the bass, alto or treble clef in major and minor keys. • Use standard symbols to notate meter, rhythm, pitch, and dynamics. • Use simple music forms in composition of simple melodies (ABA, verse-refrain, rondo, theme and variations). • Demonstrate perceptual skills by answering questions about and by describing aural examples of music of diverse genres, styles and cultures. • Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances. • Listen to and describe professional performances of pieces within the band and orchestra idioms. • Devise criteria for evaluating performances and compositions of themselves and/or fellow students. • Explain, using appropriate music terminology, their personal preferences for specific musical works and styles. • Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world. | |

- Demonstrate audience behavior appropriate for the context and style of music being performed.

Students who participate in an instrumental ensemble or class will (i.e., 4th or 5th grade band or strings)

- Perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3 on a scale of 1 to 6, including some solos performed from memory.
- Sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.
- Sing and play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Perform on classroom instruments accurately and independently, alone and in small and large ensembles, with proper posture and technique (posture, hand position, mallet control, sticking patterns, etc.).
- Sing and play from memory a varied repertoire of music representing diverse genres and cultures.
- Sing and play ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts
- Sing and play in groups, blending and matching across parts, and responding to the cues of a conductor.
- Sing with increasing accuracy and with good breath control throughout the appropriate vocal range, alone and in small and large ensembles.
- Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 3.5, on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire)

Students who participate in an instrumental ensemble or instrument class will (i.e., New students to Strings or Band)

Level 1:

- Demonstrate how to assemble and care for their instruments.
- Demonstrate correct embouchure and/or hand, finger, and arm position for their instruments.
- Demonstrate a satisfactory tone.
- Identify notes and rests.
- Interpret 4/4, 3/4, 2/4 time signatures.
- Read all notes used (including ledger lines).
- Identify and play slurs and ties.
- Explain and use first and second endings.
- Identify and use accidentals.
- Play written out one octave scales.
- Prepare and perform an assigned etude.
- Identify bow markings (String students).

Students who participate in an instrumental ensemble or instrument class will (i.e., Advanced students to Strings or Band)

Level 2:

- Demonstrate growth in all levels of Level One.
- Demonstrate knowledge and use of basic dynamic terminology and signs.
- Demonstrate knowledge and use of key signatures.
- Identify and demonstrate legato and staccato playing.
- Mark under rhythm pattern correct counting.
- Play correctly written one octave major scales.
- Demonstrate proper breathing technique (wind players).
- Identify tone relationships as to being higher or lower.
- Play 5, 9 stroke rolls and paradiddles (percussion).
- Play part of an ensemble arrangement satisfactorily.

Learning Plan

Learning Activities:

- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and musical performances.
- Exploring music's relationship with history, culture, and other disciplines.

Interdisciplinary Connections

ELA: SL.PE.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

- Activity: Students begin to learn and interpret musical terminology related to the performance of their instrument. Students will work with a partner to interpret musical terminology.

Science: MS-PS4-1 - Use mathematical representations to describe a simple model for waves that includes how the amplitude of a wave is related to the energy in a wave.

- Activity: Students are taught that playing a note of music is science, and each note represents a specific wavelength. To be in tune, each performer needs to have the same wavelength in the notes they are playing. We demonstrate this with a tuner and by ear, where students develop what is called "beatless tuning". If they hear the waves or the "wah-wahs" in their sound, it means they are out of tune and need to adjust their instruments accordingly. When the "wah-wahs" are no longer present, that means the performers are in tune with each other.

Career Readiness, Life Literacies, and Key Skills

Career Ready Practice: Consider the environmental, social and economic impacts of decisions. 9.4.5.CI.4: Research the development process of a product and identify the role of failure as a part of the creative process (e.g., W.4.7, 8.2.5.ED.6). 9.4.5.TL.1: Compare the common uses of at least two different digital tools and identify the advantages and disadvantages of using each. 9.4.5.IML.5: Distinguish how media are used by individuals, groups, and organizations for varying purposes. (e.g., 1.3A.5.R1a). 9.4.5.DC.4: Model safe, legal, and ethical behavior when using online or offline technology (e.g., 8.1.5.NI.2).

- Activity: This is the first time the students participate in a large instrumental ensemble, with different parts all happening at the same time. Teaching students how to listen to the other musicians in the room and communicate with them, musically, is a skill that is developed at the beginning levels of instrumental music instruction. Students will research and view various websites that show how you can best communicate through music.

9.2.5.CAP3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

- Activity: Discussions in lessons/full ensemble rehearsals about teamwork, student-led small group performances, and goal setting happen weekly. Section leaders/buddies are appointed on a rotating basis to assist other students with music and act as a liaison between the section and director in full rehearsals. Discuss how these leadership skills relate to a future career.

Computer Science and Design Thinking

8.1.5.DA.3: Organize and present collected data visually to communicate insights gained from different views of the data.

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| <ul style="list-style-type: none"> Activity: Students use various music apps to share and analyze various notes and rhythms. | |
| Assessment | |
| Formative: <ul style="list-style-type: none"> Oral responses during class discussions (whole group, small group, peer share) Teacher observation Rubrics (prior to introduction of new skill or mid-unit) Audio and visual recordings of rehearsals Peer coaching Student demonstration Caring for and responsible use of instruments and materials Informal quizzes and written work products Peer observation with a checklist Summative: <ul style="list-style-type: none"> Audio and visual recordings of final performances Rubrics (end of unit to assess mastery level) Cornerstone Performance Assessments | Benchmark: <ul style="list-style-type: none"> Notation literacy assessment Pre-test, September (Band) Notation literacy assessment, January Notation literacy assessment Post-test, February (Band) Alternative: <ul style="list-style-type: none"> Peer Assessment: complete a checklist to indicate which skills their partner has mastered and which skills need additional practice. Small group recording activity: full ensemble is divided into smaller groups, students independently rehearse and record a section of their ensemble music, and they complete a checklist and reflection sheet to assess the activity. |
| Resources | |
| Core Materials: Orchestra Expressions (Alfred Music, 2004) - teacher manual and student method books Tradition of Excellence (Kjos Music Company, 2016) - teacher manual and student method books Supporting Materials: Alfred's Drum Method Book 1 (Alfred Music, 1987) - student method book Technology: Electronic Tuning: devices and Apps Tradition of Excellence Interactive Practice Studio Musictheory.net for music reading exercises Google Apps for Education | |

X. MUSIC LITERATURE GRADING SYSTEM RUBRIC

Levels .5-1: Very Easy

Music literature is at the entry level. This literature is performed by ensembles in grades 4, 5.

- Limited ranges, elementary rhythm and rest patterns
- Beginning concert keys
- Meters with the quarter note as the beat
- No more than 2 trumpet or clarinet parts, 2nd clarinet part stays below the break
- Low woodwind and brass part always doubled (if written)

- Strings in the elementary finger patterns
- Vocal music sung in unison, canons and rounds

Levels 1-1.5: Easy

Music literature is performed by ensembles in grades 5, 6.

- Sixteenth notes and dotted rhythm patterns commonly used
- Additional easy concert keys utilized
- Meters with eighth note and cut time as the beat
- Clarinet, trumpet, alto sax, flute parts may be divided
- Double reeds, low brass and woodwind parts doubled
- Strings in the intermediate finger patterns
- Vocal music sung in 2 parts

Levels 2-3: Medium Easy

This literature is performed by ensembles in grades 7, 8.

- Ranges extended- may have short solo passages
- Range of concert keys extended
- Emphasis on technique and musicianship
- Full range of percussion used (drums, mallets, traps)
- Instrumentation may include 3 clarinet and 3 trumpet parts, 2-3 trombone parts, 4 horn parts
- Strings begin study of higher positions and vibrato
- Vocal music sung in two to three parts

Levels 3-4: Medium

Music literature is usually performed by ensembles in grades 9 – 12. It is a level that our 8th grade students strive to play before graduating from 8th grade to continue their high school musical development.

- May utilize a full range of instrument
- Expressive techniques such as dynamics and articulation
- Any concert key may be used
- Mixed meters and key changes
- Solo passages, independent voices
- Strings use higher positions, vibrato generally used
- Vocal music sung in three and four parts

Levels 4-5: Medium Advanced/Advanced

This level is typically not achieved in the middle school years. The literature is performed by ensembles in grades 9-12 and performed by students auditioning for All-State and for college auditions. It is listed in our curriculum documents to provide planning and guidance for students, parents, and educators.

- Technically demanding
- Challenging musical styles and forms
- Unusual instrumentation and voicings
- May included extensive solo work
- Strings use advanced bow techniques
- Vocal music in five parts
- Vocal music sung *a cappella*; use of other languages