

Orange Public Schools  
Social Studies Department  
Vocal Music



OBE Approval Date: November 10, 2015

**ORANGE PUBLIC SCHOOLS**  
**SCHOOL BOARD MEMBERS**

**2015-2016**

**President**

Cristina Mateo

**Vice President**

E. Lydell Carter

**Members:**

Abdul Shabazz Ashanti, Paula Desormes, Gloria Fisher, Jarreau Israel, Jeffrey Wingfield

**Superintendent of Schools**

Ronald C. Lee

**Deputy Superintendent**

Dr. Paula E. Howard

**Director of Curriculum & Instruction/Professional Development & Assessment**

Dr. Terri Russo

# Orange Public Schools



## Curriculum Guide

### Vocal Music

Grades K-12

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**Supervisor of Visual and Performing Arts**

Donna Sinisgalli



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# **The Orange Board of Education Vision and Mission Statement**

## **Vision**

*"The Orange Public School District commits to provide a safe and caring environment where each student is expected to grow and succeed. We pledge to prepare all students with equitable opportunities for college and career readiness, leading to lifelong learning and responsible citizenship in a competitive global community."*

## **Mission**

*The Orange Public School District in collaboration with all stakeholders is responsible for promoting the academic, social, emotional and personal success of all students. With a commitment to academic excellence, the district provides teachers, families, and administrators the tools needed for all students to reach their full potential. The district serves all students in our schools, acknowledging their unique backgrounds, cultural perspectives and learning styles. The district recognizes that curiosity, discipline, integrity, responsibility and respect are necessary for success. The Orange Public School District cultivates a community of 21st century learners where students take ownership of the learning process, achieve high standards of excellence, and focus on academics.*

**No Alibis, No Exceptions, No Excuses!**

<b>Content Area:</b>	<b>General Music</b>	<b>Grade(s)</b>	<b>K, 1, 2</b>
<b>Unit Plan Title:</b>	<b>Unit 1 - Rhythm</b>		
<b>Common Core Anchor Standard</b>			
<b>Note:</b> When the words 'text or story' appear - it will relate to the music lyrics. The word 'reading' will relate to 'singing.' The word 'book' will relate to 'song.'			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u>			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u>			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u>			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
Craft and Structure:			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u>			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u>			
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u>			
Assess how point of view or purpose shapes the content and style of a text.			
Integration of Knowledge and Ideas:			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u>			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u>			
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u>			
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
<b>Overview/Rationale</b>			
Over the course of the three years students will become familiar with rhythm. The students will recognize that all music has a rhythm, and music can be created with rhythm alone.			
<b>Standard(s)</b>			

- **Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
- **Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.
- **Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
- **Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting.** Like Standard 1.1, standard 1.3 is made up of four arts specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.
- **Standard 1.4 Aesthetic Responses & Critique Methodologies** pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding.

#### Technology Standard(s)

**Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

**Strand A: Technology Operations and Concepts:** Students demonstrate a sound understanding of technology concepts, systems and operations.

**Strand B: Creativity and Innovation:** Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.

**Strand C: Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

**Strand D: Digital Citizenship:** Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

**Strand E: Research and Information Fluency:** Use digital tools and online resources to explore a problem or issue.

**Strand F: Critical Thinking, Problem Solving, and Decision Making:** Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

#### Interdisciplinary Standard(s) Kindergarten:

[CCSS.ELA-LITERACY.RI.K.1](#)

[CCSS.ELA-LITERACY.RI.K.2](#)

[CCSS.ELA-LITERACY.RI.K.3](#)

[CCSS.ELA-LITERACY.RI.K.4](#)

[CCSS.ELA-LITERACY.RI.K.5](#)

[CCSS.ELA-LITERACY.RI.K.6](#)

[CCSS.ELA-LITERACY.RI.K.7](#)

[CCSS.ELA-LITERACY.RI.K.8](#)

[CCSS.ELA-LITERACY.RI.K.9](#)

[CCSS.ELA-LITERACY.RI.K.10](#)

[CCSS.ELA-LITERACY.SL.K.1](#)

[CCSS.ELA-LITERACY.SL.K.2](#)

[CCSS.ELA-LITERACY.SL.K.3](#)

[CCSS.ELA-LITERACY.SL.K.4](#)

[CCSS.ELA-LITERACY.SL.K.5](#)

[CCSS.ELA-LITERACY.SL.K.6](#)

#### Grade 1:

[CCSS.ELA-LITERACY.RL.1.1](#)

[CCSS.ELA-LITERACY.RL.1.2](#)

[CCSS.ELA-LITERACY.RL.1.3](#)

[CCSS.ELA-LITERACY.RL.1.4](#)

[CCSS.ELA-LITERACY.RL.1.5](#)

[CCSS.ELA-LITERACY.RL.1.6](#)

[CCSS.ELA-LITERACY.RL.1.7](#)

[CCSS.ELA-LITERACY.RL.1.8](#)

[CCSS.ELA-LITERACY.RL.1.9](#)

[CCSS.ELA-LITERACY.RL.1.10](#)

[CCSS.ELA-LITERACY.SL.1.1](#)  
[CCSS.ELA-LITERACY.SL.1.2](#)  
[CCSS.ELA-LITERACY.SL.1.3](#)  
[CCSS.ELA-LITERACY.SL.1.4](#)  
[CCSS.ELA-LITERACY.SL.1.5](#)  
[CCSS.ELA-LITERACY.SL.1.6](#)

**Grade 2:**

[CCSS.ELA-LITERACY.RL.2.1](#)  
[CCSS.ELA-LITERACY.RL.2.2](#)  
[CCSS.ELA-LITERACY.RL.2.3](#)  
[CCSS.ELA-LITERACY.RL.2.4](#)  
[CCSS.ELA-LITERACY.RL.2.5](#)  
[CCSS.ELA-LITERACY.RL.2.6](#)

**Essential Question(s)**

- Why do we clap our hands or tap our feet to music?
- What man-made things have a beat?
- What natural things have a beat?
- If we just have a beat, is it considered music? Why or why not?

**Enduring Understandings**

- The students will start to recognize sounds that have a beat. Like a heartbeat, footsteps, ocean waves, a clock, and windshield wipers to name a few. Students will begin to understand that we have control over the beats we make, which establishes rhythm.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

*Check all that apply.*  
**21<sup>st</sup> Century Themes**

<input type="checkbox"/>	Global Awareness
<input type="checkbox"/>	Environmental Literacy
<input type="checkbox"/>	Health Literacy
<input type="checkbox"/>	Civic Literacy
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy

*Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.*

**21<sup>st</sup> Century Skills**

<input type="checkbox"/>	Creativity and Innovation
<input checked="" type="checkbox"/> T	Critical Thinking and Problem Solving
<input checked="" type="checkbox"/> T	Communication
<input checked="" type="checkbox"/> T	Collaboration

**Student Learning Targets/Objectives**

Students will be able to:

- Use hand movements to show rhythmic patterns are the same and different
- Recognize sound patterns
- Compare various beat patterns
- Identify and perform rhythm patterns that include one and two sounds per beat to create a measure
- Identify meter
- Identify measures
- Maintain a steady beat while playing a rhythmic pattern
- Students will be able to identify ostinato



## Assessments

### ***Pre and Formative :***

Students will be assessed by:

- On-going performance of movements at the appropriate time
- On-going performance of movements to the rhythm and beat of a song
- Quizzes
- Questioning

### ***Summative***

Individual and group performances

Tests

### ***Other assessment measures***

Journals

## Teaching and Learning Actions

### *Instructional Strategies* *D*

#### **Learning Centers/Stations**

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

#### **Independent Study**

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

#### **Differentiation/Leveled Instruction**

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

#### **Individual Contracts**

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

#### **Portfolios**

Projects and assignments will be saved in their individual and group folders.

#### **Group Work**

Students will be divided into different level singing groups and then work as a whole to perform texture.

### *Activities* *D*

- Listen to pieces of music
- Identify how many times they hear a repeated pattern in these songs
- Sing the songs
- Listen to pieces of music or poems that include long and short notes
- Identify long and short sounds using movements (tapping legs/clapping)
  - according to the duration of the note
- Sing the songs
- Learn a chant using quarter and eighth notes
- Clap the rhythm to match syllable patterns of the words
- Tell how many claps they used on the first, second, third and fourth beats and write the notation on the board.
- Identify a measure in 4/4 time
- Discuss the different way rhythms sound on a variety of instruments.
- Learn a song

	<ul style="list-style-type: none"> <li>Establish a rhythmic ostinato pattern using body movement</li> <li>Transfer the ostinato to Orff instruments. Divide the class. Some students will play the beat, rhythmic pattern or the harmony.</li> </ul> <p>Math:</p> <ul style="list-style-type: none"> <li>Students can identify shapes: short notes with small pictures, long notes with large</li> <li>pictures</li> </ul> <p>Language Arts:</p> <ul style="list-style-type: none"> <li>Students can identify the first letter in words of a long sound</li> <li>Students can create a one-beat flashcard. Choose eight students to arrange themselves</li> <li>in any order. Other students will read and play the rhythmic pattern.</li> <li>Teacher can read additional stories on topics relevant to the song. Students will identify rhyming words.</li> <li>Science/Language: Suggested reading:</li> <li>Students can be read Sound Not Silence by Nicola Baxter (Children's Press, 1995). The class can discuss sounds in the environment.</li> <li>Music Technology:</li> <li>Have the students play rhythms on a keyboard or drum pad and change the patches (sounds).</li> </ul> <p>Visual Arts:</p> <ul style="list-style-type: none"> <li>Students can illustrate a favorite passage from a song or poem. Students can hold up their picture as their chosen passage occurs.</li> </ul>
Experiences D	<p>Watch live and recorded performances.</p> <p>Students will perform in front of an audience.</p>
Resources	
<ul style="list-style-type: none"> <li>Including but not limited to:</li> <li>Silver Burdett: Making Music –Teacher's Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> <li>Smart Board Lesson Exchange</li> <li>Additional district approved textbook.</li> <li>Teacher developed resources.</li> </ul>	
Suggested Time Frame:	6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

<b>Content Area:</b>	<b>Vocal Music</b>	<b>Grade(s)</b>	<b>K, 1, &amp; 2</b>
<b>Unit Plan Title:</b>	<b>Melody: Unit 2</b>		

#### **Common Core Anchor Standard**

**Note:** When the words 'text or story' appear - it will relate to the music lyrics. The word 'reading' will relate to 'singing.' The word 'book' will relate to 'song.'

#### CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

#### CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

#### CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

#### **Craft and Structure:**

#### CCSS.ELA-LITERACY.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

#### CCSS.ELA-LITERACY.CCRA.R.5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

#### CCSS.ELA-LITERACY.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

#### **Integration of Knowledge and Ideas:**

#### CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.<sup>1</sup>

#### CCSS.ELA-LITERACY.CCRA.R.8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

#### CCSS.ELA-LITERACY.CCRA.R.9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

#### **Range of Reading and Level of Text Complexity:**

#### CCSS.ELA-LITERACY.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.



## Overview/Rationale

To understand how a melody is created, students need to know the basic foundations and components to a musical piece. By investigating and performing melodic patterns, and incorporating movement to coincide with the pitch, students will begin to develop an understanding of how a song is created.

## Standard(s)

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1** The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2** History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4** Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

## Technology Standard(s)

**Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

**Strand A: Technology Operations and Concepts:** Students demonstrate a sound understanding of technology concepts, systems and operations.

**Strand B: Creativity and Innovation:** Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.

**Strand C: Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

**Strand D: Digital Citizenship:** Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

**Strand E: Research and Information Fluency:** Use digital tools and online resources to explore a problem or issue.

## Interdisciplinary Standard(s)

### Kindergarten:

[CCSS.ELA-LITERACY.RI.K.1](#)

[CCSS.ELA-LITERACY.RI.K.2](#)

[CCSS.ELA-LITERACY.RI.K.3](#)

[CCSS.ELA-LITERACY.RI.K.4](#)

[CCSS.ELA-LITERACY.RI.K.5](#)

[CCSS.ELA-LITERACY.RI.K.6](#)

[CCSS.ELA-LITERACY.RI.K.7](#)

[CCSS.ELA-LITERACY.RI.K.8](#)

[CCSS.ELA-LITERACY.RI.K.9](#)

[CCSS.ELA-LITERACY.RI.K.10](#)

**Strand F: Critical Thinking, Problem Solving, and Decision Making:**

Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

[CCSS.ELA-LITERACY.SL.K.1](#)

[CCSS.ELA-LITERACY.SL.K.2](#)

[CCSS.ELA-LITERACY.SL.K.3](#)

[CCSS.ELA-LITERACY.SL.K.4](#)

[CCSS.ELA-LITERACY.SL.K.5](#)

[CCSS.ELA-LITERACY.SL.K.6](#)

**Grade 1:**

[CCSS.ELA-LITERACY.RL.1.1](#)

[CCSS.ELA-LITERACY.RL.1.2](#)

[CCSS.ELA-LITERACY.RL.1.3](#)

[CCSS.ELA-LITERACY.RL.1.4](#)

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[CCSS.ELA-LITERACY.SL.1.4](#)

[CCSS.ELA-LITERACY.SL.1.5](#)

[CCSS.ELA-LITERACY.SL.1.6](#)

**Grade 2:**

[CCSS.ELA-LITERACY.RL.2.1](#)

[CCSS.ELA-LITERACY.RL.2.2](#)

[CCSS.ELA-LITERACY.RL.2.3](#)

[CCSS.ELA-LITERACY.RL.2.4](#)

[CCSS.ELA-LITERACY.RL.2.5](#)

[CCSS.ELA-LITERACY.RL.2.6](#)

CCSS.ELA-LITERACY.RL.2.7  
CCSS.ELA-LITERACY.RL.2.8  
CCSS.ELA-LITERACY.RL.2.9  
CCSS.ELA-LITERACY.RL.2.10  
CCSS.ELA-LITERACY.SL.2.1  
CCSS.ELA-LITERACY.SL.2.2  
CCSS.ELA-LITERACY.SL.2.3  
CCSS.ELA-LITERACY.SL.2.4  
CCSS.ELA-LITERACY.SL.2.5  
CCSS.ELA-LITERACY.SL.2.6

#### Essential Question(s)

How is a song created?  
 What is melody?  
 Where are the patterns in a song?  
 What is pitch?  
 What is tone?  
 Where are the low and high pitches in a song?  
 What is melodic movement?  
 How does physical movement relate to sound?

#### Enduring Understandings

Students will begin to understand the foundations of a song. They will investigate the mechanics of a melody and identify pitch, patterns, and tones that make up a piece of music.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are <b>E</b> -Encouraged, <b>T</b> -Taught, or <b>A</b> -Assessed in this unit by marking <b>E</b> , <b>T</b> , <b>A</b> on the line before the appropriate skill.	
		21 <sup>st</sup> Century Skills	
<input type="checkbox"/> E	Global Awareness	<input type="checkbox"/> T	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> T	Critical Thinking and Problem Solving
<input type="checkbox"/> E	Health Literacy	<input type="checkbox"/> T	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> T	Collaboration
<input type="checkbox"/> E	Financial, Economic, Business, and Entrepreneurial Literacy		

#### Student Learning Targets/Objectives

Students will be able to:

**Grades K & 1:**

- Identify same and different melodic patterns
- Identify the same and different melodic patterns
- Identify mi, re, do patterns in a song
- On going performance of students moving their hands at the appropriate time to show when repeated patterns occur
- Perform hand movements to show the high or low pitches in the song
- Use gestures to show the pitch contour of step, skip or repeat

**Grade 2**

- Identify do as the home tone
- Identify mi, re, do patterns in a song
- Move to show melodic direction in a song

**Assessments****Grades K & 1:**

- Pre Assessment: What do the students know about melody?
- Formative Assessments:
- On going performance of students hand movements that clearly indicate high and low pitch
- On-going assessment of identifying me, re, do in a song
- On going performance of students hand movements that clearly indicate pitch direction
- Summative Assessments: ongoing projects, chapter tests

**Grade 2:**

- On-going assessment of students notation on their do pentatonic melody on the staff
- On-going assessment of identifying me, re, do in a song
- On-going assessment of body gestures matching the direction of the melody

**Teaching and Learning Actions****Instructional Strategies****Learning Centers/Stations**

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

**Independent Study**

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

**Differentiation/Leveled Instruction**

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

**Individual Contracts**

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

**Portfolios**

	<p>Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b></p> <p>Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p><i>Activities</i> (1 beginner) (2 intermediate) (3 advanced)</p>	<p><b>Grade K &amp; 1: (Beginner &amp; Intermediate)</b></p> <ul style="list-style-type: none"> <li>• Listen and discuss characters in a song</li> <li>• Move their hands to show the contour of the melody</li> <li>• Identify same and different patterns</li> <li>• Clap or pat rhythms</li> <li>• Dramatize the song using movements and classroom instruments</li> <li>• Listen music with high and low sounds</li> <li>• Move hands upward to identify high sounds</li> <li>• Move hands downward to identify low sounds</li> <li>• Listen then sing a song one phrase at a time - Learn that sometimes melodies move by step, skip or stay the same - Use their hands to identify movement in a song</li> <li>• Listen to a song - Identify places in the song where mi, re, do occurs - Sing the pitch syllables - Sing the song</li> <li>• MUSIC TECHNOLOGY: Have the students play simple melodies on a synthesizer. Teach a mini lesson on how a synthesizer works and how it contains a variety of sounds. Let the students explore and discover the different sounds a synthesizer can create.</li> </ul> <p><b>Grade 2: (Advanced)</b></p> <ul style="list-style-type: none"> <li>• Look at the notation of a song</li> <li>• Discuss how many different pitches are in the song</li> <li>• Discuss the pitch of the last note</li> <li>• Sing the song using pitch syllables and hand signals</li> <li>• Listen to a song</li> <li>• Identify repeated pitches</li> <li>• Identify upward and downward direction of the melody</li> <li>• Move their bodies with the direction of the melody</li> </ul>
<p><i>Experiences</i></p>	<p>Watching performances live and/or video.</p> <p>Perform in front of an audience.</p>
<p><b>Resources</b></p>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Hand outs found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Series</li> <li>• School approved textbooks</li> </ul>	

Suggested Time Frame:

6 – 9 Weeks



<b>Content Area:</b>	<b>Vocal Music</b>	<b>Grade(s)</b>	<b>K, 1, &amp; 2</b>
<b>Unit Plan Title:</b>	<b>Tempo and Dynamics – Unit 3</b>		
<b>Common Core Anchor Standard</b>			
<b>Note:</b> When the words ‘text or story’ appear - it will relate to the music lyrics. The word ‘reading’ will relate to ‘singing.’ The word ‘book’ will relate to ‘song.’			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u>			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u>			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u>			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
Craft and Structure:			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u>			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u>			
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u>			
Assess how point of view or purpose shapes the content and style of a text.			
Integration of Knowledge and Ideas:			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u>			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u>			
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u>			
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
Range of Reading and Level of Text Complexity:			
<u>CCSS.ELA-LITERACY.CCRA.R.10</u>			
Read and comprehend complex literary and informational texts independently and proficiently.			

### Overview/Rationale

Students will begin to understand the dynamics of tempo and volume to provide an expressive quality to a piece of music.

### Standard(s)

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1** The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2** History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4** Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

### Technology Standard(s)

**Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

**Strand A: Technology Operations and Concepts:** Students demonstrate a sound understanding of technology concepts, systems and operations.

**Strand B: Creativity and Innovation:** Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.

**Strand C: Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

### Interdisciplinary Standard(s)

#### Kindergarten:

CCSS.ELA-LITERACY.RI.K.1

CCSS.ELA-LITERACY.RI.K.2

CCSS.ELA-LITERACY.RI.K.3

CCSS.ELA-LITERACY.RI.K.4

CCSS.ELA-LITERACY.RI.K.5

CCSS.ELA-LITERACY.RI.K.6

CCSS.ELA-LITERACY.RI.K.7



**Strand D: Digital Citizenship:** Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

**Strand E: Research and Information Fluency:** Use digital tools and online resources to explore a problem or issue.

**Strand F: Critical Thinking, Problem Solving, and Decision Making:** Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

CCSS.ELA-LITERACY.RI.K.8

CCSS.ELA-LITERACY.RI.K.9

CCSS.ELA-LITERACY.RI.K.10

[CCSS.ELA-LITERACY.SL.K.1](#)

CCSS.ELA-LITERACY.SL.K.2

CCSS.ELA-LITERACY.SL.K.3

CCSS.ELA-LITERACY.SL.K.4

CCSS.ELA-LITERACY.SL.K.5

CCSS.ELA-LITERACY.SL.K.6

**Grade 1:**

CCSS.ELA-LITERACY.RL.1.1

CCSS.ELA-LITERACY.RL.1.2

CCSS.ELA-LITERACY.RL.1.3

CCSS.ELA-LITERACY.RL.1.4

CCSS.ELA-LITERACY.RL.1.5

CCSS.ELA-LITERACY.RL.1.6

CCSS.ELA-LITERACY.RL.1.7

CCSS.ELA-LITERACY.RL.1.8

CCSS.ELA-LITERACY.RL.1.9

CCSS.ELA-LITERACY.RL.1.10

[CCSS.ELA-LITERACY.SL.1.1](#)

CCSS.ELA-LITERACY.SL.1.2

CCSS.ELA-LITERACY.SL.1.3

CCSS.ELA-LITERACY.SL.1.4

CCSS.ELA-LITERACY.SL.1.5

CCSS.ELA-LITERACY.SL.1.6

**Grade 2:**

CCSS.ELA-LITERACY.RL.2.1

CCSS.ELA-LITERACY.RL.2.2

CCSS.ELA-LITERACY.RL.2.3

CCSS.ELA-LITERACY.RL.2.4

CCSS.ELA-LITERACY.RL.2.5

CCSS.ELA-LITERACY.RL.2.6

### Essential Question(s)

How does tempo affect the mood of a piece of music?

How does the loudness or softness of the melody affect the mood of a piece of music?

What is dynamics?

When should you have a crescendo?

What is the climax of a book?

How can you compare the climax of a book to crescendo?

When should you have a decrescendo?

What kind of emotions can an expressive piece of music have?

In what ways can you express different moods in a piece of music?

What purpose does a fermata have in a piece of music?

How do dynamic markings relate to reading?

### Enduring Understandings

Students will begin to understand the dynamics of soft and loud parts of a piece of music, and the expressive quality they can give to the sound of the song. Students will also begin to understand the effect fast and slow tempos have on the mood of a piece of music.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply.  
21<sup>st</sup> Century Themes

Indicate whether these skills are **E**-Encouraged, **T**-Taught, or **A**-Assessed in this unit by marking **E**, **T**, **A** on the line before the appropriate skill.

21<sup>st</sup> Century Skills

- |                          |   |   |
|--------------------------|---|---|
| <input type="checkbox"/> | E | Global Awareness  |
| <input type="checkbox"/> | E | Environmental Literacy                                      |
| <input type="checkbox"/> | E | Health Literacy   |
| <input type="checkbox"/> | E | Civic Literacy  |
| <input type="checkbox"/> | E | Financial, Economic, Business, and Entrepreneurial Literacy |

- |                          |   |                                       |
|--------------------------|---|---------------------------------------|
| <input type="checkbox"/> | T | Creativity and Innovation             |
| <input type="checkbox"/> | T | Critical Thinking and Problem Solving |
| <input type="checkbox"/> | T | Communication                         |
| <input type="checkbox"/> | T | Collaboration                         |

### Student Learning Targets/Objectives

#### Kindergarten & Grade 1:

Perform large and small movements to show loud and soft dynamics  
Move to a steady beat of music that changes tempos and dynamics

#### Grade 2:

Sing a song using appropriate dynamics  
Distinguish changes in dynamics and respond through movement  
Move and perform to show legato, staccato and accents in a song  
Move to show a fermata in a song  
Move to a song that gets faster and slower

## Assessments

### Pre Assessment:

- What do the students know about expression, tempo and dynamics?

### Formative Assessments:

- On-going performance of movement appropriate to the dynamic level
- On-going assessment of students performing accurate movements according to dynamics and tempo
- On-going observation of students moving faster and slower when appropriate (*Grade 2*)
- On-going ability of students using dynamics and phrasing effectively appropriate to the style of the song (*Grade 2*)
- On-going assessment of students performing accurate movements of moving faster and slower when appropriate (*Grade 2*)
- On-going observation of students using movements that accurately reflect the articulation (*Grade 2*)

### Summative Assessments:

- Tests, performances

## Teaching and Learning Actions

### Instructional Strategies

#### Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

#### Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

#### Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

#### Individual Contracts

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

#### Portfolios

Projects and assignments will be saved in their individual and group folders.

#### Group Work

Students will be divided into different level singing groups and then work as a whole to perform texture.

*Activities  
(1 beginner)  
(2 intermediate)  
(3 advanced)*

#### **Kindergarten and Grade 1: (Beginner and Intermediate)**

- Listen to various pieces of music and identify the soft and loud dynamics - Students will Use small movements for soft (p) and large movements for loud (f) - Explore other body percussion movements (clapping, stamping, snapping) from soft to loud
- Listen to different pieces of music and identify changes in tempo and dynamics using movement:
  - Moderate tempo: light and bouncy movements
  - Slower and softer: creep slowly from side to side
  - Faster and louder: creep using large, fast movements
  - Very fast and loud: heavy vigorous and energetic movements

	<b>Grade 2: (Advanced)</b> <ul style="list-style-type: none"> <li>• Listen to a recording of a song - Sing the song - Use proper dynamics to express the feeling of the song.</li> <li>• Read aloud the definition of a crescendo and decrescendo</li> <li>• Students will sing a song and use movement to identify dynamics such as crescendo and decrescendo to express the feeling of the song.</li> <li>• Listen to a recording of a song - Sing the song - Use proper dynamics to express the feeling of the song.</li> <li>• Students will read aloud the definition of tempo</li> <li>• Students will walk to the beat of a drum. Students will walk faster with short steps and slower with long steps.</li> <li>• Students will think of words that describe action. Students will write three or four sentences describing this action.</li> <li>• Discuss the definition of a fermata - Locate the fermata in the song notation - Read the song and instruct the students to hold the word with the fermata - Students can create a movement sequence showing the fermata</li> <li>• Discuss the definition of legato, staccato and accents</li> <li>• Listen to various songs which include legato, staccato and accents</li> <li>• Create a movement to the appropriate articulation</li> </ul>
<i>Experiences</i>	Watching musical performances live or recorded. Perform in front of a live audience.
<b>Resources</b>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Hand outs found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Music Text Series</li> <li>• School approved text books</li> </ul>	
<b>Suggested Time Frame:</b>	6 - 9 weeks

## Curriculum Design Components

### Vocal Music

<b>Content Area:</b>	<b>Vocal Music</b>	<b>Grade(s)</b>	<b>K, 1, &amp; 2</b>
<b>Unit Plan Title:</b>	<b>Tempo and Dynamics – Unit 4</b>		
<b>Common Core Anchor Standard</b>			
<b>Note:</b> When the words ‘text or story’ appear - it will relate to the music lyrics. The word ‘reading’ will relate to ‘singing.’ The word ‘book’ will relate to ‘song.’			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u>			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u>			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u>			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
Craft and Structure:			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u>			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u>			
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u>			
Assess how point of view or purpose shapes the content and style of a text.			
Integration of Knowledge and Ideas:			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u>			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u>			
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u>			
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
Range of Reading and Level of Text Complexity:			



## CCSS.ELA-LITERACY.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

### **Overview/Rationale**

Students will begin to understand the dynamics of tempo and volume to provide an expressive quality to a piece of music.

### **Standard(s)**

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

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**Standard 1.4** Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

### **Technology Standard(s)**

**Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

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**Strand E: Research and Information Fluency:** Use digital tools and online resources to explore a problem or issue.

**Strand F: Critical Thinking, Problem Solving, and Decision Making:** Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

### **Interdisciplinary Standard(s)**

#### **Kindergarten:**

[CCSS.ELA-LITERACY.RI.K.1](#)

[CCSS.ELA-LITERACY.RI.K.2](#)

[CCSS.ELA-LITERACY.RI.K.3](#)

[CCSS.ELA-LITERACY.RI.K.4](#)

[CCSS.ELA-LITERACY.RI.K.5](#)

[CCSS.ELA-LITERACY.RI.K.6](#)

[CCSS.ELA-LITERACY.RI.K.7](#)

[CCSS.ELA-LITERACY.RI.K.8](#)

[CCSS.ELA-LITERACY.RI.K.9](#)

[CCSS.ELA-LITERACY.RI.K.10](#)

[CCSS.ELA-LITERACY.SL.K.1](#)

[CCSS.ELA-LITERACY.SL.K.2](#)

[CCSS.ELA-LITERACY.SL.K.3](#)

[CCSS.ELA-LITERACY.SL.K.4](#)

[CCSS.ELA-LITERACY.SL.K.5](#)

[CCSS.ELA-LITERACY.SL.K.6](#)

#### **Grade 1:**

[CCSS.ELA-LITERACY.RL.1.1](#)

[CCSS.ELA-LITERACY.RL.1.2](#)  
[CCSS.ELA-LITERACY.RL.1.3](#)  
[CCSS.ELA-LITERACY.RL.1.4](#)  
[CCSS.ELA-LITERACY.RL.1.5](#)  
[CCSS.ELA-LITERACY.RL.1.6](#)  
[CCSS.ELA-LITERACY.RL.1.7](#)  
[CCSS.ELA-LITERACY.RL.1.8](#)  
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[CCSS.ELA-LITERACY.SL.1.3](#)  
[CCSS.ELA-LITERACY.SL.1.4](#)  
[CCSS.ELA-LITERACY.SL.1.5](#)  
[CCSS.ELA-LITERACY.SL.1.6](#)  
**Grade 2:**  
[CCSS.ELA-LITERACY.RL.2.1](#)  
[CCSS.ELA-LITERACY.RL.2.2](#)  
[CCSS.ELA-LITERACY.RL.2.3](#)  
[CCSS.ELA-LITERACY.RL.2.4](#)  
[CCSS.ELA-LITERACY.RL.2.5](#)  
[CCSS.ELA-LITERACY.RL.2.6](#)

#### Essential Question(s)

How does tempo affect the mood of a piece of music?  
 How does the loudness or softness of the melody affect the mood of a piece of music?  
 What is dynamics?  
 When should you have a crescendo?  
 What is the climax of a book?  
 How can you compare the climax of a book to crescendo?  
 When should you have a decrescendo?  
 What kind of emotions can an expressive piece of music have?  
 In what ways can you express different moods in a piece of music?  
 What purpose does a fermata have in a piece of music?  
 How do dynamic markings relate to reading?

#### Enduring Understandings

Students will begin to understand the dynamics of soft and loud parts of a piece of music, and the expressive quality they can give to the sound of the song. Students will also begin to understand the effect fast and slow tempos have on the mood of a piece of music.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are <b>E</b> -Encouraged, <b>T</b> -Taught, or <b>A</b> -Assessed in this unit by marking <b>E</b> , <b>T</b> , <b>A</b> on the line before the appropriate skill.	
			21 <sup>st</sup> Century Skills
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration

**Student Learning Targets/Objectives**

- **Kindergarten & Grade 1:**
- Perform large and small movements to show loud and soft dynamics
- Move to a steady beat of music that changes tempos and dynamics
- **Grade 2:**
- Sing a song using appropriate dynamics
- Distinguish changes in dynamics and respond through movement
- Move and perform to show legato, staccato and accents in a song
- Move to show a fermata in a song
- Move to a song that gets faster and slower

**Assessments**

**Pre Assessment:**

- What do the students know about expression, tempo and dynamics?

**Formative Assessments:**

- On-going performance of movement appropriate to the dynamic level
- On-going assessment of students performing accurate movements according to dynamics and tempo
- On-going observation of students moving faster and slower when appropriate (*Grade 2*)
- On-going ability of students using dynamics and phrasing effectively appropriate to the style of the song (*Grade 2*)
- On-going assessment of students performing accurate movements of moving faster and slower when appropriate (*Grade 2*)
- On-going observation of students using movements that accurately reflect the articulation (*Grade 2*)

**Summative Assessments:**

- Tests, performances

**Teaching and Learning Actions**

*Instructional Strategies*

**Learning Centers/Stations**

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

**Independent Study**

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

**Differentiation/Leveled Instruction**

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

**Individual Contracts**

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

**Portfolios**

Projects and assignments will be saved in their individual and group folders.

**Group Work**

Students will be divided into different level singing groups and then work as a whole to perform texture.

*Activities  
(1 beginner)  
(2*

**Kindergarten and Grade 1: (Beginner and Intermediate)**

- Listen to various pieces of music and identify the soft and loud dynamics - Students will Use small movements for soft (p) and large movements for loud (f) - Explore other body percussion movements (clapping, stamping, snapping) from soft to loud



<p><i>intermediate)</i> (3 advanced)</p>	<ul style="list-style-type: none"> <li>• Listen to different pieces of music and identify changes in tempo and dynamics using movement: <ul style="list-style-type: none"> <li>- Moderate tempo: light and bouncy movements</li> <li>- Slower and softer: creep slowly from side to side</li> <li>- Faster and louder: creep using large, fast movements</li> <li>- Very fast and loud: heavy vigorous and energetic movements</li> </ul> </li> <li>• <b>Grade 2: (Advanced)</b></li> <li>• Listen to a recording of a song - Sing the song - Use proper dynamics to express the feeling of the song.</li> <li>• Read aloud the definition of a crescendo and decrescendo</li> <li>• Students will sing a song and use movement to identify dynamics such as crescendo and decrescendo to express the feeling of the song.</li> <li>• Listen to a recording of a song - Sing the song - Use proper dynamics to express the feeling of the song.</li> <li>• Students will read aloud the definition of tempo</li> <li>• Students will walk to the beat of a drum. Students will walk faster with short steps and slower with long steps.</li> <li>• Students will think of words that describe action. Students will write three or four sentences describing this action.</li> <li>• Discuss the definition of a fermata - Locate the fermata in the song notation - Read the song and instruct the students to hold the word with the fermata - Students can create a movement sequence showing the fermata</li> <li>• Discuss the definition of legato, staccato and accents</li> <li>• Listen to various songs which include legato, staccato and accents</li> <li>• Create a movement to the appropriate articulation</li> </ul>
<p><i>Experiences</i></p>	<p>Watching musical performances live or recorded. Perform in front of a live audience.</p>
<p><b>Resources</b></p>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Hand outs found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Music Text Series</li> <li>• School approved text books</li> </ul>	
<p><b>Suggested Time Frame:</b></p>	<p>6 - 9 weeks</p>

**Curriculum Design Components**  
**Vocal Music**

<b>Content Area:</b>	<b>Vocal Music</b>	<b>Grade(s)</b>	<b>K, 1 &amp; 2</b>
<b>Unit Plan Title:</b>	<b>Timber – Unit 4</b>		
<b>Common Core Anchor Standard</b>			
<p><b>Note:</b> When the words ‘text or story’ appear - it will relate to the music lyrics. The word ‘reading’ will relate to ‘singing.’ The word ‘book’ will relate to ‘song.’</p> <p><u>CCSS.ELA-LITERACY.CCRA.R.1</u></p> <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p><u>CCSS.ELA-LITERACY.CCRA.R.2</u></p> <p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p> <p><u>CCSS.ELA-LITERACY.CCRA.R.3</u></p> <p>Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</p> <p><b>Craft and Structure:</b></p> <p><u>CCSS.ELA-LITERACY.CCRA.R.4</u></p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p><u>CCSS.ELA-LITERACY.CCRA.R.5</u></p> <p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p> <p><u>CCSS.ELA-LITERACY.CCRA.R.6</u></p> <p>Assess how point of view or purpose shapes the content and style of a text.</p> <p><b>Integration of Knowledge and Ideas:</b></p> <p><u>CCSS.ELA-LITERACY.CCRA.R.7</u></p> <p>Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.<sup>1</sup></p> <p><u>CCSS.ELA-LITERACY.CCRA.R.8</u></p> <p>Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.</p> <p><u>CCSS.ELA-LITERACY.CCRA.R.9</u></p> <p>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p> <p><b>Range of Reading and Level of Text Complexity:</b></p> <p><u>CCSS.ELA-LITERACY.CCRA.R.10</u></p>			

Read and comprehend complex literary and informational texts independently and proficiently.

#### Overview/Rationale

Students will become familiar to the overall tone or quality of sound. The students will begin to recognize that musical timbre sounds are different depending on the type of instrument used. Timbre gives a musical note individual character and can be compared to the Element of Art: Color.

#### Standard(s)

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1** The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2** History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4** Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

#### Technology Standard(s)

**Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

**Strand A: Technology Operations and Concepts:** Students demonstrate a sound understanding of technology concepts, systems and operations.

**Strand B: Creativity and Innovation:** Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.

**Strand C: Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

**Strand D: Digital Citizenship:** Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

**Strand E: Research and Information Fluency:** Use digital tools and online resources to explore a problem or issue.

**Strand F: Critical Thinking, Problem Solving, and Decision Making:** Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

#### Interdisciplinary Standard(s)

**Note:** When the words 'text or story' appear - it will relate to the music lyrics. The word 'reading' will relate to 'singing.' The word 'book' will relate to 'song.'

##### Reading Kindergarten:

CCSS.ELA-LITERACY.RL.K.1

With prompting and support, ask and answer questions about key details in a text.

CCSS.ELA-LITERACY.RL.K.2

With prompting and support, retell familiar stories, including key details.

CCSS.ELA-LITERACY.RL.K.3

With prompting and support, identify characters, settings, and major events in a story.

##### Craft and Structure:

CCSS.ELA-LITERACY.RL.K.4

Ask and answer questions about unknown words in a text.

CCSS.ELA-LITERACY.RL.K.6

With prompting and support, name the author and illustrator of a story and define the role of each in telling the story.

**Integration of Knowledge and**

**Ideas:**

CCSS.ELA-LITERACY.RL.K.9

With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

**Range of Reading and Level of  
Text Complexity:**

CCSS.ELA-LITERACY.RL.K.10

Actively engage in group reading activities with purpose and understanding.

CCSS.ELA-LITERACY.RL.K.1

With prompting and support, ask and answer questions about key details in a text.

CCSS.ELA-LITERACY.RL.K.2

With prompting and support, retell familiar stories, including key details.

CCSS.ELA-LITERACY.RL.K.3

With prompting and support, identify characters, settings, and major events in a story.

**Craft and Structure:**

CCSS.ELA-LITERACY.RL.K.4

Ask and answer questions about unknown words in a text.

CCSS.ELA-LITERACY.RL.K.6

With prompting and support, name the author and illustrator of a story and define the role of each in telling the story.

**Integration of Knowledge and**

**Ideas:**

CCSS.ELA-LITERACY.RL.K.9

With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

**Range of Reading and Level of  
Text Complexity:**

CCSS.ELA-LITERACY.RL.K.10

Actively engage in group reading activities with purpose and understanding.

**Comprehension and Collaboration:**

CCSS.ELA-LITERACY.SL.K.1.A

Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).

CCSS.ELA-LITERACY.SL.K.1.B

Continue a conversation through multiple exchanges.

**Reading - Grade 1:**

CCSS.ELA-LITERACY.RL.1.1

Ask and answer questions about key details in a text.

CCSS.ELA-LITERACY.RL.1.2

Retell stories, including key details, and demonstrate understanding of their central message or lesson.

CCSS.ELA-LITERACY.RL.1.3

Describe characters, settings, and major events in a story, using key details.

**Craft and Structure:**

CCSS.ELA-LITERACY.RL.1.4

Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

CCSS.ELA-LITERACY.RL.1.5

Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.

CCSS.ELA-LITERACY.RL.1.6

Identify who is telling the story at various points in a text.

**Integration of Knowledge and**

**Ideas:**

CCSS.ELA-LITERACY.RL.1.9

Compare and contrast the adventures and experiences of characters in stories.

**Range of Reading and Level of**

**Text Complexity:**

CCSS.ELA-LITERACY.RL.1.10

With prompting and support, read prose and poetry of appropriate complexity for grade 1.

**Comprehension and Collaboration**

**Grade 1:**

CCSS.ELA-LITERACY.SL.1.1.A

Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).



CCSS.ELA-LITERACY.SL.1.1.B

Build on others' talk in conversations by responding to the comments of others through multiple exchanges.

CCSS.ELA-LITERACY.SL.1.1.C

Ask questions to clear up any confusion about the topics and texts under discussion.

**Reading Grade: 2**

CCSS.ELA-LITERACY.RL.2.1

Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

CCSS.ELA-LITERACY.RL.2.2

Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

CCSS.ELA-LITERACY.RL.2.3

Describe how characters in a story respond to major events and challenges.

**Craft and Structure:**

CCSS.ELA-LITERACY.RL.2.4

Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

CCSS.ELA-LITERACY.RL.2.5

Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

**Integration of Knowledge and**

**Ideas:**

CCSS.ELA-LITERACY.RL.2.9

Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

**Range of Reading and Level of Text Complexity:**

CCSS.ELA-LITERACY.RL.2.10

By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**Comprehension and Collaboration:**

CCSS.ELA-LITERACY.SL.2.1.A

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to

others with care, speaking one at a time about the topics and texts under discussion).

CCSS.ELA-LITERACY.SL.2.1.B

Build on others' talk in conversations by linking their comments to the remarks of others.

CCSS.ELA-LITERACY.SL.2.1.C

Ask for clarification and further explanation as needed about the topics and texts under discussion.

#### Essential Question(s)

**What color is a certain pitch? Why is it that color?**

**When does the same note sound different?**

**How can timbre be used to 'color' a song?**

**What instruments or notes represent what color to you?**

**Why is it important to have instruments and voices of different timbres in music?**

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply.  
21<sup>st</sup> Century Themes

Indicate whether these skills are *E-Encouraged*, *T-Taught*, or *A-Assessed* in this unit by marking *E*, *T*, *A* on the line before the appropriate skill.

21<sup>st</sup> Century Skills

Global Awareness

T

Creativity and Innovation

Environmental Literacy

T

Critical Thinking and Problem Solving

Health Literacy

T

Communication

Civic Literacy

T

Collaboration

Financial, Economic,

Business, and Entrepreneurial  
Literacy

#### Student Learning Targets/Objectives

##### Kindergarten:

Sing expressively with an open, relaxed sound

Perform a song using singing, speaking, whispering and shouting voice

##### Kindergarten and Grade 1:

Perform a song using singing, speaking, whispering and shouting voices

Incorporate elements of music in songs from diverse cultures

Match pitch in a limited range

Compare sound to color

Explore the different types of timbre represented by different instruments and voices.

##### Grade 2:

Continue to explore various uses of the voice

Identify "same" and "different" using CD ROM software

Compare sound to color

Explore the different types of timbre represented by different instruments and voices.

#### Assessments

##### Formative Assessments:

On-going performance (All grades)

**Kindergarten:** Ability to maintain an appropriate vocal quality during a song using an appropriate voice

##### Kindergarten & Grade 1:

Ability to maintain an appropriate vocal quality during a song using an appropriate voice

Ability to maintain appropriate beat, rhythm, tempo and dynamics while singing a song from diverse cultures.

Ability to match pitch

**Summative Assessments:**

Chapter tests, performances, written work

*Teaching and Learning Actions*

*Instructional Strategies*

**Learning Centers/Stations**

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

**Independent Study**

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

**Differentiation/Leveled Instruction**

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

**Individual Contracts**

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

**Portfolios**

Projects and assignments will be saved in their individual and group folders.

**Group Work**

Students will be divided into different level singing groups and then work as a whole to perform texture.

*Activities*  
*(1 beginner)*  
*(2*  
*intermediate)*  
*(3 advanced)*

**Kindergarten:**

- Listen and identify the meaning of a song
- Learn a song taking turns singing the first statement and echo in groups
- Discuss vocal timbre in a lesson
- Discuss different ways to use the voice: singing, speaking, shout and whispering
- Listen and identify the different voice use
- Students will demonstrate which types of movements would be appropriate for each voice

**Kindergarten and Grade 1:**

- Listen to a song - Discuss the action appropriate to the words of the song
- Keep the beat, play rhythms, including dynamics and maintaining a steady tempo
- Explore occasions when cultures will sing the song. Identify the country on the map.
- Dramatize the actions while singing a song from different cultures.
- Sing songs using the interval of sol-mi
- Sing a solo
- Discriminate between high and low sounds
- Students will add movement to (dramatize) a song or poem

**Grade 2**

- Match pitch within a limited range
- Learn to sing a song and carry the phrase to the end of each line
- Learn to sing legato or staccato as the style allows
- Sing songs from diverse cultures - Understand solo and duet
- Breathe for healthy singing using appropriate tone quality, posture, diction and support
- Identify "same" and "different" using CD ROM software



	<ul style="list-style-type: none"> <li>• Start program “same or different”</li> <li>• Discuss in small groups whether the phrase are the same or different.</li> <li>• Children must be able to explain the differences to each other</li> <li>• Students will identify homonyms such as dear vs. deer.</li> </ul>
<i>Experiences</i>	Watching musical performances live or recorded. Perform in front of a live audience.
<b>Resources</b>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Hand outs found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Music Text Series</li> <li>• School approved text books</li> </ul>	
<b>Suggested Time Frame:</b>	6 - 8 weeks

## Curriculum Design Components

### Vocal Music

<b>Content Area:</b>	<b>Vocal Music</b>	<b>Grade(s)</b>	<b>2</b>
<b>Unit Plan Title:</b>	<b>Form and Texture – Unit 5</b>		
<b>Common Core Anchor Standard</b>			
<b>Note:</b> When the words ‘text or story’ appear - it will relate to the music lyrics. The word ‘reading’ will relate to ‘singing.’ The word ‘book’ will relate to ‘song.’			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u>			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u>			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u>			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
Craft and Structure:			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u>			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u>			
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u>			
Assess how point of view or purpose shapes the content and style of a text.			
Integration of Knowledge and Ideas:			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u>			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u>			
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u>			
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
Range of Reading and Level of Text Complexity:			

Read and comprehend complex literary and informational texts independently and proficiently.

### Overview/Rationale

Students will recognize that a variety of elements make up a work of music referred to as the 'Elements of Art.' In this unit the students will concentrate on the elements of form and texture.

### Standard(s)

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1** The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2** History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4** Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

### 21<sup>st</sup> Century Skills Lesson

**9.1.12.A.1** Apply critical thinking and problem-solving strategies during structured learning experiences

### Technology Standard(s)

**Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

**Strand A: Technology Operations and Concepts:** Students demonstrate a sound understanding of technology concepts, systems and operations.

**Strand B: Creativity and Innovation:** Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.

**Strand C: Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

**Strand D: Digital Citizenship:** Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

**Strand E: Research and Information Fluency:** Use digital tools and online resources to explore a problem or issue.

**Strand F: Critical Thinking, Problem Solving, and**

**Decision Making:** Students use critical thinking skills to plan and conduct

### Interdisciplinary Standard(s)

#### Grade 2:

[CCSS.ELA-LITERACY.RL.2.1](#)

[CCSS.ELA-LITERACY.RL.2.2](#)

[CCSS.ELA-LITERACY.RL.2.3](#)

[CCSS.ELA-LITERACY.RL.2.4](#)

[CCSS.ELA-LITERACY.RL.2.5](#)

[CCSS.ELA-LITERACY.RL.2.6](#)

research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

### Essential Question(s)

What are two elements of art that relate to music?  
 How does music have texture?  
 How does music have form?  
 What are the names of the different patterns that create form in music?  
 How do we create a different pattern?  
 Why is layering texture important in music?  
 What would music be like without texture?  
 How does texture that we can touch and feel relate to musical texture and why?  
 How does shape and forms that we can see and touch relate to a piece of music?

### Enduring Understandings

The students will begin to understand the architectural structure known as 'form' in a musical composition. They will recognize patterns that are the same and different, which creates the shape and form of the work. Students will begin to understand that layering different sounds creates depth and texture to a musical composition, and that this complexity creates an overall richer sound.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply.  
 21<sup>st</sup> Century Themes

Indicate whether these skills are **E**-Encouraged, **T**-Taught, or **A**-Assessed in this unit by marking **E**, **T**, **A** on the line before the appropriate skill.

### 21<sup>st</sup> Century Skills

<input type="checkbox"/>	<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	<input type="checkbox"/>	Communication
<input type="checkbox"/>	<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy	<input type="checkbox"/>	<input type="checkbox"/>	

### Student Learning Targets/Objectives

#### Texture:

- Identify the form in a song
- Play layered ostinatos to create a thin to thick texture

#### Form:

- Identify the form in a song

### Assessments

#### Pre Assessment:

What do the students know about form and texture?

#### Formative Assessments:

On-going ability of students playing accurate rhythm and independent parts on instruments.

On-going participation identifying the form of a song

Description the texture of songs.

#### Summative Assessments:

Chapter tests, performances, written work

### Teaching and Learning Actions

#### Instructional Strategies

#### Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.



	<p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p><i>Activities</i> (1 beginner) (2 intermediate) (3 advanced)</p>	<p>Form:</p> <ul style="list-style-type: none"> <li>• Sing a song.</li> <li>• Identify the different parts in a song</li> <li>• Label section forms AB, ABA, AABA, ABACA (rondo), call and response, verse and refrain and introduction and coda, DC al Fine in various songs</li> <li>• Students will create words to a song. Create a first draft then revise as necessary.</li> </ul> <p>Texture:</p> <ul style="list-style-type: none"> <li>• Listen and learn a song</li> <li>• Play an ostinato using Orff instruments beginning with one instrument and adding more—one at a time (eg: xylophone, bass metallophone, finger cymbals) to create a thicker texture</li> <li>• Remove one layer at a time to perform a thin texture</li> </ul> <p>Suggested Activity to incorporate Language Arts:</p> <ul style="list-style-type: none"> <li>• Students can make a list of words, which contain the long i sound in the song. Children can add more rhyming words under each group. Students can write a sentence using one word from each list.</li> </ul>
<i>Experiences</i>	<p>Watching musical performances live or recorded.</p> <p>Perform in front of a live audience.</p>
<b>Resources</b>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Handouts found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Music Text Series</li> <li>• School approved text books</li> </ul>	
<b>Suggested Time Frame:</b>	6 – 9 weeks



## Curriculum Design Components

### Vocal Music

<b>Content Area:</b>	<b>Vocal Music</b>	<b>Grade(s)</b>	<b>2</b>
<b>Unit Plan Title:</b>	<b>Style – Unit 4</b>		
<b>Common Core Anchor Standard</b>			
<p><b>Note:</b> When the words 'text or story' appear - it will relate to the music lyrics. The word 'reading' will relate to 'singing.' The word 'book' will relate to 'song.'</p>			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u>			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u>			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u>			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
Craft and Structure:			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u>			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u>			
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u>			
Assess how point of view or purpose shapes the content and style of a text.			
Integration of Knowledge and Ideas:			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u>			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u>			
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u>			
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
Range of Reading and Level of Text Complexity:			

CCSS.ELA-LITERACY.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

**Overview/Rationale**

Music makes people want to move to the beat.

**Standard(s)**

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1** The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2** History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4** Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Technology Standard(s)**

**Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

**Strand A: Technology Operations and Concepts:** Students demonstrate a sound understanding of technology concepts, systems and operations.

**Strand B: Creativity and Innovation:** Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.

**Strand C: Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

**Strand D: Digital Citizenship:** Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

**Strand E: Research and Information Fluency:** Use digital tools and online resources to explore a problem or issue.

**Strand F: Critical Thinking, Problem Solving, and Decision Making:** Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

**Interdisciplinary Standard(s)**

**Grade 2:**

CCSS.ELA-LITERACY.RL.2.1

CCSS.ELA-LITERACY.RL.2.2

CCSS.ELA-LITERACY.RL.2.3

CCSS.ELA-LITERACY.RL.2.4

CCSS.ELA-LITERACY.RL.2.5

CCSS.ELA-LITERACY.RL.2.6

**Essential Question(s)**

How do you move to music?  
 Why does music make you want to move?  
 How do you know if you are moving to the music?

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.	
E	Global Awareness	T	Creativity and Innovation
	Environmental Literacy	T	Critical Thinking and Problem Solving
	Health Literacy	T	Communication
	Civic Literacy	T	Collaboration
	Financial, Economic, Business, and Entrepreneurial Literacy		

#### Student Learning Targets/Objectives

Students will move with the feeling of a swing style.  
 Students will move to the beat of the music.

#### Assessments

##### Pre Assessment:

What do the students know about music styles?

##### Formative Assessments:

Ability to move appropriately with the rhythm of the music

##### Summative Assessments:

Chapter tests, performances, written work

#### Teaching and Learning Actions

#### Instructional Strategies

##### Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

##### Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

##### Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

##### Individual Contracts

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

##### Portfolios

Projects and assignments will be saved in their individual and group folders.

##### Group Work

Students will be divided into different level singing groups and then work as a whole to perform texture.

<i>Activities</i> <i>(1 beginner)</i> <i>(2 intermediate)</i> <i>(3 advanced)</i>	<ul style="list-style-type: none"> <li>• Students will read song notation.</li> <li>• Listen to the straight notation then the swing notation.</li> <li>• Move to the style of the song.</li> <li>• Students will identify rhyming words in a song</li> </ul>
<i>Experiences</i>	Watching musical performances live or recorded. Perform in front of a live audience.
<b>Resources</b>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Handouts found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Music Text Series</li> <li>• School approved text books</li> </ul>	
<b>Suggested Time Frame:</b>	3 - 4 weeks

## Curriculum Design Components

Content Area:	Vocal/General music	Grade(s)	Third
Unit Plan Title:	Beginning the music – Units 1, 2, & 3		
Common Core Anchor Standard			
<b>Note:</b> When the words ‘text or story’ appear - it will relate to the music lyrics. The word ‘reading’ will relate to ‘singing.’ The word ‘book’ will relate to ‘song.’			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u>			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u>			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u>			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
Craft and Structure:			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u>			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u>			
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u>			
Assess how point of view or purpose shapes the content and style of a text.			
Integration of Knowledge and Ideas:			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u>			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u>			
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u>			
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
Range of Reading and Level of Text Complexity:			
<u>CCSS.ELA-LITERACY.CCRA.R.10</u>			



Read and comprehend complex literary and informational texts independently and proficiently.

#### Overview/Rationale

Students will be introduced to procedures and musical elements/concepts that will be used and reinforced during the year. The core elements being expression, rhythm, form, melody, timbre, harmony; are the building blocks of music. Study and performance of music with attention to the core elements will enhance student growth as life- long learners and well-rounded individuals.

#### Standard(s)

- Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.
- Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
- Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.
- Standard 1.4 Aesthetic Responses & Critique Methodologies pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding.

#### Technology Standard(s)

##### 8.1 Educational Technology:

All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

#### Interdisciplinary Standard(s)

- CCSS.ELA-Literacy.RI.4.1
- Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- CCSS.ELA-Literacy.RI.4.4
- Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
- CCSS.ELA-Literacy.RI.4.7
- Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
- CCSS.ELA-Literacy.SL.4.1.a
- Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

#### Essential Question(s)

- Why is music known globally?
- What does music mean to me?

#### Enduring Understandings

Music is a language unto itself.

Music is a global/universal language that can evoke emotional response.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

#### Student Learning Targets/Objectives

Students will be able to identify and perform/create the following:

- expression/dynamics
- rhythm
- form
- melody
- timbre(tone color)
- texture/harmony

#### Assessments

- **Pre and Formative** : Department generated
- **Summative**: Department generated
- **Other assessment measures**:  
Performance Assessment Choices (Teacher Resource Assessments)  
Group/solo performance/written ID

#### Teaching and Learning Actions

Instructional Strategies  
D

#### Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

#### Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

#### Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

#### Individual Contracts

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

#### Portfolios

Projects and assignments will be saved in their individual and group folders.

#### Group Work

	Students will be divided into different level singing groups and then work as a whole to perform texture.
<p><i>Activities</i> <b>UNIT One</b></p> <p><i>Chapter one</i> <i>Expression/dynamic</i></p> <p><i>TE p6,</i></p> <p><i>Chapter Two</i> <i>Rhythm</i> <i>TE p.10-14</i></p> <p><i>Chapter Three</i> <i>Form</i> <i>TE p. 18-23</i></p> <p><i>Chapter Four</i> <i>Melody</i> <i>TE p. 24-31</i></p> <p><i>Chapter Four</i> <i>Timbre</i> <i>TE p. 32-35</i></p> <p><i>Chapter Five</i> <i>Texture/Harmony</i> <i>TE p. 36-41</i></p> <p><i>Activities</i> <b>UNIT 2</b></p> <p><i>Chapter One</i> <i>Expression</i> <i>TE p. 48-51</i></p> <p><i>Chapter Two</i> <i>Rhythm</i> <i>TE p.52-57</i></p> <p><i>Chapter Three</i> <i>Form</i> <i>TE p. 58-63</i></p> <p><i>Chapter Four</i> <i>Melody</i> <i>TE p. 64-71</i></p> <p><i>Chapter Five</i> <i>Timbre</i> <i>TE p. 72-75</i></p> <p><i>Chapter 6</i></p>	<p><b><i>Learning actions and activities may include, but are not limited to the following suggestions:</i></b></p> <p>Students write symbols and name dynamic markings Students copy teacher modeled examples of dynamics</p> <p>Students write symbols and name dynamic markings Students copy teacher modeled examples of dynamics Students sing using dynamics as indicated by markings</p> <p>Students write symbols of rhythmic notation Students clap/tap/step rhythm patterns as modeled by teacher Students speak words to corresponding rhythmic notation Students write AB, ABAA, Phrase. Define.</p> <p>Perform phrases with notes that move up, down, and or repeat (melodic direction) Read and sing a melody that includes the pitches do-re-mi Read and sing a do pentatonic song. Define pentatonic Identify solo voice and group singing</p> <p>Identify music excerpts as solo voices with accompaniment or solo voices. Perform rhythmic ostinatos to accompany a song</p> <p>Perform ostinato/songs with varying tempos Read and define terms relating to tempo</p> <p>Define and perform syncopation Read and perform quarter not and eighth not patterns Read, identify, and perform an eighth note tie rhythm pattern</p> <p>Identify and define ‘call and response’ Perform call and response</p> <p>Identify steps, skips, and repeated tones Perform hand signs/syllables for do, re, mi, low la</p> <p>Sing using good tone quality and diction Identify male/female/adult/children’s voices Identify thick and thin texture Perform call and response songs to create overlapping textures</p> <p>Identify and perform Staccato/legato</p> <p>Identify and perform syncopation Identify and count 16th notes Perform ostinato patterns using 16th notes</p>

<p>Texture/Harmony TE 76-79</p> <p>Activities <b>UNIT 3</b></p> <p>Chapter 1 Expression TE p. 86-89</p> <p>Chapter 2 Rhythm TE p 90-95</p> <p>Chapter 3 Form TE p. 96-101</p> <p>Chapter 4 Melody TE p. 102-109</p> <p>Chapter 5 Timbre TE p. 110-113</p> <p>Chapter 6 Texture/harmony TE p. 114-117</p>	<p>Identify and perform song with AB form Label parts of a song VERSE and REFRAIN Identify and perform song with ABA /D.C. al Fine</p> <p>Identify and Define PENTATONIC scale Perform DO-pentatonic songs</p> <p>Identify and name the instruments of the string family Identify the timbres of arco and pizzicato playing Identify unison performance</p> <p>Define and perform Melodic Ostinato</p>
<p>Experiences D</p>	<p>Performances, Introduction to musical instruments.</p>
Resources	
<ul style="list-style-type: none"> <li>• Online: Various videos of age appropriate performances related to the unit.</li> <li>• Books: District approved textbooks.</li> <li>• Additionally supplied teacher resources.</li> <li>• Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> <li>• Smart Board Lesson Exchange</li> <li>• Additional district approved textbook.</li> <li>• Teacher developed resources.</li> </ul>	
Suggested Time Frame:	9 weeks

*D- Indicates differentiation at the Lesson Level.*

## Vocal Music

<b>Content Area:</b>	<b>Vocal/General music</b>	<b>Grade</b>	<b>Third</b>
<b>Unit Plan Title:</b>	<b>Beginning the music – Units 4, 5, &amp; 6</b>		

### Common Core Anchor Standard

**Reading Anchor Standard:** Phonics and Word Recognition:

**Note:** When the words 'text or story' appear - it will relate to the music lyrics. The word 'reading' will relate to 'singing.' The word 'book' will relate to 'song.'

#### CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

#### CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

#### CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

**Craft and Structure:**

#### CCSS.ELA-LITERACY.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

#### CCSS.ELA-LITERACY.CCRA.R.5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

#### CCSS.ELA-LITERACY.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

**Integration of Knowledge and Ideas:**

#### CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.<sup>1</sup>

#### CCSS.ELA-LITERACY.CCRA.R.8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

#### CCSS.ELA-LITERACY.CCRA.R.9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.



Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

#### Overview/Rationale

Students will be introduced to procedures and musical elements/concepts that will be used and reinforced during the year. The core elements being expression, rhythm, form, melody, timbre, harmony; are the building blocks of music. Study and performance of music with attention to the core elements will enhance student growth as life long learners and well rounded individuals.

#### Standard(s)

1.2/1.3/1.4

#### Technology Standard(s)

8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

#### Interdisciplinary Standard(s)

#### Essential Question(s)

Why is music known globally?

What does music mean to me?

#### Enduring Understandings

Music is a language unto itself.

Music is a global/universal language that can evoke emotional response.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply.  
21<sup>st</sup> Century Themes

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

Indicate whether these skills are **E**-Encouraged, **T**-Taught, or **A**-Assessed in this unit by marking **E**, **T**, **A** on the line before the appropriate skill.

#### 21<sup>st</sup> Century Skills

- |     |                                       |
|-----|---------------------------------------|
| e   | Creativity and Innovation             |
| e   | Critical Thinking and Problem Solving |
| t/a | Communication                         |
| t/a | Collaboration                         |

#### Student Learning Targets/Objectives

- Students will identify and perform a melody in a musical composition.

- Students will identify and create expression and dynamics of a piece of music.
- Students will identify and perform rhythm in a musical work.
- Students will identify the form in a musical composition.
- Students will identify and create timbre, tone, and color in a work of music.
- Students will identify and perform texture and harmony in a musical composition.

#### Assessments

- Pre and Formative – Department generated
- Summative – Department generated
- Performance Assessment Choices (Teacher Resource Assessments)
- Group/solo performance/written ID

#### Teaching and Learning Actions

##### Activities UNIT Four

***Learning actions, strategies, and activities may include, but are not limited to the following suggestions:***

##### **Chapter One:** *Expression/ Dynamics* **TE p. 124-127**

Students write symbols and name tempo markings

Students copy teacher modeled examples of tempo

##### **Chapter Two:** *Rhythm* **TE p.128-133**

Students sing and respond to conductor tempo

Students write symbols of rhythmic notation in 3/4

##### **Chapter Three:** *Form* **TE p. 134-139**

Students will identify and define Bar line/ Measure/Double bar line/Upbeat

Students define and write: ABA/D.C. al Fine/ introduction/coda/phrase/verse/refrain.

Students will sing songs using above said terms to navigate the order of parts

##### **Chapter Four:** *Melody* **TE p. 140-147**

Perform phrases with notes that move up, down, and or repeat (melodic direction)

Read and sing a melody that includes the pitch leap do-do (octave)

##### **Chapter Five:** *Timbre* **TE p. 148-151**

Listen to and identify keyboard or mallet percussion  
(xylophone/marimba/vibraphone/mallet/pitched percussion)

Sing partner songs to create harmony

##### **Chapter Six:** *Texture/ Harmony* **TE p. 36-41**

Define melody

*Activities*

*Unit 5*

**Chapter One:**

*Expression/*

*Dynamics*

*TE p. 162-165*

Identify/define/and respond to dynamic symbols-p mp mf f

Listen to music with contrasting dynamics

Define and perform D.C .al Fine

Read, identify, and perform an eighth note/Quarter note/ 4 Sixteenth note patterns

Identify and compare triple and duple meter

Define and Identify Waltz as a meter in 3

**Chapter Two:**

*Rhythm*

*TE p.166-173*

Identify AABA form

**Chapter**

**Three:**

*Form*

*TE p.174-177*

Define and hear pentatonic music

Define and identify do-pentatonic scale

Define and identify home tone

Identify and perform La Pantatonic

**Chapter Four:**

*Melody*

*TE p. 178-183*

Identify aural examples of brass instrument tone production.

Define CANON-Create a performance with many layers of sound

**Chapter Five:**

*Timbre, Tone/*

*Color*

*TE p. 184-189*

Define/identify thin texture/thick texture

Perform a canon-Students will maintain independent parts in tune and with rhythmic accuracy

**Chapter 6:**

*Texture/*

*Harmony*

*TE p.190-193*

<p><i>Activities</i> <i>Unit 6</i></p>	<p>Identify and perform crescendo/decrescendo(symbols and term) Define dynamics</p>
<p><b>Chapter 1</b> <b>Expression</b> <b>TE p. 200-203</b></p>	<p>Perform/hear/explore meter in 4 Identify and perform music with an upbeat Identify downbeat</p>
<p><b>Chapter 2</b> <b>Rhythm</b> <b>TE p. 204-209</b></p>	<p>Define and identify ACCENT(symbol and term) Respond(perform) to accent markings</p>
<p><b>Chapter 3</b> <b>Form</b> <b>TE p. 210-213</b></p>	<p>Identify and perform song with RONDO form Perform a song with rondo form Identify and perform song with REPEAT signs</p>
<p><b>Chapter 4</b> <b>Melody</b> <b>TE p. 214-221</b></p>	<p>Sing pentatonic songs with major and minor tonality Distinguish the difference(aurally) between major and minor tonality Identify the musical notation of the notes G/A/B on the treble clef staff Define staff/treble clef/musical alphabet</p>
<p><b>Chapter 5</b> <b>Timbre</b> <b>TE p. 222-223</b></p>	<p>Hear differences in manipulated electronic music Define terms associated with electronic music-track/mix/reverb/eqaulize/mixing board</p>
<p><b>Chapter 6</b> <b>Texture/harm</b> <b>ony TE p. 224-231</b></p>	<p>Define ostinato Perform melodic/rhythmic ostinato to accompany a song Define Harmony Define Chord Layer patterns of ostinato to create harmony</p> <p>Identify and name the instruments of the string family Identify the timbres of arco and pizzicato playing Identify unison performance Define and perform melodic Ostinato</p>
<p>Resources – Videos and Clips</p>	<ul style="list-style-type: none"> <li>• Online: Various videos of age appropriate performances related to the unit.</li> <li>• Books: District approved textbooks.</li> <li>• Additionally supplied teacher resources.</li> <li>• Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> <li>• Smart Board Lesson Exchange</li> </ul>

	<ul style="list-style-type: none"><li>• Additional district approved textbook.</li><li>• Teacher developed resources.</li></ul>
Suggested Time Frame:	9 weeks

*D- Indicates differentiation at the Lesson Level.*

**NJASCD, 12 Centre Drive Monroe Township, NJ 08831** [njascd.](http://njascd.org)



## General Music

Content Area:	General Music/Vocal	Grade(s)	4 - 5
Unit Plan Title:	Unit 1: Let the Music Begin		
Common Core Anchor Standard			
CCSS.ELA-Literacy.CCRA.R.1			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-Literacy.CCRA.R.7			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
Overview/Rationale			
The focus of this unit is to provide the students a web of activities which will serve to review in a creative way, the theoretic basics students should know by the beginning of grade 4			
. Students need to know the letters of the alphabet, the note names and their placement on the staff, the difference between line and space notes, and basic rhythmic concepts in 4/4 time using quarter notes, eighth notes and quarter rests.			
Standard(s)			
<ul style="list-style-type: none"><li>• Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</li><li>• Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.</li><li>• Standard 1.4 Aesthetic Responses &amp; Critique Methodologies pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding.</li></ul>			
Technology Standard(s)		Interdisciplinary Standard(s)	
8.1 Educational Technology: All students will use digital tools to access,		<ul style="list-style-type: none"><li>• CCSS.ELA-Literacy.RI.4.1 Refer to details and examples in a text</li></ul>	

<p><b>manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.</b></p>	<p>when explaining what the text says explicitly and when drawing inferences from the text.</p> <ul style="list-style-type: none"> <li>• CCSS.ELA-Literacy.RI.4.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a <i>grade 4 topic or subject area</i>.</li> <li>• CCSS.ELA-Literacy.RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</li> <li>• CCSS.ELA-Literacy.SL.4.1.a Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</li> </ul>
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**Essential Question(s)**

- Why should we learn the fundamentals of music?
- How does music relate to math?
- How could music be a helpful skill in your everyday life?

**Enduring Understandings**

- Knowledge of the fundamentals of music opens the doors to a wide door of experiences.
- Music is a part of our everyday life.
- The ability to find satisfaction and /or income from the knowledge of music is available to all if they own the fundamental knowledge base.

**In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.**

Indicate whether these skills are **E-Encouraged**, **T-Taught**, or **A-Assessed** in this unit by marking **E, T, A** on the line before the

Check all that apply. 21 <sup>st</sup> Century Themes		appropriate skill. 21 <sup>st</sup> Century Skills	
A	Global Awareness	A	Creativity and Innovation
T			
E	Environmental Literacy	A	Critical Thinking and Problem Solving
E	Health Literacy	A	Communication
E	Civic Literacy	A	Collaboration
E	Financial, Economic, Business, and Entrepreneurial Literacy		
<b>Student Learning Targets/Objectives</b>			
<ul style="list-style-type: none"> <li>Students will be able to name the notes on the staff.</li> <li>Through the use of solfedge, students will be able to recognize the pitch of each note on the scale.</li> <li>Students will recognize the value of individual notes.</li> <li>Students will recognize the value of each measure, and how the notes add up to a whole.</li> <li>Students will perform various songs.</li> <li>Students will define various terms related to music.</li> <li>Students will be explore time periods and culture through music.</li> </ul>			
<b>Assessments</b>			
<ul style="list-style-type: none"> <li>Pre Assessment- District pre-assessment</li> <li>Formative- ongoing observation after each lesson</li> <li>Summative- after unit: TE p. 42-43</li> <li>Other assessment measures, teacher created, or published materials.</li> </ul>			
<b>Teaching and Learning Actions</b>			
<b>Instructional Strategies D</b>	<b><u>Learning Centers/Stations</u></b>		
	Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.		
	<b><u>Independent Study</u></b>		
	Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who		

	<p>need extra assistance with specific content.</p> <p><b>Differentiation/Leveled Instruction</b></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b>Individual Contracts</b></p> <p>The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b>Portfolios</b></p> <p>Projects and assignments will be saved in their individual and group folders.</p> <p><b>Group Work</b></p> <p>Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
Activities	<p><b>Learning activities may include, but are not limited to the following suggestions:</b></p> <p><b>Lesson 1: Notes on the staff</b></p> <ul style="list-style-type: none"> <li>• Large floor staff, identify line and space notes.</li> <li>• Place letter names on the correct position- line and space.</li> <li>• Using the smart board, identify the correct position of the notes using website Smart Board exchange.             <ul style="list-style-type: none"> <li>○ <a href="http://exchange.smarttech.com/search.html?q=note+names&amp;subject=Music&amp;grade=Grade+4&amp;region=en_US">http://exchange.smarttech.com/search.html?q=note+names&amp;subject=Music&amp;grade=Grade+4&amp;region=en_US</a></li> </ul> </li> <li>• Relay race- bean bags, toss to the letter called by the teacher, toll to lines and spaces.</li> <li>• Sheet of blank staff paper, fill in notes according to letter name and position, directed by the teacher.</li> </ul> <p><b>Lesson 2: Rhythm</b></p> <ul style="list-style-type: none"> <li>• Students will look at a list of rhythms in 4/4 time and do the following exercises down the row in order without stop:             <ul style="list-style-type: none"> <li>○ Identify the duration of each note symbol (ie. Quarter note = 1 beat)</li> <li>○ Identify the time signature, and discuss its meaning and use</li> <li>○ Read the rhythm using solfege or teacher directed names for duration</li> <li>○ Students will say and clap the rhythms</li> <li>○ Students will just clap the rhythm</li> </ul> </li> </ul>

D-see TE  
SB  
Making  
Music, p.  
11

See TE  
SB  
p. 12-13

- Students will then look at a song and find the notes that were just identified in the opening exercise in the context of the song (Soldier, Soldier, SB Making Music, TE p.11).
- Teacher will stop and look at the song score, pointing out to the students in their texts or projected on the SmartBoard the symbols they are learning (italic words should be on their word wall) *treble clef, staff, time signature, measure, bar line, score, quarter note, eighth note, half note, dotted half note, and whole note.*
- Students listen to the song following the words.
- Students will say the words in the rhythm, slowly, without the music.
- Students will sing along with the recording of the song.
- Students can line up at the door after they complete one measure in 4/4 on the board.

### Lesson 3: Rhythm

- Display definition of **strong beat** and **weak beat**, find in book p. 12, read together, discuss
- Discuss the time signature of 'Haul Away Joe', how does this relate to this time signature.
- On board, give other examples of the same in 4/4 and 2/4
- Listen to the song. Have students pat while they say the words, and after sing the song
- Have students work out motions to portray *strong* and *weak* beats. Use them while the song is played and sung.
- Discuss the men working on the ship. What jobs would benefit from a strong and weak beat? (hoisting sails, rowing)
- Perform the song.

### Lesson 4: Form

- Display the definition of Form, and then call and response.
- Discuss what makes 'call and response' a unique form.
- Play the song 'Limbo Like Me'.
- Discuss the parts of the song (before the words 'Limbo Like Me' is the call, and the words 'Limbo Like Me' is the response)
- If available, play other songs with call and response and see if they can identify the parts
- Sing the song, and then play the limbo game

See TE  
SB  
p. 18-19

See TE  
SB  
p. 20-21

See TE  
SB  
p. 30-33

See TE  
SB  
p. 34-37



### Lesson 5: Making a Melody

- Review from Gr. 2, melody is made up of repeated notes, stepwise and skip notes.
- Display and discuss the definition of interval
- Look over Interval Practice on p. 21. Check for understanding.
- Identify the melodic qualities in the song '*Gonna Ride Up in the Chariot*', p. 20, learn and sing.

### Lesson 6: Timbre

- From the back of the classroom have a group of students say a phrase ("time for pizza") and see if the class can identify who said it in order. Then have them define the sound of the voices.
- Display and discuss the definition of **timbre** on p. 30
- On the board create a word bank of descriptive sounds for voices.
- Listen to each sound sample and describe what you hear.
- Finish the lesson with the song 'I'm Gonna Sing'. Learn and sing.

### Lesson 7: Texture/Harmony

- Display and discuss the definition of the word **texture**
- Invite students to look at Sonando...the words, the rhythm.
- Identify the rhythms of the accompanying ostinato on p. 34, and designate performers for when the song is performed
- Identify the instruments used in the ostinato
- Perform the song
- Finish lesson with listening example *A Night in Tunisia*, see the sound bank entry for timbales on p. 470

### Large Floor Staff, Note Identification

Using a large 5 lined staff on a sheet, students will identify line and space notes by tossing bean bags, placing large note heads in the correct place, students standing on the correct line or space, and usage of beanie babies representing the letter name (elephant = the E line). This is always teacher organized and overseen.

### Relay Races on the Floor Staff

Students are broken into two teams and toss the beanbag when the note is called out by the teacher. The team member who tosses the note at the correct line or space makes a point for their team.

	<p><b><u>Group Project- Secret Message</u></b>  Students will work with a partner to create a secret message using the notes of the staff. Where every letter of the message is a note name (music alphabet is a-g) that letter will be represented as a note on the staff</p> <p><b><u>Independent Study</u></b>  Students will be given a worksheet where they are responsible for completing a puzzle or problem created using the symbols of the staff, note names and treble clef.</p> <p><b><u>Conducting</u></b></p> <ul style="list-style-type: none"> <li>Students will practice the motion of the 4/4 conducting pattern, and whenever a song is learned a student might take the opportunity to conduct the 4/4 pattern in front of the class.</li> </ul>
<p><i>Experience</i> s D</p>	<p>Working towards the December winter concert.</p>
<p><b>Resources</b></p>	
<ul style="list-style-type: none"> <li>Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> <li>Smart Board Lesson Exchange</li> <li>Additional district approved textbook.</li> <li>Teacher developed resources.</li> </ul>	
<p><b>Suggested Time</b> <b>Frame:</b></p>	<p>6-7 weeks.</p>

*D- Indicates differentiation at the Lesson Level.*

## General Music

Content Area:	General Music/Vocal	Grade(s)	4 - 5
Unit Plan Title:	Unit 2: The Language of Music		
Common Core Anchor Standard			
CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
Overview/Rationale			
If music is indeed its own language, then this unit focuses on deeper vocabulary which adds to our understanding of the process of creating and performing the music we sing or play instrumentally. This unit scaffolds on Units I and II.			
Standard(s)			
<ul style="list-style-type: none"><li>• Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</li><li>• Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.</li><li>• Standard 1.4 Aesthetic Responses &amp; Critique Methodologies pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding.</li></ul>			
Technology Standard(s)		Interdisciplinary Standard(s)	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.		<ul style="list-style-type: none"><li>• CCSS.ELA-Literacy.RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</li><li>• CCSS.ELA-Literacy.RI.4.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.</li><li>• CCSS.ELA-Literacy.RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time</li></ul>	

	<p>lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <ul style="list-style-type: none"> <li>CCSS.ELA-Literacy.SL.4.1.a Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</li> </ul>
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#### Essential Question(s)

- How is music a form of communication?
- How does music affect the everyday lives of citizens?
- How is music a language?

#### Enduring Understandings

- Knowledge of music provides us with the history and culture of people throughout the world and through time.
- Music can convey a social statement.
- Music can communicate emotions.
- The knowledge of music creates a well-rounded individual.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/> A,T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/> E	Health Literacy	<input type="checkbox"/> A	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/> E	Financial, Economic, Business, and Entrepreneurial Literacy		

#### Student Learning Targets/Objectives

- Students will grow upon the learning targets of Unit 1.
- Students will identify new terms such as: Time signature, rhythm, measures, tempo, strong/beat, high/low pitch, legato/staccato and more.

- Students will be able to read music.
- Students will be introduced to significant artists through music.
- Students will be introduced to various cultures through music.
- Students will be introduced to various instruments to further their understanding of musical notations.

#### Assessments

- Informal: observation during and after each lesson
- Formative- Teacher created or observatory assessment after each lesson.
- Summative- after each Unit
- Other assessment measures: performance before an audience or classmates. (p. 95)

#### Teaching and Learning Actions

##### Instructional Strategies

##### Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

##### Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

##### Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

##### Individual Contracts

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

##### Portfolios

Projects and assignments will be saved in their individual and group folders.

##### Group Work

Students will be divided into different level singing groups and then work as a whole to perform texture.

Activities  
D-see TE SB Making Music,  
p. 88 - 91

**Learning activities may include, but are not limited to the following suggestions:**

##### Lesson 1: Expression/ Legato, Staccato, Pizzicatos and Slurs

- Identify definitions of *legado* and *staccato* on p. 88



See TE SB Making Music, p. 92 - 99

D: p. 94

See TE SB p. 100 - 103

- Use the song 'The Happy Wanderer', p. 89 to listen and then identify legato and staccato in the song.
- Have students sing the song...identifying any bird names you might recognize.
- P. 90 explains the slur. Listen to the Serenade and see if the class can identify when this happens by raising their hands when they see it.

#### Lesson 2: Rhythm: and dance (Play Party songs)

- Tell the history of play party songs.
  - Get a map of the US and show where the states Missouri, Arkansas and Oklahoma are...the Ozark Mountains, a place where the Paw Paw-Patch can be found.
  - Put on the board 4 16ths (tika-tika) and be sure that students remember what that rhythm is in relation to ta and ti-ti.
  - Learn the song Paw-Paw Patch, (p. 93) start by finding where the tika-tikas are.
  - Listen to the song (CD 4-36) and keep a steady beat by patting thighs.
  - Sing the song.
  - Learn the movements to the song p. 94
  - Sing and perform the dance.
- 
- Warm up class by clapping rhythms in 4/4 and have them echo, being sure to include tika-tika.
  - Listen to the song Osamu Kosamu (p. 96) and identify where they hear the 16<sup>th</sup> notes, and where they are in the song.
  - (CD 5-5 has a pronunciation guide for Osamu Kosamu). Learn the words and the melody.
  - First speak the song in rhythm, then sing it. Students should identify the long held notes and how they 'compliment' the other vocal line.
  - Sing the song.
  - Students with exposure to Orff instruments can try to play the accompaniment parts (p. 97)
  - Perform the piece with voice and instruments.
  - Identify **bar lines** (p. 98)
  -

See TE SB p. 62-67

See TE SB p. 68 - 75

See TE SB p. 76 - 81

See TE SB p. 34-37

### Lesson 3: Form

- The song *Walk in Jerusalem* (p. 100) is a good example of an AB form song.
- Find both sections, A & B
- Identify and define the other symbols on the music: refrain, verse, *D.C. al Fine*, and *Fine*.
- Explain where to find Do, what it is, and what the staff on the page means (pink solfege staff)
- Sing. (CD 5-12)
- Cement Mixer is an example of an ABA song. Follow the form with the additional symbols of repeat sign, *D.C. al coda*, first and second endings, *N.C.*, and *coda*.
- **SPOTLIGHT ON COMPOSER:** Mussorgsky Pictures at an Exhibition.

### Lesson 4: Melody

- Display the following definitions and use the song on p. 63, Hashewie, to define and identify the following terms: melody, ledger lines, intervals and pentatonic scale.
- Play a C pentatonic scale. Have students repeat the pitches. Give an example of a melody in C pentatonic (either by playing on a piano, Orff instrument or voice).
- Review the rules of how we create melodies.
- Check for auditory responses to 'which pitch is higher?' and 'which pitch is lower?'
- Check for auditory responses to 'is this a step, a skip, or a repeated note?'
- Have students attempt to create a melody vocally or instrumentally.
- See Resource book p. E-8 for more activities.
- For **bilingual students** and **recorder students**: p. 66 – 67, Rirquirran. A pronunciation track (CD 3:36) is available for the Spanish. Recorders can play the melody on p. 67.

### Lesson 5: Timbre

- As warm up, play several 'hidden' non-pitched percussion instruments and ask the students to identify them.
- Remind the class of the definition of **timbre** (p. 30)
- Have students listen to 'One-Minute Woodwind Mysteries' on p. 70-71.
- Have students categorize the instruments. (woodwind and brass)
- Ask which woodwind instrument is missing on p. 70 (saxophone)

See TE SB p. 114

D p. 116

See TE SB p. 118

D- p. 118

Assessment: p. 119

See TE SB p. 120-121

Assessment: p. 123

Assessment: p. 124-5

- Go through the instrument families if this has yet to be done. Display posters, or go to a site (ex: San Francisco Symphony for children site) and discuss the instruments of the orchestra.
- Listen to Fanfare (CD 4-11) and describe this music. Help students articulate musically what they want to say.
- Look at the picture of the orchestra on p. 72-73.
- Discuss the placement of the instruments (brass & percussion, the loudest families are in the back)
- List the instruments by family.
- Play 'Presentation of Pairs', (CD 4-12), have students describe what they hear.
- Take time to learn about The Marsalis family (Branford, Wynton, Delfeayo and Ellis). Listen to the sound tracks on p. 74 – 74.
- Explain to the students which type of ensembles they are listening to: orchestra, band or jazz combo.
- This is a good time to discuss audience etiquette. (p. 74)

#### Lesson 6: Texture/Harmony

- Display and discuss the definition of the word **ostinato** (p. 76)
- Give examples.
- Teach the ostinato on p. 76 which goes with the **Canoe Song**.
- Look at Ostinatos Everywhere p. 78-79.
- Put the word texture on the board. Define. (glossary, TE, p. 566)
- Can students create texture in movement? Use a movement piece with a good steady beat and have the students create their own movement. A good idea is to have them create a moving machine...each person moves their part of the machine to the tempo of the music.
- ASSESSMENT p. 82-83 (Blackline master Resource book, p. B-8)
- **PARTNER SONGS** can easily create a thicker texture
- Review definition of Partner Songs (Student Text, ST, p.114)
- Discuss putting a partner song together as you listen, learn, then sing 'Turn the World Around (CD 5-32) with its 2 other melodies 'So Is Life' and 'Do You Know Who I Am'

(p. 115)

- You can thicken the texture even more when you add the instrumentation given on p. 116.
- Perform
- **Differentiation:** For student with difficulty speaking, singing, or playing complex rhythms, here one can utilize unpitched instruments keeping a steady beat. Use hand drums, wood blocks, cowbell, and in this case claves (rhythm dictated) just leave out the rests.
- **Echo a Sentiment** (p. 118-119) Warm up singing do-re-mi patterns with class having them echo in your range
- Teach, say in rhythm, then sing Over My Head. Add echo after main song is learned.
- Discuss texture in context.
- **Differentiation:** have students with difficulty in singing because of work-pitch-rhythm complexity to use the movement prompt (p.118) instead, showing longer rhythm with longer movement.
- **ASSESSMENT:** small group performance singing the song twice giving all the ability to sing the echo.
- **CREATE:** teach class the Bundle-Buggy Boogie Woogie (p. 120-121) first reading in rhythm (teacher's choice: ta/ti-ti; blue/jello, etc.), then speaking the piece phrase by phrase having the class repeat.
- Allow all students the ability to create a new complementary rhythm dictated by the words of the piece.
- Students can perform their line which should stand on its own (like a partner song).
- Vote on the class' favorite composition, add it to the original speech piece.
- Perform.
- Create a thicker texture by adding the instrument part, p. 122.
- **ASSESSMENT:** Whole class performance with instruments. Assess each student's ability to independently play a percussion part in the layered accompaniment, and/or to successfully perform the main rhythm piece while the other rhythms are going on around them.
- **ASSESSMENT:** Review, Assess, Perform, Create. Show what you know. P. 124-125.

**Movement to show what you know**

Using movement/dance music (no vocals) to have students demonstrate through body

	<p>movement the following concepts: time signature, tempo, strong/beat, high/low pitch, rhythm, legato/staccato, measures.</p> <p><b><u>Relay Races with Internet Resources</u></b></p> <p>Students are broken into two teams. Utilizing websites which have you: choose true or false, name notes and concentration, play these games for review.</p> <p><b><u>Real Instruments</u></b></p> <p>Bring in a violin or other string instrument available and demonstrate the difference between a slur and pizzicato.</p> <p><b><u>Composer Highlights</u></b></p> <p>Whenever our texts discuss a composer (p. 91 discusses Franz Joseph Haydn), take time to teach about this person, listening to musical excerpts, and perhaps creating a musical time line on your wall with pictures of the composers.</p>
<i>D</i> Experiences	<p>Live and videotaped performances</p> <p>Perform in front of a live audience</p>
<b>Resources</b>	
<ul style="list-style-type: none"> <li>• Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> <li>• Smart Board Lesson Exchange</li> <li>• Additional district approved textbook.</li> <li>• Teacher developed resources.</li> </ul>	
Suggested Time Frame:	9 weeks

*D- Indicates differentiation at the Lesson Level.*

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 [njascd.org](http://njascd.org)



## General Music

Content Area:	General Music/Vocal	Grade(s)	4 - 5
Unit Plan Title:	Unit 3: Making Music Our Own		
Common Core Anchor Standard			
CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
Overview/Rationale			
Unit 6 builds on units 4 & 5, reinforcing the topic of harmony, more in-depth listening exercises and listening samples, more chord construction, and singing rounds together in a group, and independently.			
Standard(s)			
<ul style="list-style-type: none"><li>• Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</li><li>• Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.</li><li>• Standard 1.4 Aesthetic Responses &amp; Critique Methodologies pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding.</li></ul>			
Technology Standard(s)		Interdisciplinary Standard(s)	
8.1 Educational Technology (Word   PDF): All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.		<ul style="list-style-type: none"><li>• CCSS.ELA-Literacy.RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</li></ul>	
8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming (Word   PDF): All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.		<ul style="list-style-type: none"><li>• CCSS.ELA-Literacy.RI.4.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a <i>grade 4 topic or subject area</i>.</li><li>• CCSS.ELA-Literacy.RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time</li></ul>	

	<p>lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <ul style="list-style-type: none"> <li>CCSS.ELA-Literacy.SL.4.1.a Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</li> </ul>
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#### Essential Question(s)

- Where do we hear music in our everyday lives?
- What would our lives be like without music?
- How could singing three-part harmony be a helpful skill for you one day in the future?

#### Enduring Understandings

- Team work is important in many aspects of our society.
- Listening skills can be beneficial in many areas of life.
- Music can convey emotions.

#### In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/> A, T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/> E	Health Literacy	<input type="checkbox"/> A	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/> E	Financial, Economic, Business, and Entrepreneurial Literacy		

#### Student Learning Targets/Objectives

- Students will develop their listening skills and identify chord construction.
- Students will identify cues and demonstrate the ability to sing rounds in a group and independently.
- Students will participate in the layers of musical harmony

#### Assessments

- Informal: observation during and after each lesson
- Formative- Teacher created or observatory assessment after each lesson.
- Summative- after each Unit
- Other assessment measures: performance before an audience or classmates. (p. 95)

*Teaching and Learning Actions*

*Instructional Strategies*

**Learning Centers/Stations**

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

**Independent Study**

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

**Differentiation/Leveled Instruction**

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

**Individual Contracts**

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

**Portfolios**

Projects and assignments will be saved in their individual and group folders.

**Group Work**

Students will be divided into different level singing groups and then work as a whole to perform texture.

*Activities*

TE SB p. 210

***Portfolio entry possibility.***  
*D- students can draw rather than write, or speak to the instructor and have the instructor scribe.*

Sing, TE SB p. 210

***Learning activities may include, but are not limited to the following suggestions:***

**Lesson 1: Expression/ Dynamics**

- Write on the board, 'What does freedom mean to you?'
- Discuss this or have the students write the answer to this.
- Have the students read these three words stressing one word each time, freedom, mean, and then you. How has that accent changed the meaning of what you stated.
- Define and discuss the definition of ***accent***, TE p. 210 and how it differs in literature and in music. Show the symbol on the board > .
- Put the definition of the word ***legado*** (p.565) on the board, and discuss.

**Portfolio entry possibility:**  
TE SB p. 212

See TE SB p. 213  
D- buddy up students who may have trouble following with someone who can help keep them on track.

TE SB p. 214-215

TE SB p. 215

D, Assessment: Can the students sing the refrain with the repeated notes, in tune and in rhythm?

TE SB p. 216-217

Assessment TE SB p. 217

TE SB p. 218

- Play America the Free (CD 9-3), ST p. 210-211, while the students follow the music in their texts. Where do the accents happen and on which words.
- Sing "America the Free" (CD 9-3)
- Invite students to sing Part 2 on p. 211, solo parts.
- Allow students to create their own lyrics to replace the words in parenthesis.
- Creating: Look at the painting Three Musicians by Pablo Picasso. Follow 'Creating', p. 212 integrating Art Education. Divide the class into small groups inviting them to create a poem describing the painting. Have the students mark where they would like the accents to be by writing accent marks over those words.
- If you were to create a composition called Thunder and Lightning for orchestra, which instruments do you think you would use? Discuss. Encourage students to provide reasons why.
- Look at the listening map for Thunder and Lightning Polka, and discuss the roadmap, highlighting the repeat signs especially, and where you will go while listening.
- **Listening:** Listen to Thunder and Lightning Polka, p. 213 following the listening map on p. 213.

**Lesson 2: Rhythm**

- Discuss the life of the cowboy or ranch life during the time of the Western Frontier.
- Look at the song El Rancho Grande, p. 215.
- Discuss first what they see on the page. Then time signature and key signature, verse and refrain, then the lyrics.
- Listen to the song, tapping the steady beat. Where are the repeated rhythms.
- Learn the ostinatos on p. 214.
- Go over the lyrics of the song in Spanish using Resource Book p. A-20.
- Sing the song.
- Sing and play the ostinatos together, pp. 214-215.
- **ASSESSMENT:** while the song is playing, have students play the ostinatos, each line twice.

**Lesson 3: Singing**

- Define again and discuss the meaning of the word **round** (p. 566)
- Read 'Ringing Rhythm', p. 216

Assessment: p. 221  
 D: perhaps students can reduce to movements as one per measure.  
 TE SB p. 222-225

TE SB p. 196

TE SB p. 197

D Assessment have student sing their part supported by the piano part by themselves, keeping the pitch and rhythm accurate.

Portfolios: Music teachers should take every opportunity to use performances as a topic for self critiquing. Create a sheet with pertinent questions to the fourth grader: How I thought I did. What I could have done better...etc.

D Assessment- can the student identify where the 2 parts are in the song?

D: teacher might create a simplified ostinato for the student to play.

See TE SB p. 200 - 2003

- Listen to the song 'Oh, How Lovely Is the Evening', p. 217 (CD 9-10)
- Remind students of *time signature, meter in 3, key signature, and 'do'*.
- Read and follow the instructions in 'Rhythms in Time', p. 217.
- Sing the pitches for the song first on a 'doo', whole class.
- Divide the class and perform on a doo in 2 parts.
- Have students change to the text.
- Slowly layer the remaining 2 parts. Perform the song.
- **ASSESSMENT:** allow up to three students to sing the melody (part 1) as you sing part 2 to them. Can the students keep their pitch and the correct rhythms while you sing with them?
- **Consider 'Vocal Development' in the Skills Reinforcement section, p. 216.**

#### Lesson 4: CREATING

- **COMPOSER HIGHLIGHT:** Camille Saint-Saens (p. 220)
- Read the poems on p. 219. Discuss bones, why we have them, how many can the students name?
- **Discuss the song:** the time signature, form, rhythms we know, compare the rhythm of the first and second line, then the third...then the fourth.
- Where does the song end?
- Discuss the following symbols and their usage: double bar line, ABA form, D.C. al Fine, Fine. Apply this discussion to the song p. 218. Read 'Connect the Bones' p. 219.
- Sing the song.
- Read pp. 220-221.
- Listen to the song 'Fossils'. What is it's form?
- Read the poem 'Gotta Find a Footprint', p. 221.
- Discuss its form: ABACADA.
- **ASSESSMENT:** follow the directions for assessment, performance/observation. P. 221.

#### Lesson 5: Form- Theme and Variations

- **Composer Highlight:** Reinhold Gliere, p. 225
- Display and discuss the meaning of the words Theme and Variation, definition on p.



*D Assessment: p. 200 – 205, one on one questions and discussion with the text. If the student can tell you instead of labeling or writing, this may be acceptable, check IEP.*

*TE SB, p. 232 –235*

*Assessment, p.235  
D: offer a picture prompt for assessment choices*

*TE SB p. 236 -237*

*TE SB p. 240*

223

- Read pp. 222 - 223
- Listen to the song “Minka”, (CD 9-21) and then sing. Identify which part is the theme, and which is the variation. If you could change the variation and make it different, how would you create it?
- Listen to the piece again and listen for the sound of the balalaika.
- Use the section ‘**Cultural Connection**’ to discuss the Balalika, p. 222.
- Look at both the percussion ostinatos in ‘**Skills Reinforcement**’ and the accompaniment pitches for xylophones, both on p. 223.
- Add them to Minka, and perform.
- Discuss what happens to the tempo during the song. (Gets faster).
- Varying tempo and adding an accompaniment are 2 different ways to vary a song.
- Look at the ‘Russian Variations’, p. 224, and listen to Russian Sailor’s Dance.
- Signal when they hear the rhythm of the main melody present in the piece.
- Create: Have students create a class theme and variation.
  - ✓ Write an 8-16 measure long pattern that will serve as the theme.
  - ✓ Clap the theme together.
  - ✓ Divide the class into groups of four or five. Each group will:
    - ❖ Create a variation on the class theme.
    - ❖ Use changes of dynamics, tempo and/or instruments.
    - ❖ Perform the variation for the class.
- **ASSESSMENT:** While listening to Russian Sailor’s Dance, perform the body percussion pattern on p. 224 with the theme each time the theme returns. Have students change some aspect of the way they perform the pattern during every variation.

#### Lesson 6: Melody/Sequence

- Read pp. 226-227 on *melodic sequence*.
- Find on a map the South Africa area.
- Read ‘**Cultural Connections**’ on p. 226.

*Assessment p. 246-247*

*D: Offering picture prompts and multiple hearings (more time)*

- Look at Thula, Thula, Ngoana, p. 227, discuss the time signature, key signature, do, and the first pitch of the piece which is 'mi'.
- Look at the first 2 measures and sing the pitches with the solfege.
- This is a sequence. How many times does it happen in the piece?
- Does it use the same pitches?
- Look at pronunciation help (CD 9-30)
- First read the rhythm, then the pitches, then the words with rhythm, then words/rhythm/pitches together.
- Sing the song.
- Have students create a movement for the song which would represent the kind of work they would do while singing. Can they make a work scene in movement using this song?
- **Composer Highlight: Antonin Dvorak, p. 227**
- Listen to Dvorak's Slovanic Dance, Op. 46, No. 1, listen for the most obvious melodic sequences.
- Continue discussion of melodic sequences on pp. 228 – 229 using the piece Tengo, Tengo, Tengo from Mexico. Put the song and accompaniment together in a classroom performance.
- P. 229 Show what you know, **ASSESSMENT**.
- Pps. 230-231, Additional Lesson in Melody

**Lesson 7, Timbre**

- **Composer Highlight: Johann Sebastian Bach, p. 233**
- Read pps. 232-233, Keyboard Classics.
- Discuss the differences between the harpsichord, the piano, and the organ.
- Listen to Gigue (CD 10-1) by Bach, then Toccata in D Minor (CD 10-2).
- Continue learning about composers- **Composer Highlight: John Williams, p. 234, Spotlight on Composers.**
- While listening to the sound samples, have the students identify which keyboard they're listening to.
- **ASSESSMENT:** play sound samples and ask students to identify what they hear.

### Lesson 8: Singing

- Listen to 'Let Music Surround You', p. 236
- Teach students the song, sing in unison.
- Break the class into two groups.
- Group one sing the song with Group two singing the first 2 measures as an ostinato with them.
- Sing as a round.
- Break the class into four groups of students. Have each group sing one section of the round.
- Have each group create a movement for their section.
- Perform the song with all groups singing and using their created movements.
- Class will listen to Mahler's Symphony No. 1 (CD 10-8) have students signal when they hear the melody and again when they hear a round.
- Check for pitch ability: **ASSESSMENT**, sing the song independently while the class sings the round along.

### Lesson 9: Harmony

- Look at Across the Curriculum, p. 240 discussing boats, boat safety and lighthouses.
- Play The Keel Row, Youtube recording on bagpipes:  
<https://www.youtube.com/watch?v=4tFaznuXjPM>
- Keel Row by Kathleen Ferrier: <https://www.youtube.com/watch?v=kV5JbDJXwyM>
- Follow the notation on p. 240 while the recording is playing.
- Discuss the definition of 'root' as in root of a chord.
- In the ST, there is a discussion of the chords being used in the song.
- Three notes sounding at the same time is called a triad, a chord is 2 or more notes playing at the same time.
- Students can sit at the piano to play the chords during the song. Are the chords in the 'root position'?
- The next 2 songs in the texts have accompaniment chords and chords written into the harmony of the refrain (Sweet Betsy From Pike, p. 245).
- **ASSESSMENT:** P. 246-247, Review, Assess, Perform, Create.

	<p><b><u>Movement to show what you know</u></b> Using movement/dance music (no vocals) to have students demonstrate through body movement the following concepts: time signature, tempo, strong/beat, high/low pitch, rhythm, legato/staccato, measures.</p> <p><b><u>Relay Races with Internet Resources</u></b> Students are broken into two teams. Utilizing websites which have you: choose true or false, name notes and concentration, play these games for review.</p> <p><b><u>Real Instruments</u></b> Bring in a violin or other string instrument available and demonstrate the difference between a slur and pizzicato.</p> <p><b><u>Composer Highlights</u></b></p> <ul style="list-style-type: none"> <li>• Whenever our texts discuss a composer (p. 91 discusses Franz Joseph Haydn), take time to teach about this person, listening to musical excerpts, and perhaps creating a musical time line on your wall with pictures of the composers.</li> </ul>
<p><i>D</i> Experiences</p>	
Resources	
<ul style="list-style-type: none"> <li>• Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> <li>• Smart Board Lesson Exchange</li> <li>• Additional district approved textbook.</li> <li>• Teacher developed resources.</li> </ul>	
Suggested Time Frame:	6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

## General Music

Content Area:	General Music/Vocal	Grade(s)	4 - 5
Unit Plan Title:	Unit 4: Discovering New Musical Horizon		
Common Core Anchor Standard			
CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <sup>1</sup>			
Overview/Rationale			
Unit 5 introduces more complicated forms of music, more complicated texture, and introduces more specifically chords to complement the content of harmony.			
Standard(s)			
<ul style="list-style-type: none"><li>• Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</li><li>• Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</li><li>• Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.</li><li>• Standard 1.4 Aesthetic Responses &amp; Critique Methodologies pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies. This standard addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding.</li></ul>			
Technology Standard(s)		Interdisciplinary Standard(s)	
8.1 Educational Technology (Word   PDF): All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.		<ul style="list-style-type: none"><li>• CCSS.ELA-Literacy.RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</li><li>• CCSS.ELA-Literacy.RI.4.4 Determine the meaning of general academic and</li></ul>	



	<p>domain-specific words or phrases in a text relevant to a <i>grade 4 topic or subject area</i>.</p> <ul style="list-style-type: none"> <li>CCSS.ELA-Literacy.RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</li> <li>CCSS.ELA-Literacy.SL.4.1.a Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</li> </ul>
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#### Essential Question(s)

- What does it mean to live in harmony, and how can that be related to music?*
- Why is peace associated with harmony?*
- If you had a chance to meet with extraterrestrials how could you use music to communicate the essence of being human?*
- Can someone who doesn't hear appreciate music? How?*

#### Enduring Understandings

- Knowledge of the fundamentals of music opens the doors to a wide door of experiences.
- Music is a part of our everyday life, even if we don't realize it.
- The ability to find satisfaction and /or income from the knowledge of music is available to all if they own the fundamental knowledge base.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

<p>Check all that apply.</p> <p><b>21<sup>st</sup> Century Themes</b></p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p><b>21<sup>st</sup> Century Skills</b></p>	
<input type="checkbox"/> A, T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/> E	Health Literacy	<input type="checkbox"/> A	Communication

E

Civic Literacy

E

Financial, Economic, Business, and Entrepreneurial Literacy

A

Collaboration

### Student Learning Targets/Objectives

- Unit 5 introduces more complicated forms of music, more complicated texture, and introduces more specifically chords to complement the content of harmony.

### Assessments

- Informal: observation during and after each lesson
- Formative- Teacher created or observatory assessment after each lesson.
- Summative- after each Unit
- Other assessment measures: performance before an audience or classmates. (p. 95)

### Teaching and Learning Actions

#### Instructional Strategies

#### Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

#### Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

#### Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

#### Individual Contracts

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

#### Portfolios

Projects and assignments will be saved in their individual and group folders.

#### Group Work

Students will be divided into different level singing groups and then work as a whole to perform texture.

#### Activities

**Learning activities may include, but are not limited to the following suggestions:**

**Lesson 1: Expression/ Dynamics**

- Review the definition of tempo, TE p. 564
- Students will learn about significant composers such as, but not limited to: Johannes Brahms
- Students will listen to a work of classical music such as but not limited to: Brahms Hungarian Dances No. 19, and be asked to listen for and describe tempo changes using Italian terms
- To become familiar with rhythm, the students will first read the words, then the rhythm, then the rhythm with the words. Teacher may use but is not limited to the following work: "Can You Canoe?"
- Use the teacher selected work to experiment with tempos and dynamics.
- Listen to piece of music, but not limited to: (CD 7-29). The students will raise their hands when they hear the rhythm change.
- Listen to a piece of music that is dominant in the element of rhythm. Such as, but not limited to the rhythm piece (p. 171). Divide the class in half, and have half the class perform the speech part and the other half perform the rhythms.

TE SB p. 171

TE SB p. 171  
(Performing 5c)

TE SB p. 170

**Lesson 2: Rhythm in 3/4 time and 2/4 time**

*Students will be introduced to the ¾ time signature in a form of an activity. The following is a suggested activity for the class:*

- Show where the Philippines is on a world map.
- Look at Santa Clara, and tell the class what the new time signature, ¾, means, and that new songs will be introduced in it.
- Divide the class in 2, one half counts 1-2-3 over and over, the other half creates a pat-clap-snap pattern while the song is playing.
- Describe the other name for ¾ as triple meter.
- Which is the strong beat? Of course beat one.
- Can students create a movement which shows ¾ and which stresses the strong beat- 1.
- Find Korea on the map.
- Look at the song Doraji (p. 174). Is the tempo slower or faster than Santa

See TE SB p. 175

TE SB p. 176

TE SB p. 177

TE SB p. 179

TE SB p. 181

Clara?

- Listen to the 2 performance pieces (CD 7-40 and CD 7-41).
- Turn the class' attention to **Hi-za Yoo**, an outstanding Korean performer and teacher, and the instruments that she is playing. She plays the kayagum (CD 7-41)

*Students will be introduced to the 2/4 time signature in a form of an activity. The following are suggested activities for the class:*

- Have students listen to the song La Tarara from Spain. (Find it on a map)
- Have the class determine the meter. (2/4)
- Have students just read the lyrics.
- Use pronunciation guide for the song (Resource Book p. D-22)
- Have students first perform the rhythm, then perform the words, next the words and rhythm, then the melody on a neutral syllable (doo, or too), and finally the words and the melody.
- Sing the song.
- Look at the model of syncopation on p. 177, and follow directions to lead the students to be able to play the syncopation.
- Use Resource book p. E-18 for more examples of reading.
- **ASSESSMENT:** have students sing the song and check for pitch and rhythm accuracy.

*Students will be introduced to the dotted quarter note in a form of an activity. The following are suggested activities for the class:*

- Use p. 179- 181 to guide students in the understanding of the dotted quarter note. Teach the formula with which the dot operates. Looking at especially p. 179, identify specifically how the eighths get broken up in the rhythm.
- This is a good homework opportunity for extra practice.
- **ASSESSMENT:** P. 181 Show What You Know

### Lesson 3: Form

*Students will be introduced to the 6/8 time signature in a form of an activity. The following are suggested activities for the class:*

Assessment: p. 185  
D: have students use simpler movement to show the rondo sections.

TE SB p. 185

TE SB p. 196

TE SB p. 197

*D Assessment have student sing their part supported by the piano part by themselves, keeping the pitch and rhythm accurate.*

*Portfolios: Music teachers should take every opportunity to use performances as a topic for self critiquing. Create a sheet with pertinent questions to the fourth grader: How I thought I did. What I could have done better...etc.*

*D: teacher might create a simplified ostinato for the student to play.*

See TE SB p. 200 - 2003

*D Assessment: p. 200 – 205, one on one questions and discussion with the*

- Follow 1-Introduce and 6c to introduce the idea of same and different.
- Take student's attention to the 3 poems on pgs. 182-83, and discuss: what is the same and different with the 3 poems.
- Have the students practice the 3 poems, working out the rhythm, the words and the marriage between the two.
- Describe the idea of duple meter and explain how that works with 6/8 time signature. Then read the data on pp. 182-3 and understand the RONDO form.
- Have the students perform the 3 patting the duple beat.
- Perform the 3 speech pieces in the RONDO form.
- Follow the instructions for 'Performing' on p. 183
- Look at, work out and add the accompaniment rhythms.
- Listen to ABACA Dabble (p. 184). Create a movement to perform with it.
- Perform.
- Listen to Rondo: Allegro following the listening map on p. 185
- **ASSESSMENT**, p. 185

#### Lesson 4: Singing

*Students will demonstrate their knowledge of a four-part round, singing the rhythm without pitch. The following are suggested activities for the class:*

- The song *Kookaburra*, p. 185 is a good example of a 4 part round.
- First speak the rhythm using tika-tika, ti-tika, titi and ta.
- Then say the words in rhythm.
- First say the round in 2 parts, then slowly add the 2 other sections.
- Finally say the 4 sections without pitch.
- Sing the song on a neutral pitch (too, ti, doo, etc.)
- Put the words, rhythm and pitches together.
- **ASSESSMENT:** The students can sing their part independently, either I, II, III or IV.



text. If the student can tell you instead of labeling or writing, this may be acceptable, check IEP.

Students will demonstrate their knowledge of a three-part round, singing the rhythm without pitch. The following are suggested activities for the class:

- **P. 196...Ah Poor Bird**, 3 part round...post the word and definition of **round**.
- Follow the procedure to learn this as above.
- **OR...**you can follow the procedure as dictated on p. 197: Singing 1d.
- Look at the ostinatos on p. 197 for Orff instruments. Learn and add to the class singing Ah, Poor Bird.
- End this segment by learning yet one more round, Los Ninos en Espana Cantan, p. 197. Use the same procedure as above.
- **ASSESSMENT:** have students sing one part of the round and see if they can keep their part independently.
- **Written Self Assessment:** Have students self critique. They should write what they find difficult, and what they find fun in singing rounds. Ask the class to use the word wall for some descriptions.

#### Lesson 5: Performance and Timbre

Students will demonstrate their knowledge of ensembles. The following are suggested activities for the class:

- Define the word **ensemble**, p. 192
- On p. 193, use 'Introduce' to open the conversation of 'ensemble' Students will explain what it means to them and all members of the group.
- Listen to all sound bites on pp 192-193, labeling as you go: solo, duet, trio, quartet, quintet and more.
- **SPOTLIGHT ON ENSEMBLES:** have this all important discussion, defining things such as chamber ensemble, wind ensemble, jazz ensemble, string quartet, woodwind quintet, and any other ensemble important to instructor.
- On p. 193, the text gives ample sound examples of ensembles (**Skills Reinforcements**) so you can assess understanding.
- If available, have students pull out Orff Instruments and work out, then play the song Orfferondo, p. 194.
- **ASSESSMENT:** Observe students performing Orfferondo for part, rhythm, mallet technique, working together with the group, and watching the conductor.

### Lesson 5: Harmony

*Students will demonstrate their knowledge of chords and harmony. The following are suggested activities for the class:*

- Using the 2 lessons and Orff instruments on p. 200-203, reinforce the simple harmony of these 2 pieces using the following:
  - ✓ Key signature
  - ✓ Do
  - ✓ What chords are built in the piece with instruments
  - ✓ What is #1 in the chord. If that is 1, what is 3...then what is 5?
- **ASSESSMENT:** you can discuss and ask questions concerning harmony, or perhaps a copy of the score can be labeled using topics used in the lesson.
- **ASSESSMENT:** pp. 204-205, Review, Assess, Perform, Create. End of unit assessment in text, or teacher created assessment.

### Movement to show what you know

Using movement/dance music (no vocals) to have students demonstrate through body movement the following concepts: time signature, tempo, strong/beat, high/low pitch, rhythm, legato/staccato, measures.

### Relay Races with Internet Resources

Students are broken into two teams. Utilizing websites which have you: choose true or false, name notes and concentration, play these games for review.

### Real Instruments

Bring in a violin or other string instrument available and demonstrate the difference between a slur and pizzicato.

### Composer Highlights

Whenever our texts discuss a composer (p. 91 discusses Franz Joseph Haydn), take time to teach about this person, listening to musical excerpts, and perhaps creating a musical time line on your wall with pictures of the composers.

*Experiences*

*D*

### Resources

- Online: Various videos of age appropriate performances related to the unit.
- Books: District approved textbooks.
- Additionally supplied teacher resources.

- Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)
- Smart Board Lesson Exchange
- Additional district approved textbook.
- Teacher developed resources.

Suggested Time Frame:

6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 [njascd](http://njascd.org).

## Curriculum Design Components

<b>Content Area:</b>	<b>General Music</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Unit 1: Let the Music Begin</b>		
<b>Common Core Anchor Standard</b>			
<p>Reading Anchor Standards:</p> <p>CCSS.ELA-LITERACY.CCRA.R.1</p> <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p>CCSS.ELA-LITERACY.CCRA.R.3</p> <p>Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</p> <p>Craft and Structure:</p> <p>CCSS.ELA-LITERACY.CCRA.R.4</p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p>CCSS.ELA-LITERACY.CCRA.R.5</p> <p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p> <p>CCSS.ELA-LITERACY.CCRA.R.6</p> <p>Assess how point of view or purpose shapes the content and style of a text.</p> <p>Integration of Knowledge and Ideas:</p> <p>CCSS.ELA-LITERACY.CCRA.R.7</p> <p>Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.1</p> <p>CCSS.ELA-LITERACY.CCRA.R.9</p> <p>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p> <p>Range of Reading and Level of Text Complexity:</p> <p>Writing</p> <p>CCSS.ELA-LITERACY.CCRA.W.4</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-LITERACY.CCRA.W.6</p> <p>Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</p> <p>CCSS.ELA-LITERACY.CCRA.W.9</p> <p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>Range of Writing:</p> <p>Speaking and Listening</p> <p>CCSS.ELA-LITERACY.CCRA.SL.2</p> <p>Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>CCSS.ELA-LITERACY.CCRA.SL.3</p> <p>Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.</p>			
<b>Overview/Rationale</b>			
<p>The focus of this unit is to present a sequenced method of teaching the six music elements of Expression, Rhythm, Form, Melody, Timbre and Texture/Harmony. The unit chapters provide repertoire that reinforces the application and understanding of each listed element. Using the musical skills of Performing, Listening, Reading, Moving, and Creating, the students will review musical concepts and elements as they develop their musical skills and appreciation of music.</p>			
<b>Standard(s)</b>			
<p>• 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p>			

- NJCCCS 1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems. (Timbre)
- NJCCCS 1.1.5.B.2 Demonstrate the basic concepts of music, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures. (Rhythm)
- 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
- NJCCCS 1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
- NJCCCS 1.3.8.B.02 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre. (Expression)
- NJCCCS 1.3.8.B.03 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff. (Expression)
- NJCCCS 1.3.12.B.4 Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software. (Texture/Harmony)
- 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.
- NJCCCS 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre and visual art.(timbre)
- NJCCCS 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. (timbre)

Technology Standard(s)	Interdisciplinary Standard(s)
<p>8.1.P.A.1 Use a digital camera to take a picture.</p> <p>8.1.P.E.1 Use the internet to explore and investigate questions with a teacher's support.</p>	<ul style="list-style-type: none"> <li>• RI.K.2 With prompting and support, identify the main topic and retell key details of a text.</li> <li>• W.K.6 With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.</li> <li>• RI.K.3 (Ch. 2) Describe connection between two events in a text.</li> </ul>

#### Essential Question(s)

- How does the use of dynamics impact the performance of a song?
- What is a pentatonic scale?
- What is the difference between repetition and contrast in music?
- How can hand signs help with the performance of pitch syllables?
- How can vocal timbre be influenced by culture and region?
- What is an ostinato?

#### Enduring Understandings

- Musical expression comes from the qualities of music that affect how the music sounds.
- A Downbeat is the strong beat in music. The first beat in a measure is a downbeat.
- Some repertoire indicates 1st and 2nd endings, D.C. al Fine and Fine in the score to show the direction of the music.
- Many folk songs contain a pentatonic scale.
- Timbre is the tone color, or unique sound, of an instrument or voice.
- An Ostinato is a musical idea that is continually repeated. Ostinatos can be melodic, rhythm, or harmonic.

**In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.**

*Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line*



<i>Check all that apply.</i> <b>21<sup>st</sup> Century Themes</b>		<i>before the appropriate skill.</i> <b>21<sup>st</sup> Century Skills</b>	
	Global Awareness	/A	Creativity and Innovation
	Environmental Literacy	/A	Critical Thinking and Problem Solving
	Health Literacy	/A	Communication
	Civic Literacy		Collaboration
	Financial, Economic, Business, and Entrepreneurial Literacy		
<b>Student Learning Targets/Objectives</b>			
<ul style="list-style-type: none"> <li>•Sing a song, using dynamic inflection to create expressive effects.</li> <li>•Read and sing from notation a song that includes dotted notes, sixteenth notes, and anacrusis.</li> <li>•Sing a song that illustrates repetition and contrast.</li> <li>•Read from notation and sing a pentatonic song.</li> <li>•Listen to vocal choral timbres from diverse cultures.</li> <li>•Play an accompaniment using layered ostinatos.</li> </ul>			
<b>Assessments</b>			
<ul style="list-style-type: none"> <li>•Sing using dynamic inflection. (Differentiation: Students with issues matching pitch shall be graded solely on their use of dynamics)</li> <li>•Read and Clap a counter rhythm; sing a song with the counter-rhythm. (Differentiation: Students with trouble with rhythm may be asked perform counter rhythms in a group with other students. )</li> <li>•Self Assessment: Sing a song in section.</li> <li>•Read and sing a song using pitch syllables and hand signs. (Differentiation: Students with trouble reciting solfeggi may sing with a neutral syllable while using hand signs.)</li> <li>•Musical Journal Writing: Describe various vocal timbres. (Differentiation: Students may create various timbres and verbally describe the created sound)</li> <li>•Perform a round with layered Ostinatos. (Differentiation: Round may be performed with less layers.)</li> </ul> <ul style="list-style-type: none"> <li>• <b>Pre and Formative</b> : Student performances</li> <li>• <b>Summative</b>: Teacher created unit tests and quizzes</li> <li>• <b>Other assessment measures</b>: Group and solo performances.</li> </ul>			
<b>Teaching and Learning Actions</b>			
<b>Instructional Strategies</b> D		<b>Learning Centers/Stations</b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed. <b>Independent Study</b> Students are given the opportunity to investigate a project independently with	

	<p>guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b></p> <p>The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b></p> <p>Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b></p> <p>Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Chapter One EXPRESSION: Express Yourself 6-9 –see TE. pgs.</p> <p>Chapter Two RHYTHM: Listen to the Le Bird – see TE pgs.</p>	<p><b><i>Learning actions may include, but are not limited to the following suggestions:</i></b></p> <ul style="list-style-type: none"> <li>• Performance Music (Singing): Students will perform classroom repertoire with the application of the daily-learned skill i.e. the use of dynamics, ostinatos, repetition and contrast and layered parts.</li> <li>• Performance Music (Students): Students will perform using classroom instruments a percussion accompaniment or an ostinato.</li> <li>• Reading Music (Rhythms): Students will read from music notation that includes a series of rests, dotted rhythms, ties and an anacrusis.</li> <li>• Reading Music (Pitch): Students will read vocal repertoire with observation of a pentatonic melody as well as melodic contour.</li> <li>• Listening to Music: Students will be presented with repertoire in various genres, from differing cultures and time periods. As the students listen to the repertoire, they will identify A and B sections, vocal timbres, and changes in ostinatos.</li> <li>• Moving to Music: Students will perform movements to complement their comprehension of the music elements taught in Unit 1. Students will perform movements highlighting repetition and contrast as well as melodic contour.</li> <li>• Creating Music: Students will create music with the application of form and</li> </ul>

<p>12-13</p> <p><i>Chapter Three</i> <i>FORM: Building</i></p> <p>A Song 14-15 – see TE pgs.</p> <p><i>Chapter Four</i> <i>MELODY: Melodic Roundup</i> 18-19 – see TE pgs.</p> <p><i>Chapter Six</i> <i>TEXTURE/HARMONY: Pleasing Polyphony</i> 28-29 – see TE pgs.</p>	<p>rhythm. Students will create a chant in AAB or ABA and Create an eight-beat rhythmic ostinato.</p> <p>EXPRESSION: Express Yourself</p> <ul style="list-style-type: none"> <li>• Focus: Changes in Dynamics</li> <li>• TE pp. 6-9</li> <li>• Skill Objective: Sing a song, using dynamic inflection to create expressive effects.</li> <li>• Repertoire: "A Brand New Day"- Words and Music by Luther Vandross.</li> </ul> <p>RHYTHM: Listen to the Le Le Bird</p> <ul style="list-style-type: none"> <li>• Focus: Dotted-note and sixteenth-note rhythm patterns, and anacrusis</li> <li>• TE pp. 12-13</li> <li>• Skill Objective: Read and sing from notation a song that includes dotted notes, sixteenth notes, and anacrusis.</li> <li>• Repertoire: "Bat kim thang (Setting Up the Golden Ladder)"- Traditional Song from Vietnam</li> </ul> <p>FORM: Building A Song</p> <ul style="list-style-type: none"> <li>• Focus: Repetition and contrast</li> <li>• TE pp.14-15</li> <li>• Skill Objective: Sing a song that illustrates repetition and contrast.</li> <li>• Repertoire: "Lean On Me"- Words and Music By Bill Withers</li> </ul> <p>MELODY: Melodic Roundup</p> <ul style="list-style-type: none"> <li>• Focus: Melodic patterns</li> <li>• TE pp.18-19</li> <li>• Skill Objective: Read from notation and sing a pentatonic song.</li> <li>• Repertoire: "Bury Me Not on the Lone Prairie" - Cowboy Song from the Lone Prairie</li> </ul> <p>TIMBRE: Vocal Timbres</p> <ul style="list-style-type: none"> <li>• Focus: Vocal Timbre (choral)</li> <li>• TE pp. 24-25</li> <li>• Skill Objective: Listen to vocal choral timbres from diverse cultures.</li> <li>• Repertoire: "O Christmas Tree" Traditional German Carol as Performed by the Vienna Boy's Choir</li> <li>• "Tamaiti hunahia"</li> <li>• Tahitian choral song as performed by the Rapa Iti Tahitian Choir</li> <li>• "Northfield"</li> <li>• as performed by participants at the Alabama Sacred Harp Singing Convention in</li> </ul>
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	<p>Birmingham, Alabama.</p> <ul style="list-style-type: none"> <li>• "Anvil Chorus"</li> <li>• From Il trovatore by Guiseppi Verdi as performed by the Chicago Symphony Orchestra and Chorus.</li> <li>• "Kui.Kyon.pan"</li> <li>• As performed by the monks of the Sera Je Monastery.</li> <li>• "Strike Up the Band Medley"</li> <li>• by George Gershwin as performed by the Seven Hills Chorus of Cincinnati, Ohio.</li> </ul> <p>TEXTURE/HARMONY: Pleasing Polyphony</p> <ul style="list-style-type: none"> <li>• Focus: Layering (density, ostinatos)</li> <li>• TE. pp. 28-29</li> <li>• Skill Objective: Play an accompaniment using layered ostinatos.</li> <li>• Repertoire: "Hey, Ho! Nobody Home" - Old English Round</li> </ul> <ul style="list-style-type: none"> <li>• "A Brand New Day" is featured in the Musical "The Wiz." Students can watch "The Wiz" on video to see how "A Brand New Day" fits into the plot.</li> </ul> <ul style="list-style-type: none"> <li>• Students can be encouraged to actively listen to different types of music. Invite students to create a recipe for a good listener. The ingredients are characteristics evident in a listener who is open minded, and respectful.</li> </ul> <ul style="list-style-type: none"> <li>• After students are familiar with the form of "Lean on Me," have them play a counter melody on a soprano recorder during the verses. (Melody can be found on page 14 of the TE in the skills reinforcement section.)</li> </ul> <ul style="list-style-type: none"> <li>• Invite students to read poetry on Old West themes in Singing Our Way West: Songs and Stories of America's Westward Expansion by Jerry Silverman (Millbrook, 1998) and Home on the Range-Cowboy Poetry selected by Paul Janeczko (Dial, 1997) Students could read or dramatize one of these poems or stories as an introduction to "Bury Me Not on the Lone Prairie. (This activity can be found in the Across the Curriculum of the TE on page 18)</li> </ul> <ul style="list-style-type: none"> <li>• Sensitivity to timbre can be developed by exposure to different sounds. Students can go on a timbre search as they search for sounds in their schools, homes and around their communities. Have students share the sounds they found with the</li> </ul>
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	<p>class. (see TE School to Home Connection Section on page 25)</p> <ul style="list-style-type: none"> <li>Students can be divided into groups to create ostinatos for “Hey, Ho! Nobody Home.” Then have students create visual representations of the textures used in their performance. Have the students perform their ostinatos and present their pictures to the class. (see TE Building Skills Through Music on page 28)</li> </ul>
<p><i>Experiences</i> <i>D</i></p>	<p>Live and videotaped performance Perform in front of a live audience</p>
<p><b>Resources</b></p>	
<ul style="list-style-type: none"> <li>Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> </ul> <p>Online: Various videos of age appropriate performances related to the unit.</p> <ul style="list-style-type: none"> <li>Books: District approved textbooks.</li> <li>Additionally supplied teacher resources.</li> <li>Smart Board Lesson Exchange</li> <li>Additional district approved textbook.</li> <li>Teacher developed resources.</li> <li>The Wonderful Wizard of Oz, written by L. Frank Baum</li> <li>A Poem a Day by Helen H. Moore</li> <li>Singing Our Way West: Songs and Stories of America’s Westward Expansion by Jerry Silverman (Millbrook, 1998)</li> <li>Home on the Range-Cowboy Poetry selected by Paul Janeczko (Dial, 1997)</li> <li>Making Music Resource book pp. H-2-H-6</li> <li>Making Music Resource Book pp. A-2, B-2, C-4, D-3, E-3</li> <li>Making Music Resource Book pg. G-2</li> <li>Making Music Resource Book pp. D-4, E-4, F-2, H-7</li> <li>Making Music Resource Book pp. C-5</li> <li>Making Music Resource Book pp. F-3, G-4, H-8</li> </ul>	
<p><b>Suggested Time Frame:</b></p>	<p>6 Weeks</p>

*D- Indicates differentiation at the Lesson Level.*



## Curriculum Design Components

<b>Content Area:</b>	<b>General Music</b>	<b>Grade(s)</b>	<b>6 - 9</b>
<b>Unit Plan Title:</b>	<b>Exploring Music – Unit 2</b>		
<b>Common Core Anchor Standard</b>			
Reading Anchor Standards:			
CCSS.ELA-LITERACY.CCRA.R.1			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-LITERACY.CCRA.R.3			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
Craft and Structure:			
CCSS.ELA-LITERACY.CCRA.R.4			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.R.5			
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
CCSS.ELA-LITERACY.CCRA.R.6			
Assess how point of view or purpose shapes the content and style of a text.			
Integration of Knowledge and Ideas:			
CCSS.ELA-LITERACY.CCRA.R.7			
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.1			
CCSS.ELA-LITERACY.CCRA.R.9			
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
Range of Reading and Level of Text Complexity:			
Writing			
CCSS.ELA-LITERACY.CCRA.W.4			
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
CCSS.ELA-LITERACY.CCRA.W.6			
Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCSS.ELA-LITERACY.CCRA.W.9			

Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

Speaking and Listening

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

### Overview/Rationale

The focus of this unit is to present a sequenced method of teaching the six music elements of Expression, Rhythm, Form, Melody, Timbre and Texture/Harmony. The unit chapters provide repertoire that reinforces the application and understanding of each listed element. Using the musical skills of Performing, Listening, Reading, Moving, and Creating, the students will review musical concepts and elements as they develop their musical skills and appreciation of music.

### Standard(s)

- 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
- NJCCCS 1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems. (Timbre)
- NJCCCS 1.1.5.B.2 Demonstrate the basic concepts of music, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures. (Rhythm)
- 1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
- NJCCCS 1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
- NJCCCS 1.3.8.B.02 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre. (Expression)
- NJCCCS 1.3.8.B.03 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff. (Expression)
- NJCCCS 1.3.12.B.4 Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software. (Texture/Harmony)
- 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.
- NJCCCS 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre and visual art.(timbre)
- NJCCCS 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. (timbre)

### Technology Standard(s)

- 8.1.P.A.1 Use a digital camera to take a picture.
- 8.1.P.E.1 Use the internet to explore and investigate questions with a teacher's support.

### Interdisciplinary Standard(s)

- RI.K.2 With prompting and support, identify the main topic and retell key details of a text.
- W.K.6 With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.
- RI.K.3 (Ch. 2) Describe connection between two events in a text

**Essential Question(s)**

- How does the use of dynamics impact the performance of a song?
- What is a diatonic scale?
- What is the difference between legato and staccato in music?
- What is the tonic?
- How can you describe the timbre of your voice?
- How can music contribute to there being peace in the World?

**Enduring Understandings**

- Musical expression comes from the qualities of music that affect how the music sounds.
- A time signature is the musical symbol that shows how many beats are in a measure and which note gets the beat.
- The tonic is the home note of a scale. In a major scale, the tonic is 'do'.
- Many folk songs contain a pentatonic scale.
- Most musical performers are often known by the timbre of their instrument or voice.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

*Check all that apply.*  
**21<sup>st</sup> Century Themes**

Global Awareness

Environmental Literacy

Health Literacy

Civic Literacy

Financial, Economic, Business,  
and Entrepreneurial Literacy

*Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.*

**21<sup>st</sup> Century Skills**

Creativity and Innovation

Critical Thinking and Problem Solving

Communication

Collaboration

A

A

A

**Student Learning Targets/Objectives**

- Sing using dynamics changes to create expressive effects.
- Read and perform rhythm patterns in triple meter while conducting the beat.
- Perform movements to illustrate the form of a song.
- Read the major diatonic scale.
- Sing and discuss vocal timbres and scat singing.
- Discern when two melodies are performed together to create harmony.

**Assessments**

• Have students perform "Give My Regards to Broadway" using contrasting dynamics as well as both legato and staccato for articulations, (Differentiation: Students with issues matching pitch shall be graded solely on their use of dynamics and the articulations)

• Students will sing Farewell to Tarawathie while conducting in a meter of 3. (Differentiation: Students with excelling in conducting may conduct groups of students who are struggling in singing and conducting at the same time.)

• Journal Writing: Create a sound piece in aabb form.

•Read and sing the F Major Scale and D Major Scale using pitch syllables. (Differentiation: Students with trouble reciting solfeggi may sing with a neutral syllable while using hand signs.)

•Musical Journal Writing: Students will describe their own vocal timbres after singing “What a Wonderful World.” (Differentiation: Students may describe their own timbre in addition to the timbre of their classmates when singing.)

•Students will listen to Farandole and identify the two themes that are played together. Students will describe the effect in their music journals. (Differentiation: Students may create a visual representation of the themes playing together in Farandole.)

- **Pre and Formative:**  
Group and individual performances.
- **Summative:**
- *Teacher developed tests*
- *Group and individual performances*

### Teaching and Learning Actions

*Instructional Strategies*  
**D**

#### Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

#### Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

#### Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

#### Individual Contracts

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

#### Portfolios

Projects and assignments will be saved in their individual and group folders.

#### Group Work

Students will be divided into different level singing groups and then work as a whole to perform texture.

*Activities*  
**D**

**Activities may include, but are not limited to the following suggestions:**

Performance Music (Singing): Students will perform classroom repertoire with the application of the daily learned skill i.e. the use of dynamics, ostinatos, repetition and contrast and layered parts. In this unit, students will sing expressively using changing dynamics and articulations. Students will also sing repertoire with various timbres.

Performance Music (Playing): Students will perform a piece in aabb or AB form, students will also accompany repertoire on the keyboard.



<p><i>Activities may include, but are not limited to the following suggestions:</i></p> <p><i>Chapter One</i>  <i>EXPRESSION: Soft to Loud</i>  <i>—see TE. pg. 38-41</i></p> <p><i>Chapter Two</i>  <i>RHYTHM: Signs of Time</i>  <i>— see TE pgs. 42-43</i></p> <p><i>Chapter Three</i></p>	<p>Reading Music (Rhythms): Students will read from rhythms in meter in 3, and triple meter using rhythmic syllables.</p> <p>Reading Music (Pitch): Students will read vocal repertoire with observation of various diatonic scales using pitch syllables in F and D.</p> <p>Listening to Music: Students will identify independent melodic lines and describe melodic ornamentation.</p> <p>Moving to Music: Students will perform original movements to repertoire in aabb form, and perform movements that demonstrate melodic contour.</p> <p>Creating Music: Students will create and perform an original dance in aabb form and create a rhythm composition in the forms learned throughout the unit.</p> <p>Performance Music (Singing): Students will perform classroom repertoire with the application of the daily learned skill i.e. the use of dynamics, ostinatos, repetition and contrast and layered parts. In this unit, students will sing expressively using changing dynamics and articulations. Students will also sing repertoire with various timbres.</p> <p>Performance Music (Playing): Students will perform a piece in aabb or AB form, students will also accompany repertoire on the keyboard.</p> <p>Reading Music (Rhythms): Students will read from rhythms in meter in 3, and triple meter using rhythmic syllables.</p> <p>Reading Music (Pitch): Students will read vocal repertoire with observation of various diatonic scales using pitch syllables in F and D.</p> <p>Listening to Music: Students will identify independent melodic lines and describe melodic ornamentation.</p> <p>Moving to Music: Students will perform original movements to repertoire in aabb form, and perform movements that demonstrate melodic contour.</p> <p>Creating Music: Students will create and perform an original dance in aabb form and create a rhythm composition in the forms learned throughout the unit.</p> <p><b><i>Activities may include, but are not limited to the following suggestions:</i></b></p> <p>Lesson EXPRESSION: Soft to Loud          Focus Dynamics and articulation          TE pp. 38-41          Sing using dynamics changes to create expressive effects.          “Give My Regards to Broadway” Words and Music by George M. Cohan</p> <p>RHYTHM: Signs of Time</p>
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<p><i>FORM: A</i>  <i>Favorite Form</i>  – see TE pgs. 46-49</p>	<p>Focus: Meter in 3  TE pp. 42-43  Read and perform rhythm patterns in triple meter while conducting the beat.  “Farewell to Tarwathie”- Folk Song from Scotland</p>
<p><i>MELODY: Chapter Four</i>  <i>A Singing Tonic</i>  – see TE pgs. 56-57</p>	<p>FORM: A Favorite Form  Focus: aabb form  TE pp. 46-49  Perform movements to illustrate the form of a song.  “El condor pasa” - Music by Daniel Almonica Robles  “Greensleeves” Folk Song from England</p> <p>MELODY: A Singing Tonic  TE pp.56-57  Focus: Major Scale  Read the major diatonic scale.  “Adios, Amigos”- Folk Song from New Mexico</p>
<p><i>CHAPTER 5</i>  <i>TIMBRE:</i>  <i>Musical Colors</i>  –see TE pp. 62-65</p>	<p>Focus: Major Scale  Read the major diatonic scale.  “Adios, Amigos”- Folk Song from New Mexico</p>
<p><i>Chapter Six</i>  <i>TEXTURE/HARMONY:</i>  <i>Partners for Peace</i>  – see TE pgs. 66-69</p>	<p>TIMBRE: Musical Colors  Focus: Vocal Timbre  TE pp. 62-65  Sing and discuss vocal timbres and scat singing.  “What a Wonderful World” - Words and Music by George David Weiss and Bob Thiele</p>
<p><i>Chapter One</i>  <i>EXPRESSION: Soft to Loud</i>  –see TE pg. 38-41</p>	<p>TEXTURE/HARMONY: Partners for Peace  Focus: Combining melodies  TE. 66-69  Discern when two melodies are performed together to create harmony.  “Sing a Song of Peace”-Music by Al Jacobs Arranged by Jill Gallina</p>
<p><i>Chapter Two</i>  <i>RHYTHM: Signs of Time</i>  – see TE pgs. 42-43</p>	<p>Students can play accompaniment to “Give My Regards to Broadway” using a keyboard or a recorder. Arrangements are found in the Making Music Resource Books on pp. H-9 and I-5.</p>
<p><i>Chapter Three</i>  <i>FORM: A</i>  <i>Favorite Form</i>  – see TE pgs. 46-49</p>	<p>Invite students to imagine they were scientists who needed to research the reasons for the decline in the whaling industry. Ask them to describe the plan for their investigation, the questions they would ask, and their hypotheses. Ask them what methods or technology might they use to find the answers. (Activity can be found on page 42 of the Building Skills Through Music section in the TE.)</p>
<p><i>Chapter Four</i>  <i>MELODY: A Singing Tonic</i>  – see TE pgs. 56-57</p>	<p>Challenge students to research information about and collect photos of the people of the Andes region of South America. Invite Students to share what they find with the class. Use this information to design a bulletin board. (Activity can be found on page 49 of the School to Home Connection section in the TE.)</p>
<p><i>Chapter Four</i>  <i>MELODY: A Singing Tonic</i>  – see TE pgs. 56-57</p>	<p>Invite students to learn the sign language to “Adios, amigos.” (Sign Language associated with Adios, amigos can be found in the Making Music Resource Book on</p>

<p>CHAPTER 5 TIMBRE: Musical Colors -see TE pp. 62-65</p> <p>Chapter Six TEXTURE/HARMONY: Partners for Peace -see TE pgs. 66-69</p>	<p>page G-7.)</p> <p>Invite students to learn the D-major scale on recorder and play a counter melody for "What a Wonderful World." (Further assistance can be found in the Making Music Resource Book on page I-6.)</p> <p>Help students consider their role in promoting a peaceful world. Ask them to list peaceful acts they can do each day. Include words and behaviors they can use at home, at school, and in the community to promote peace. Challenge students to select one act they will do consistently over the next few weeks. Have students discuss their progress in incorporating these peaceful acts. Were they able to do this way concisely? How did they feel? Was it difficult or easy. (Activity can be found on page 66 in the Character Education section in the TE. )</p>
<p>Experiences D</p>	<p>Live and video performances Perform in front of an audience</p>
Resources	
<ul style="list-style-type: none"> <li>• Online: Various videos of age appropriate performances related to the unit.</li> <li>• Books: District approved textbooks.</li> <li>• Additionally supplied teacher resources.</li> <li>• Including but not limited to: Silver Burdett: Making Music –Teacher’s Edition, Grade 4 (Pearson, Scott Foresman, 2005)</li> <li>• Smart Board Lesson Exchange</li> <li>• Additional district approved textbook.</li> <li>• Teacher developed resources.</li> <li>• That She Blows! Whaling in the 1860’s by Sue Kassirer (Soundprints, 1997)</li> <li>• Arctic Whales &amp; Whaling by Bobbie Kalman (Crabtree, 1988).</li> <li>• Secret of the Andes by Ann Nolan Clark (Puffin, 1976)</li> <li>• This Place is High by Vicki Cobb (Walker &amp; Co., 1993)</li> <li>• The Day the Earth Was Silent by Michael McGuffe (Inquiring Voice, 1996)</li> <li>• The Peace Seekers: The Nobel Peace Prize by Nathan Aaseng (Lerner Pub.,1991)</li> <li>• Making Music Resource book</li> <li>• Alfred’s Essentials of Music Theory CD-ROM</li> <li>• Stopping by Woods on a Snowy Evening</li> <li>• Footage of Musicals i.e., The Sound of Music, West Side Story and etc.</li> <li>• www.sfsuccessnet.com to learn more about music from Scotland</li> <li>• Audio Recording of Louis Armstrong and the Hot Five</li> </ul>	
Suggested Time Frame:	6 weeks

*D- Indicates differentiation at the Lesson Level.*

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 [njascd.org](http://njascd.org)

## Curriculum Design Components

Content Area:	Beginner Chorus	Grade(s)	6 - 9
Unit Plan Title:	Vocal Warm-Ups – Unit 1		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.SL.1Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and pe			
CCSS.ELA-LITERACY.CCRA.SL.2Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Students will be able to warm up the voice using proper technique.			
Standard(s)			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art			

<p><b>Technology Standard(s)</b></p> <p><b>8.1 Educational Technology (Word   PDF):</b>  <b>All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.</b></p>	<p><b>Interdisciplinary Standard(s)</b></p> <p><b>Grade 6 Reading:</b>            CCSS.ELA-LITERACY.RL.6.1            CCSS.ELA-LITERACY.RL.6.2            CCSS.ELA-LITERACY.RL.6.3            CCSS.ELA-LITERACY.RL.6.4            CCSS.ELA-LITERACY.RL.6.5            CCSS.ELA-LITERACY.RL.6.7            CCSS.ELA-LITERACY.RL.6.10</p> <p><b>Grade 7 Reading</b>            CCSS.ELA-LITERACY.RL.7.1            CCSS.ELA-LITERACY.RL.7.2            CCSS.ELA-LITERACY.RL.7.3            CCSS.ELA-LITERACY.RL.7.4            CCSS.ELA-LITERACY.RL.7.5            CCSS.ELA-LITERACY.RL.7.6            CCSS.ELA-LITERACY.RL.7.10</p> <p><b>Grade 8 Reading</b>            CCSS.ELA-LITERACY.RL.8.1            CCSS.ELA-LITERACY.RL.8.2            CCSS.ELA-LITERACY.RL.8.3            CCSS.ELA-LITERACY.RL.8.4            CCSS.ELA-LITERACY.RL.8.5            CCSS.ELA-LITERACY.RL.8.6            CCSS.ELA-LITERACY.RL.8.10</p> <p><b>Grade 9 Reading</b>            CCSS.ELA-LITERACY.RL.9-10.1            CCSS.ELA-LITERACY.RL.9-10.2            CCSS.ELA-LITERACY.RL.9-10.3            CCSS.ELA-LITERACY.RL.9-10.4            CCSS.ELA-LITERACY.RL.9-10.5            CCSS.ELA-LITERACY.RL.9-10.6            CCSS.ELA-LITERACY.RL.9-10.10</p>
<b>Essential Question(s)</b>	
1. Why is it important to warm up the voice?	
2. What are the benefits of a proper vocal warm-up?	
<b>Enduring Understandings</b>	
Students will be able to warm up the voice using proper technique.	



In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
t	<input checked="" type="checkbox"/> T	<input type="checkbox"/> D	<input type="checkbox"/> Creativity and Innovation
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> Critical Thinking and Problem Solving
	<input checked="" type="checkbox"/> T	<input type="checkbox"/>	<input type="checkbox"/> Communication
	<input type="checkbox"/>	<input checked="" type="checkbox"/> E	<input type="checkbox"/> Collaboration
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		

#### Student Learning Targets/Objectives

Students will be able to:

- Utilize several techniques to warm up the voice.
- Develop proper breathing techniques.
- Develop support muscles.

#### Assessments

- Individual Performances
- Group Performances
- Tests
- Quizzes
- Journals
- Critiques
- Written Work

#### Teaching and Learning Actions

**Instructional Strategies**

**D**

**Learning Centers/Stations**

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

**Independent Study**

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

**Differentiation/Leveled Instruction**

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

**Individual Contracts**

The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.

**Portfolios**

Projects and assignments will be saved in their individual and group folders.

**Group Work**

Students will be divided into different level singing groups and then work as a whole to perform texture.

<b>Activities</b> <b>D</b>	<ol style="list-style-type: none"> <li>1. Have the students practice proper inhaling and exhaling techniques using “sips and hisses” or other methods.</li> <li>2. Have the students sing a long tone focusing on keeping the air flow consistent. Have them vary the length of the note and dynamic.</li> <li>3. Have the students practice lip trills to warm up and stretch the facial muscles.</li> <li>4. Have the students practice singing scales on open vowels.</li> <li>4. Have the students sing warm-up drills that focus on enunciation and lip syllable development. (Mommy made me mash my m&amp;m’s)</li> <li>5. Have the students sing warm-up drills that use 2 or more parts in harmony, counterpoint, cannon and fugue style.</li> <li>6. Using technology, have the student record their warm-ups and critique. Have them isolate the pleasant and unpleasant sections.</li> <li>7. Have the students sing warm-ups that focus on plosives and placement.</li> <li>8. Have the students sing warm-ups that help develop an understanding of the soft palate and tongue placement.</li> <li>9. Have the students sing warm-ups that stretch their range and flexibility.</li> <li>10. Have the students sing warm-ups that vary dynamics and articulation.</li> <li>11. Have the students sing warm-ups that strengthen sign reading and solfege.</li> <li>12. Have the students sing warm-ups that stretch and strengthen the falsetto, head-voice, chest voice, belt-voice and mix</li> <li>13. Modeling correct technique and sound.</li> <li>14. Students critique the vocal quality and warm-ups of small groups within the class.</li> </ol>
<b>Experiences</b> <b>D</b>	
<b>Resources</b>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Hand outs found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Series</li> <li>• School approved textbooks</li> </ul>	
<b>Suggested Time Frame:</b>	<b>on-going</b>

D- Indicates differentiation at the Lesson Level.



## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Voice Development – Unit 2</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Students will be able develop the voice using vocal drills and warm-up exercises with proper technique			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
<ul style="list-style-type: none"><li>How do professional singers develop their voice?</li><li>Why is proper technique important in the development of the voice?</li><li>What makes a singers voice sound pleasant to the ear?</li><li>What are some of the dangers of improper singing?</li></ul>			
<b>Enduring Understandings</b>			



In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to:

- Develop the voice using drills and warm-up exercises while demonstrating proper technique

### Assessments

1.

### Teaching and Learning Actions

Teaching and Learning Actions	
Instructional Strategies D	<b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.
	<b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.
	<b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.
	<b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.
	<b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.
	<b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.

<p>D</p> <p>Activities</p>	<ol style="list-style-type: none"> <li>1. Have the students practice the following drills that will help strengthen the voice.</li> <li>2. Up and down 5 diatonic notes on various syllables.</li> <li>3. Exercises that change in dynamics (p&gt;f, f&gt;p).</li> <li>4. c. Drills that change intervals in small and large distances.</li> <li>5. Drills that focus on enunciation and pronunciation.</li> <li>6. Drills stretch the singers' ability to hold tones over greater lengths of time.</li> <li>7. f. Drills that expand the singers' range.</li> <li>8. Group warm-ups.</li> <li>9. Modeling correct technique and sound.</li> <li>10. Students critique the vocal quality and warm-ups of small groups within the class.</li> </ol>
<p>D</p> <p>Experiences</p>	
<p>Resources</p>	
<ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Hand outs found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Series</li> <li>• School approved textbooks</li> </ul>	
<p>Suggested Time Frame:</p>	<p>On-going</p>

D- Indicates differentiation at the Lesson Level.

## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Breathing – Unit 3</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Students will be able develop the voice using vocal drills and warm-up exercises with proper technique			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
2. Why is breathing correctly important?			
- Can a musician sing without using proper breath support? How do they sound different from those who use proper technique?			
3. Where else can someone use proper breath support and breathing techniques other than in singing?			
<b>Enduring Understandings</b>			
Students will be able develop the voice using vocal drills and warm-up exercises with proper technique			

<b>In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.</b>			
Check all that apply. <b>21<sup>st</sup> Century Themes</b>		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. <b>21<sup>st</sup> Century Skills</b>	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		
<b>Student Learning Targets/Objectives</b>			
Students will be able to: - Develop proper breathing technique focusing on breath support, core strength, focus, placement and control.			
<b>Assessments</b>			
•			
<b>Teaching and Learning Actions</b>			

<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b>          Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b>          Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b>          Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b>          The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b>          Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b>          Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>• Have the students practice drills and exercises that will help develop proper breath support and breathing.</li> <li>• Demonstrate the proper way to take a singers breath. Have the students practice in small groups.</li> <li>• Have the students lay on the backs on the floor and put a book on their diaphragm to help illustrate what it looks and feels like when the diaphragm and lungs are filling with air.</li> <li>• Explain and demonstrate common breathing mistakes such as the shoulders rising, chest rising, neck and chin rising etc.</li> <li>• Have the students compete to see who can hold a steady tone the longest. Discover ways to help increase their time.</li> </ul>
<p>Experiences</p> <p>D</p>	
Resources	



**Orange Public Schools 2015-2016**

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame:	On-going
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*D- Indicates differentiation at the Lesson Level.*

**NJASCD, 12 Centre Drive Monroe Township, NJ 08831** [njascd.org](http://njascd.org)

## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Breath Support – Unit 4</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Students will be able develop proper breath support.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
3. How does proper breath support make the voice sound stronger?			
2. How can a singer increase their breath support outside of the classroom?			
<b>Enduring Understandings</b>			
Students will be able develop proper breath support.			

**In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.**

<p>Check all that apply.</p> <p><b>21<sup>st</sup> Century Themes</b></p>		<p>Indicate whether these skills are <b>E</b>-Encouraged, <b>T</b>-Taught, or <b>A</b>-Assessed in this unit by marking <b>E, T, A</b> on the line before the appropriate skill.</p> <p><b>21<sup>st</sup> Century Skills</b></p>	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		
<b>Student Learning Targets/Objectives</b>			
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>- Students will be able develop proper breath support.</li> </ul>			
<b>Assessments</b>			
<ul style="list-style-type: none"> <li>- Pre and Formative</li> <li>- Summative</li> <li>- Other assessment measures</li> </ul>			
<b>Teaching and Learning Actions</b>			

<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b></p> <p>The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b></p> <p>Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b></p> <p>Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>• Have the students practice drills and exercises that will help develop proper breath support and breathing.</li> <li>• Demonstrate the proper way to take a singers breath. Have the students practice in small groups.</li> <li>• Have the students listen to examples of good and bad breath support. Have them compare and contrast.</li> <li>• Have the students sing songs in different positions to see how it effects their support and overall tone.</li> <li>• Group warm-ups.</li> <li>• Modeling correct technique and sound.</li> <li>• Students critique the vocal quality and warm-ups of small groups within the class.</li> </ul>
<p>Experiences</p> <p>D</p>	
Resources	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

D- Indicates differentiation at the Lesson Level.

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## Curriculum Design Components

<b>Content Area:</b>	Beginner Chorus	<b>Grade(s)</b>	6-9
<b>Unit Plan Title:</b>	Breath Support – Unit 5		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Students will be able develop proper breath support.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
4. How does proper breath support make the voice sound stronger?			
2. How can a singer increase their breath support outside of the classroom?			
<b>Enduring Understandings</b>			
Students will be able develop proper breath support.			

**In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.**

<p>Check all that apply.</p> <p><b>21<sup>st</sup> Century Themes</b></p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p><b>21<sup>st</sup> Century Skills</b></p>	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		
<b>Student Learning Targets/Objectives</b>			
<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>- Students will be able develop proper breath support.</li> </ul>			
<b>Assessments</b>			
<ul style="list-style-type: none"> <li>- Pre and Formative</li> <li>- Summative</li> <li>- Other assessment measures</li> </ul>			
<b>Teaching and Learning Actions</b>			

<p>Instructional Strategies D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities D</p>	<ul style="list-style-type: none"> <li>• Have the students practice drills and exercises that will help develop proper breath support and breathing.</li> <li>• Demonstrate the proper way to take a singer's breath. Have the students practice in small groups.</li> <li>• Have the students listen to examples of good and bad breath support. Have them compare and contrast.</li> <li>• Have the students sing songs in different positions to see how it effects their support and overall tone.</li> <li>• Group warm-ups.</li> <li>• Modeling correct technique and sound.</li> <li>• Students critique the vocal quality and warm-ups of small groups within the class.</li> </ul>
<p>Experiences D</p>	
<p>Resources</p>	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Posture - Standing and Sitting – Unit 6</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
CCSS.ELA-LITERACY.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
CCSS.ELA-LITERACY.CCRA.SL.6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
1. When would a singer need to know how to sing while sitting down and standing?			
2. How does sitting or standing improperly effect the tone of the singer?			
<b>Enduring Understandings</b>			
Students will be able demonstrate the proper way to sing while standing and singing			



In this unit plan, the following 21 <sup>st</sup> Century themes and skills are addressed.	
<p>Check all that apply.</p> <p><b>21<sup>st</sup> Century Themes</b></p> <p><input type="checkbox"/> Global Awareness</p> <p><input type="checkbox"/> Environmental Literacy</p> <p><input type="checkbox"/> Health Literacy</p> <p><input type="checkbox"/> Civic Literacy</p> <p><input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy</p>	<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p><b>21<sup>st</sup> Century Skills</b></p> <p><input type="checkbox"/> Creativity and Innovation</p> <p><input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Collaboration</p>
<b>Student Learning Targets/Objectives</b>	
<p>Students will be able to:</p> <p>- Describe, develop and demonstrate the proper way to sing while standing and sitting.</p>	
<b>Assessments</b>	
<ul style="list-style-type: none"> <li>- Pre and Formative</li> <li>- Summative</li> <li>- Other assessment measures</li> </ul>	
<b>Teaching and Learning Actions</b>	

<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>• Have the students study and demonstrate how to sing while sitting. Have them focus on sitting up tall and not resting their back on the back of the chair. Have them sit towards the end of their seat.</li> <li>• Have the students focus on how it feels to breath and support while in the standing or seated position.</li> <li>• Have the students compare and contrast how it feels to sit/stand correctly to using improper posture and technique.</li> <li>• Have the students watch videos on singers and choirs that sit and stand with proper posture.</li> <li>• Group warm-ups.</li> <li>• Modeling correct technique and sound.</li> <li>• Students critique the vocal quality and warm-ups of small groups within the class.</li> </ul>
<p>Experiences</p> <p>D</p>	

Resources

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: On-going

D- Indicates differentiation at the Lesson Level.

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Music Notation – Unit 7</b>		
<b>Common Core Anchor Standard</b>			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
Students will be able to read/write music notation.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
2. Why was music notation developed?			
- How have computers changes how we read and write music?			
3. Why is it important to know how to read music?			
<b>Enduring Understandings</b>			
Students will be able to read/write music notation.			

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. <b>21<sup>st</sup> Century Themes</b>		Indicate whether these skills are <b>E</b> -Encouraged, <b>T</b> -Taught, or <b>A</b> -Assessed in this unit by marking <b>E</b> , <b>T</b> , <b>A</b> on the line before the appropriate skill. <b>21<sup>st</sup> Century Skills</b>	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

**Student Learning Targets/Objectives**

Students will be able to:

1. Read and write melodies using music notation.

**Assessments**

- Pre and Formative
- Summative
- Other assessment measures

Teaching and Learning Actions



<p>Instructional Strategies</p> <p>D</p>	<p><u><b>Learning Centers/Stations</b></u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u><b>Independent Study</b></u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u><b>Differentiation/Leveled Instruction</b></u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><u><b>Individual Contracts</b></u></p> <p>The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><u><b>Portfolios</b></u></p> <p>Projects and assignments will be saved in their individual and group folders.</p> <p><u><b>Group Work</b></u></p> <p>Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>• Show students examples of music notation in octavo scores and vocal sheet music.</li> <li>• Have students identify the various symbols and clefs.</li> <li>• Have students complete various worksheets and music writing exercises identifying the different notes on the lines and spaces.</li> </ul>
<p>Experiences</p> <p>D</p>	
<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Youtube videos</li> <li>• Teacher created slides and Power Point videos</li> <li>• Live sessions projected on the smart board</li> <li>• Prerecorded sessions</li> <li>• Hand outs found on Schoolwires page</li> <li>• Music websites and magazines</li> <li>• Silver Burdett Series</li> <li>• School approved textbooks</li> </ul>	

Suggested Time Frame:	6 – 9 weeks
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D- *Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Solo, Unison, Division Unit 8</b>		
<b>Common Core Anchor Standard</b>			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Students will be able to describe and perform in unison, solo and divisi			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
1. Is it harder to sing a solo, unison or divisi?			
<b>Enduring Understandings</b>			

Students will be able to describe and perform in unison, solo and divisi

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

#### Student Learning Targets/Objectives

Students will be able to:

3. Describe and perform in:

Solo  
Unison  
Divisi

#### Assessments

- Pre and Formative
- Summative
- Other assessment measures

Teaching and Learning Actions

<p>Instructional Strategies D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, label and perform solos, in unison and in divisi.</li> <li>• Have the students watch performances of solos and choral singing. Have the students compare and contrast.</li> <li>• Have the students complete listening grids to help critique and break down various vocal performances.</li> <li>• Use choral music examples to show unison, division, and solo passages.</li> <li>• Perform these examples as a group and individually.</li> <li>• Listen to different examples of vocal music with unison, solo, and divisi.</li> </ul>
<p>Experiences D</p>	
<p>Resources</p>	



- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: On-going

D- Indicates differentiation at the Lesson Level.

**NJASCD, 12 Centre Drive Monroe Township, NJ 08831** [njascd.org](http://njascd.org)

## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Solo, Unison, Division – Unit 9</b>		
<b>Common Core Anchor Standard</b>			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Students will be able to describe and perform in unison, solo and divisi			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			
1. Is it harder to sing a solo, unison or divisi?			
<b>Enduring Understandings</b>			

Students will be able to describe and perform in unison, solo and divisi

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

#### Student Learning Targets/Objectives

Students will be able to:

4. Describe and perform in:

Solo  
Unison  
Divisi

#### Assessments

- Pre and Formative
- Summative
- Other assessment measures

Teaching and Learning Actions

<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, label and perform solos, in unison and in divisi.</li> <li>• The students will watch performances of solos and choral singing. Have the students compare and contrast.</li> <li>• The students will complete listening grids to help critique and break down various vocal performances.</li> <li>• The students will analyze, identify, label and perform solos, in unison and in divisi.</li> <li>• Use choral music examples to show unison, division, and solo passages.</li> <li>• Perform these examples as a group and individually.</li> <li>• Listen to different examples of vocal music with unison, solo, and divisi.</li> </ul>
<p>Experiences</p> <p>D</p>	
Resources	

**Orange Public Schools 2015-2016**

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: On-going

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Intervals Unit - 10</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
Students will be able to analyze and sing intervals.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.			
<b>Essential Question(s)</b>			

5. Why is it important to be able to sing all intervals from memory?

2. Is it harder to sing melodic or harmonic intervals?

**Enduring Understandings**

Students will be able to analyze and sing intervals.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

**Student Learning Targets/Objectives**

Students will be able to:

- Analyze, identify and label all intervals.

- Sing harmonic and melodic intervals.

**Assessments**

- Pre and Formative
- Summative
- Other assessment measures

**Teaching and Learning Actions**

<p>Instructional Strategies D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, label and sing all intervals.</li> <li>• Have the students discover what songs they know that begin with the intervals they are studying. (Example: Here Comes the Bride for 4th etc.)</li> <li>• Have the students identify intervals by ear.</li> <li>• Have the students sing melodic intervals</li> <li>• Split the class into sections and have them sing harmonic intervals.</li> <li>• Introduce sofege patterns.</li> <li>• Have students sing various solfege patterns identifying different intervals.</li> <li>• Practice singing the intervals both as a group and individually.</li> <li>• Guide students through various music reading and writing activities where they identify and write different intervals.</li> </ul>
<p>Experiences D</p>	
<p>Resources</p>	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	Beginner Chorus	<b>Grade(s)</b>	6-9
<b>Unit Plan Title:</b>	Time Signatures Unit - 11		
<b>Common Core Anchor Standard</b>			
<p>CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.5</p> <p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p>			
<p>CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>			
<b>Standard(s)</b>			
<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses &amp; Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<p>8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.</p>			
<b>Essential Question(s)</b>			



6. Why does music need time signatures?

2. Which time signature sounds the best?

### Enduring Understandings

Students will be able to analyze and sing in various time signatures

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to: - Analyze, identify and label the following time signatures. o 4/4 o 3/4 o 2/4 o 6/8 o 5/4 o 9/8 o 7/8 o Cut time

- Conduct, count, clap and sing in all time signatures.

### Assessments

- Pre and Formative
- Summative
- Other assessment measures

### Teaching and Learning Actions

<p>Instructional Strategies D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, and label all time signatures.</li> <li>• Students will learn all conducting patterns and conduct the class while they clap the beat. Students will change the tempo as well.</li> <li>• Students will sing songs in various time signatures.</li> <li>• Students will listen and analyze songs in various time signatures.</li> <li>• Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>• Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>• Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>Experiences D</p>	
Resources	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Time Signatures – Unit 12</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<b>Essential Question(s)</b>			

7. Why does music need time signatures?

2. Which time signature sounds the best?

**Enduring Understandings**

Students will be able to analyze and sing in various time signatures

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
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<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

**Student Learning Targets/Objectives**

Students will be able to: - Analyze, identify and label the following time signatures. o 4/4 o 3/4 o 2/4 o 6/8 o 5/4 o 9/8 o 7/8 o Cut time

- Conduct, count, clap and sing in all time signatures.

**Assessments**

- Pre and Formative
- Summative
- Other assessment measures

Teaching and Learning Actions



<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, and label all time signatures.</li> <li>• Students will learn all conducting patterns and conduct the class while they clap the beat. Students will change the tempo as well.</li> <li>• Students will sing songs in various time signatures.</li> <li>• Students will listen and analyze songs in various time signatures.</li> <li>• Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>• Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>• Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>Experiences</p> <p>D</p>	
Resources	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

D- *Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Rhythmic Notation – Unit 13</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<b>Essential Question(s)</b>			

8. Why was rhythmic notation developed?

- How have computers changes how we read and write music?

3. Why is it important to know how to count rhythms?

### Enduring Understandings

Students will be able to read, write and perform various rhythmic notation.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to:

- Read and write rhythms using the following rhythmic notation: o Whole Notes/Rests o Half Notes/Rests o Quarter Notes/Rests o Eighth Notes/Rests o Dotted Half Notes o Dotted Quarter Notes o Dotted Eighth Notes o Sixteenth Notes/Rests o Note Combinations o Eighth Note Triplet o Quarter Note Triplet

### Assessments

- Pre and Formative
- Summative
- Other assessment measures

### Teaching and Learning Actions

<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>Students will analyze, identify, label and correctly read/write the following rhythmic notation concepts: a. Whole Notes/Rests b. Half Notes/Rests c. Quarter Notes/Rests d. Eighth Notes/Rests e. Dotted Half Notes f. Dotted Quarter Notes g. Dotted Eighth Notes h. Sixteenth Notes/Rests i. Note Combinations j. Eighth Note Triplet k. Quarter Note Triplet</li> <li>Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>Experiences</p> <p>D</p>	
<p>Resources</p>	



- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	Beginner Chorus	<b>Grade(s)</b>	6-9
<b>Unit Plan Title:</b>	Rhythmic Notation – Unit 14		
<b>Common Core Anchor Standard</b>			
<p>CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.5</p> <p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p>			
<p>CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>			
<b>Standard(s)</b>			
<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses &amp; Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<b>Essential Question(s)</b>			

9. Why was rhythmic notation developed?

- How have computers changes how we read and write music?

3. Why is it important to know how to count rhythms?

### Enduring Understandings

Students will be able to read, write and perform various rhythmic notation.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to:

- Read and write rhythms using the following rhythmic notation: o Whole Notes/Rests o Half Notes/Rests o Quarter Notes/Rests o Eighth Notes/Rests o Dotted Half Notes o Dotted Quarter Notes o Dotted Eighth Notes o Sixteenth Notes/Rests o Note Combinations o Eighth Note Triplet o Quarter Note Triplet

### Assessments

- Pre and Formative
- Summative
- Other assessment measures

### Teaching and Learning Actions

<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>Students will analyze, identify, label and correctly read/write the following rhythmic notation concepts: a. Whole Notes/Rests b. Half Notes/Rests c. Quarter Notes/Rests d. Eighth Notes/Rests e. Dotted Half Notes f. Dotted Quarter Notes g. Dotted Eighth Notes h. Sixteenth Notes/Rests i. Note Combinations j. Eighth Note Triplet k. Quarter Note Triplet</li> <li>Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>Experiences</p> <p>D</p>	
Resources	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbook

Suggested Time Frame: 6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Dynamics and Articulation Unit - 15</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<b>Essential Question(s)</b>			

- Why are dynamics important?
- How would music sound if we didn't use dynamics?
- What is your favorite dynamic?
- Why is articulation important?
- How would music sound if we didn't use articulation?
- What is your favorite articulation?

### Enduring Understandings

Students will be able to read, write and perform using various dynamics.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to:

- Read, write and perform using the following dynamics: o Forte o Piano o Mezzo Forte o Mezzo Piano o Crescendo o Decrescendo o Pianissimo o Fortissimo o Forte-Piano o Fortissimo o Pianissimo

Students will be able to:

- Read, write and perform using various articulation: o Legato o Staccato o Staccatissimo o Dolce o Accent o Tie o Slur

### Assessments

1. Pre and Formative
2. Summative
3. Other assessment measures

Teaching and Learning Actions	
<p><b>Instructional Strategies</b></p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b>  Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b>  Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b>  Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b>  The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b>  Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b>  Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p><b>Activities</b></p> <p>D</p>	<ul style="list-style-type: none"> <li>Students will analyze, identify, label, correctly read/write and perform the following dynamics. a. Forte b. Piano c. Mezzo Forte d. Mezzo Piano e. Crescendo f. Decrescendo g. Pianissimo h. Fortissimo i. Forte-Piano j. Fortissimo k. Pianissimo</li> <li>Students will analyze, identify, label, correctly read/write and perform the following articulation. a. Legato b. Staccato c. Staccatissimo d. Dolce e. Accent f. Tie g. Slur h. Portamento i. Tenuto j. Marcato k. Pizzicato l. Fermata</li> <li>Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>

D Experiences	
Resources	
<ul style="list-style-type: none"><li>• Youtube videos</li><li>• Teacher created slides and Power Point videos</li><li>• Live sessions projected on the smart board</li><li>• Prerecorded sessions</li><li>• Hand outs found on Schoolwires page</li><li>• Music websites and magazines</li><li>• Silver Burdett Series</li><li>• School approved textbooks</li></ul>	
Suggested Time Frame:	6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Key Signatures Unit 16</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<b>Essential Question(s)</b>			



10. Why are there key signatures?

2. What key signature sounds the happiest/saddest?

### Enduring Understandings

Students will be able to read, write and perform in various key signatures

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to:

- Read, write and perform in various key signatures.

### Assessments

- Pre and Formative
- Summative
- Other assessment measures

Teaching and Learning Actions

<p>Instructional Strategies</p> <p>D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities</p> <p>D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, label, correctly read/write and perform in major and minor key signatures.</li> <li>• Students will practice singing the chromatic scale.</li> <li>• Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>• Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>• Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>Experiences</p> <p>D</p>	
<p>Resources</p>	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

D- *Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Key Signatures Unit 17</b>		
<b>Common Core Anchor Standard</b>			
<p>CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.5</p> <p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p>			
<p>CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>			
<b>Standard(s)</b>			
<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses &amp; Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<b>Essential Question(s)</b>			

11. Why are there key signatures?
2. What key signature sounds the happiest/saddest?

### Enduring Understandings

Students will be able to read, write and perform in various key signatures

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to:

- Read, write and perform in various key signatures.

### Assessments

- Pre and Formative
- Summative
- Other assessment measures

### Teaching and Learning Actions



<p>Instructional Strategies D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, label, correctly read/write and perform in major and minor key signatures.</li> <li>• Students will practice singing the chromatic scale.</li> <li>• Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>• Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>• Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>Experiences D</p>	
<p>Resources</p>	

- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

**Suggested Time Frame:** 6 – 9 weeks

*D- Indicates differentiation at the Lesson Level.*

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Tempo Unit 18</b>		
<b>Common Core Anchor Standard</b>			
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<b>Standard(s)</b>			
1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.			
1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.			
1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.			
1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<b>Essential Question(s)</b>			

12. Why are there different tempos in music?

- What would music sound like if there was only one tempo?

3. What kind of tempo is your favorite and why?

### Enduring Understandings

Students will be able to read, write and perform using various tempos.

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

Students will be able to:

- Read, write and perform using various tempo: o Allegro o Andante o Largo o Moderato o Lento o Ritardando o Allegretto o Accelerando o Maestoso o Andantino o Larghetto

### Assessments

- Pre and Formative
- Summative
- Other assessment measures

### Teaching and Learning Actions

<p>Instructional Strategies D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
<p>Activities D</p>	<ul style="list-style-type: none"> <li>• Students will analyze, identify, label, correctly read/write and perform the following tempos:</li> <li>• Allegro b. Andante c. Largo d. Moderato e. Lento f. Ritardando g. Allegretto h. Accelerando i. Maestoso j. Andantino k. Larghetto</li> <li>• Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>• Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>• Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>Experiences D</p>	
<p>Resources</p>	



- Youtube videos
- Teacher created slides and Power Point videos
- Live sessions projected on the smart board
- Prerecorded sessions
- Hand outs found on Schoolwires page
- Music websites and magazines
- Silver Burdett Series
- School approved textbooks

Suggested Time Frame: 6 – 9 weeks

D- Indicates differentiation at the Lesson Level.

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## Curriculum Design Components

<b>Content Area:</b>	<b>Beginner Chorus</b>	<b>Grade(s)</b>	<b>6-9</b>
<b>Unit Plan Title:</b>	<b>Form/Style Unit 19</b>		
<b>Common Core Anchor Standard</b>			
<p>CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>			
<p>CCSS.ELA-LITERACY.CCRA.R.5</p> <p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p>			
<p>CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>			
<b>Standard(s)</b>			
<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses &amp; Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>			
<b>Technology Standard(s)</b>		<b>Interdisciplinary Standard(s)</b>	
<p>8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.</p>			
<b>Essential Question(s)</b>			

13. Why are there different types of forms in music?

- What is your favorite musical form?

3. How has the form of music changed over time?

### Enduring Understandings

- Why are there different types of styles in music?

• What is your favorite musical style?

4. How has the style of music changed over time?

5. Why are there different types of forms in music?

6. What is your favorite musical form?

7. How has the form of music changed over time?

In this unit plan, the following 21<sup>st</sup> Century themes and skills are addressed.

Check all that apply. 21 <sup>st</sup> Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 <sup>st</sup> Century Skills	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
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<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

### Student Learning Targets/Objectives

2. Students will be able to: - Analyze, identify, label, read, write and perform various musical forms: o Rondo o Binary o Ternary o Sonata o Fugue o Improvisatory o Strophic o Arch o Theme and variation o Double theme and variation o Passacaglia o Duet o Solo

3. Students will be able to: - Analyze, identify, label, read, write and perform various musical forms: o Classical o Baroque o Contemporary o March o Ballet o Cantata o Concerto o Mass o Opera o Oratorio o Requiem o Suite o Symphonic poem o Symphony

### Assessments

3. Pre and Formative
4. Summative
5. Other assessment measures

### Teaching and Learning Actions

<p>Instructional Strategies D</p>	<p><b><u>Learning Centers/Stations</u></b> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><b><u>Independent Study</u></b> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><b><u>Differentiation/Leveled Instruction</u></b> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><b><u>Individual Contracts</u></b> The teacher gives each student a list of tasks to complete that are based on their ability level. As students work to complete all tasks, they also work with other students who also need remediation on the same skill or concept.</p> <p><b><u>Portfolios</u></b> Projects and assignments will be saved in their individual and group folders.</p> <p><b><u>Group Work</u></b> Students will be divided into different level singing groups and then work as a whole to perform texture.</p>
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<p>D</p> <p>Activities</p>	<ul style="list-style-type: none"> <li>Students will analyze, identify, label, read/write and perform the following musical forms. a. Rondo b. Binary c. Ternary d. Sonata e. Fugue f. Improvisatory g. Strophic h. Arch i. Theme and variation j. Double theme and variation k. Passacaglia l. Duet m. Solo</li> <li>Students will analyze, identify, label, read/write and perform the following musical styles. a. Classical b. Baroque c. Contemporary d. March e. Ballet f. Cantata g. Concerto h. Mass i. Opera j. Oratorio k. Requiem l. Suite m. Symphonic poem n. Symphony</li> <li>Listening logs - students record observations about pieces of music focusing on vocal technique, instrumentation, themes and variations, harmonies, melody, rhythm, style, tempo, and overall aesthetic effect.</li> <li>Score analysis - students identify symbols, notes, phrases, and rhythms in a given musical score.</li> <li>Vocal music performance - Students perform various pieces in different styles both in large and small groups as well as individual.</li> </ul>
<p>D</p> <p>Experiences</p>	
<p>Resources</p>	
<ul style="list-style-type: none"> <li>Youtube videos</li> <li>Teacher created slides and Power Point videos</li> <li>Live sessions projected on the smart board</li> <li>Prerecorded sessions</li> <li>Hand outs found on Schoolwires page</li> <li>Music websites and magazines</li> <li>Silver Burdett Series</li> <li>School approved textbooks</li> </ul>	
<p>Suggested Time Frame:</p>	<p>5 weeks</p>

D- Indicates differentiation at the Lesson Level.

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### Music - Sample Rubric



CRITERIA	UNSATISFACTORY (1-5)	SATISFACTORY (6-7)	VERY GOOD (12)	EXCELLENT (9-10)	SCORE
<b>SCALES</b>	Unable to perform requested scale(s)	Only able to perform some requested scales with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency	Able to perform all the requested scales with reasonable accuracy of pitch, time and/or rhythm with technical proficiency	Able to perform all the requested scales with accuracy of pitch, time and/or rhythm with technical proficiency	
<b>PREPARED SOLO</b>	Unable to perform solo	Only able to perform part of the solo with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency	Able to perform the entire solo with reasonable accuracy of pitch, time and/or rhythm with technical proficiency	Able to perform entire solo with accuracy of pitch, time, and/or rhythm with technical proficiency	
<b>PREPARED ENSEMBLE PART</b>	Unable to perform ensemble part(s)	Only able to perform a portion of the ensemble part(s) with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency	Able to perform all ensemble parts with reasonable accuracy of pitch, time and/or rhythm with technical proficiency	Able to perform all ensemble parts with accuracy of pitch, time and/or rhythm with technical proficiency	
<b>SIGHT-READING</b>	Unable to perform requested sight-reading musical selection	Only able to sight-read a musical selection with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency	Able to sight-read a musical selection with reasonable accuracy of pitch, time and/or rhythm with technical proficiency	Able to sight-read a musical selection with accuracy of pitch, time and/or rhythm with technical proficiency	
<b>PREPAREDNESS</b>	Reported to 50% or less of scheduled classes and/or performances with music, instrument and appropriate attire	Reported to 60-70% of scheduled classes and/or performances with music, instrument and appropriate attire	Reported to 120% of scheduled classes and/or performances with music, instrument and appropriate attire	Reported to 90-100% of scheduled classes and/or performances with music, instrument and appropriate attire	
<b>LESSON ATTENDANCE</b>	Attended and participated in less than 50% of the scheduled lessons	Attended and participated in 60-70% of the scheduled lessons	Attended and participated in 120% of scheduled lessons	Attended and participated in 90-100% of scheduled lessons	
<b>PERFORMANCE ATTENDANCE</b>	Attended and participated in less than 50% of scheduled performances	Attended and participated in 60-70% of scheduled performances	Attended and participated in at least 120% of scheduled performances	Attended and participated in 90-100% of scheduled performances	
<b>TOTAL POINTS</b>					

## String Performance and Knowledge Criteria

1. Perform major and minor scales with reasonable accuracy of pitch using:

- a. Notes of varying length and value
- b. A variety of rhythmic patterns
- c. Ascending and descending with various rhythmic patterns
- d. More than one octave when appropriate
- e. Indigenous vocabulary

**2. Perform diverse solo selections from classical to contemporary repertory:**

- a. Individually
- b. In unison
- c. In a variety of styles, cultures and languages
- d. With written music parts, no copies of lyrics only
- e. From memory
- f. With reasonable accuracy of pitch and rhythm
- g. With appropriate performance practices
- h. Using indigenous vocabulary

**3. Students perform appropriate standard warm-up exercises at the beginning of the class/lesson in preparation for lesson by:**

- a. Using vocalizes
- b. Using etudes/technical exercises
- c. Using long tones
- d. Playing arpeggios
- e. Using finger exercises
- f. Indigenous vocabulary
- g. Using correct breathing patterns

**4. Perform written music without total or major reliance on:**

- a. Written-in letter names of notes
- b. Written-in fingerings for notes
- c. Copies of lyrics only

**5. Demonstrate:**

- a. Appropriate performance practices
- b. Use of indigenous vocabulary

**6. Perform diverse ensemble selections from classical to contemporary repertory:**

- a. With reasonable accuracy of pitch, rhythm, harmony and balance
- b. Using variety of styles, cultures and languages
- c. With written music parts; no copies of lyrics only
- d. With appropriate performance practices
- e. Using indigenous vocabulary

**7. Listening and ear training:**

- a. Listens to and/or views recordings of professional performances, using relevant listening guides and scores for enrichment and critique
- b. Listens to and/or views recordings of own and/or peer performances, using relevant listening guides and scores for enrichment and critique
- c. Provides appropriate and balanced keyboard and/or electronic accompaniment for student solo and/or ensemble practice or performance
- d. Uses indigenous vocabulary
- e. Participates in music careers discussion

## NOTES

1. E.g., rubato, dynamics
2. E.g., fugal entrances, chromatic modulations, developmental devices
3. E.g. imagination, craftsmanship
4. E.g., unity and variety, repetition and contrast
5. E.g., Baroque, sub-Saharan African, Korean
6. E.g., language arts: compare the ability of music and literature to convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion and electronic instruments and the human voice and of the transmission and perception of sound
7. E.g., creators: painters, composers, choreographers, playwrights; performers: instrumentalists, singers, dancers, actors; others: conductors, costumers, directors , lighting designers
8. E.g., swing, Broadway musical blues
9. E.g., entertainment, teacher, transmitter of cultural traditions

## END NOTES

- **Classroom instruments:** Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.
- **Level of difficulty:** For purposes of these standards, music is classified into six levels of difficulty:
  - Level 1 – Very easy. Easy keys, meters and rhythms; limited ranges.
  - Level 2 – Easy. May include changes of tempo, key and meter; modest ranges.
  - Level 3 – Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.
  - Level 4 – Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation and ability to perform various meters and rhythms in a variety of keys.
  - Level 5 – Difficult. Requires advanced technical and interpretative skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.
  - Level 6- Very difficult. Suitable for musically mature students of exceptional competence. (Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991.)

## STANDARDS PUBLICATIONS

### The Arts

National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts. Content and achievement standards for dance, music, theatre and visual arts; grades K-12. Reston, VA: Music Educators National Conference, 1994.

Perspectives on Implementation: Arts Education Standards for America's Students. A discussion of the issues related to implementation of the standards and of strategies for key constituencies that need to be involved in the process. Reston, VA: Music Educators National Conference, 1994.

The Vision for Arts Education in the 21<sup>st</sup> Century. The ideas and ideals behind the development of the National Standards for Arts Education. Reston, VA: Music Educators National Conference, 1994.

### Music

Music for a Sound Education: A Tool Kit for Implementing the Standards. Resources for everyone interested in providing all children with a rigorous, standards-influenced curriculum in music. Reston, VA: Music Educators National Conference, 1994.

The School Music Program: A New Vision. The K-12 National Standards, Pre-K Standards and What They Mean to Music Educators. Opportunity –to-Learn Standards for Music Instruction: Grades PreK-12. Information on what schools should provide in terms of curriculum and scheduling, staffing, materials and equipment, and facilities. Reston, VA: Music Educators National Conference, 1994.

Teaching Examples: Ideas for Music Educators. Instructional strategies to help teachers design and implement a curriculum leading to achievement of the standards. Reston, VA: Music Educators National Conference, 1994.



## CONCERT ETIQUETTE

- Turn off cell phones, pagers and beepers!
- Report to the performance and to your seat at least five minutes prior to the start of the performance.
- Arrive early enough to read and familiarize yourself with the program prior to the performance.
- Wait outside the concert hall if you arrive late for a performance until given a cue to enter. Normally, the cue will occur between movements or at the end of a musical selection. This same formality is observed for musicals and plays.
- Discard gum, drinks and food before entering the concert hall. Unwrap cough drops and mints prior to the start of the performance.
- Refrain from talking, rustling papers or unwrapping candy or mints during the performance.
- If possible, familiarize yourself with the format of the musical performance. Normally there is no applause between movements/sections. Listed below are some of the most common formats. Always check the program.
  - Symphony (3-4 movements)
  - Sonata (3-4 movements)
  - Concerto (3-4 movements)
  - Song cycle (Usually a set of vocal pieces by a single composer.)
  - Oratorios (Multiple selections)
  - Ballet

At most non-classical concerts, audience members are expected to participate audibly (singing along) and physically (handclapping, foot tapping and/or dancing) without any prompting from the performers. With certain genres, e.g. jazz, rock, gospel etc. audience members are expected to show appreciation for individual solos during the performance.

- Applaud and show your appreciation for the performance by applauding, and possibly giving a standing ovation to the performers.
- If possible, remain in your seat until the end of the selection or between movements. At non-classical concerts, audience members are encouraged to stand, or otherwise get out of their seats.
- Refrain from wearing large hats and/or broad hairstyles that block the view of others.

- Be mindful of other concert attendees by refraining from humming and /or whistling along with the music unless asked to do so by the conductor or performer(s). At non-classical concerts audience members are expected, and often encouraged to sing or otherwise participate.
- Respect other concert attendees, as well as the performers on stage, by refraining from calling out or giving a “shout-out” to performers on stage who may be friends and/or family members. At non-classical performances, audience participation is expected and encouraged.
- Follow the rules of the concert hall relative to no flash photography, video, or audio recording of an event.
- When it is permissible to take photographs, video or audio record a performance, keep the aisles clear and avoid blocking the view of other performance attendees.

## CAREERS IN MUSIC

MUSIC TEACHER	MUSIC THERAPIST	PERFORMER	CHURCH/ TEMPLE MUSICIAN	MUSIC INDUSTRY	TV/RADIO	MUSIC LIBRARIAN	OTHER CAREERS
Elementary school (public, private and parochial)	Hospitals: general and psychiatric Schools	Armed forces: bands and orchestras	Choir director	Publisher or editor	Copyright, clearance administrator	College, university, conservatory	Musicologist
Middle school (public, private and parochial)	Outpatient	Symphony orchestra	Minister of music	Manufacturer, importer, wholesaler	Music license administrator	Public library	Architectural acoustic consultant
Secondary school (public, private & parochial)	Clinics	Dance band, nightclub	Liturgist	Music software programmer	Orchestra, band, chorus	Radio, TV station music coordinator	Music historian
Post-secondary (College/University)	Mental health Centers	National TV	Choir soloist	Manager, booking agent	Music editor, producer, composer		Biographer
Private/studio Consultant Administrator	Nursing homes	Small ensemble	Organist, pianist	Music dealer, management, sales	Sound mixer		Lyricist
	Correctional facilities	Concert soloist		Newspaper critic or reporter	Post production, scoring		Composer
	Private practice	Rock or jazz group		Conductor	Disc jockey, video jockey		
		Clinician		Arranger, Orchestrator Composer	Program director		
		Church choir soloist		Publicist	Music advisor, music researcher		
		Community choral group			Publicist		
		Radio, TV shows					
		Concert choral group					
		Opera chorus					
		Opera soloist					
		Conductor					
		Freelance musician					

## Special Education

The New Jersey Administrative Code for special education (N.J.A.C. 6A:14) and the federal *Individuals with Disabilities Act of 2004* (IDEA 2004) are laws that ensure children with disabilities a free, appropriate public education in the least restrictive environment. An important part of these laws is the development and implementation of an Individual Educational Program, also known as an IEP.

Special education students may be placed in the Health and Physical Education, with little or no knowledge to the H/PE classroom teacher. In light of this dilemma, it would be in the best interest of the student and teacher, to seek the advices of the CST (Child Study Team) as to what students are classified. Additionally, the classroom teacher has the right to view the student's IEP. The information, however, detailed in the IEP has been written for the interpretation and implementation of the special education teacher, not the general education teacher.

To support the H/PE teacher who does not hold a Teacher of the Handicapped certificate and in an effort to empower them, in servicing the special education students in their charge, this document has been created.

## Glossary

### Special Education Terms and Definitions

**Asperger's Syndrome:** Asperger's syndrome is a developmental disorder that affects a child's ability to socialize and communicate effectively with others. Children with Asperger's syndrome typically exhibit social awkwardness and an all-absorbing interest in specific topics. Doctors group Asperger's syndrome with other conditions that are called autistic spectrum disorders or pervasive developmental disorders. These disorders all involve problems with social skills and communication. Asperger's syndrome is generally thought to be at the milder end of this spectrum.

**Attention Deficit and Hyperactivity Disorders (ADHD)/ (ADD):** Attention-deficit/hyperactivity disorder (ADHD) is a chronic condition that affects millions of children and often persists into adulthood. Problems associated with ADHD include inattention and hyperactive, impulsive behavior. Children with ADHD may struggle with low self-esteem, troubled relationships and poor performance in school.

**Autism: (a/k/a Fragile X Syndrome):** is one of a group of serious developmental problems called autism spectrum disorders (ASD) that appear in early childhood — usually before age 3. Though symptoms and severity vary, all autism disorders affect a child's ability to communicate and interact with others.

#### **Behavioral Disorders:**

- **Conduct Disorder** - Conduct disorder is a disorder of childhood and adolescence that involves chronic behavior problems, such as: defiant, impulsive, or antisocial behavior, drug use, criminal activity.
- **Oppositional defiant disorder** - This disorder is more common in boys than in girls. Some studies have shown that it affects 20% of school-age children. However, most experts believe this figure is high due to changing definitions of normal childhood behavior, and possible racial, cultural, and gender biases.
  - ✓ This behavior typically starts by age 12, but it may start as early as the preschool years. This disorder is thought to be caused by a combination of biological, psychological, and social factors. Actively does not follow adults' requests
  - ✓ Angry and resentful of others
  - ✓ Argues with adults
  - ✓ Blames others for own mistakes
  - ✓ Has few or no friends or has lost friends
  - ✓ Is in constant trouble in school
  - ✓ Loses temper
  - ✓ Spiteful or seeks revenge
  - ✓ Touchy or easily annoyed
  - ✓ To fit this diagnosis, the pattern must last for at least 6 months and must be more than normal childhood misbehavior.
  - ✓ The pattern of behaviors must be different from those of other children around the same age and developmental level. The behavior must lead to significant problems in school or social activities.

**Trichotillomania** - is hair loss from compulsive pulling or twisting of the hair until it breaks.



**Cerebral Palsy:** is a general term for a group of disorders that appear during the first few years of life and affect a child's ability to coordinate body movements. Cerebral palsy can cause muscles to be weak and floppy, or rigid and stiff.

In Europe and the United States, cerebral palsy occurs in about two to four out of every 1,000 births. Babies born prematurely or at low birth weights are at higher risk. The disorder is usually caused by brain injuries that occur early in the course of development.

**Downs Syndrome:** is a genetic disorder that causes lifelong mental retardation, developmental delays and other problems. Down syndrome varies in severity, so developmental problems range from moderate to serious. Down syndrome is the most common genetic cause of severe learning disabilities in children, occurring in one in every 700 to 1200 infants.

**Dyslexia:** is impairment in the brain's ability to translate written images received from your eyes into meaningful language. Also called specific reading disability, dyslexia is the most common learning disability in children. Dyslexia usually occurs in children with normal vision and normal intelligence. Children with dyslexia usually have normal speech, but may have difficulty interpreting spoken language and writing. Children with dyslexia need individualized tutoring, and treatment for dyslexia often involves a multisensory education program. Emotional support of your child on your part also plays an important role.

**Epilepsy:** is a disorder that result from the generation of electrical signals inside the brain, causing recurring seizures. Seizure symptoms vary. Some people with epilepsy simply stare blankly for a few seconds during a seizure, while others have full-fledged convulsions. About one in 100 people in the United States will experience an unprovoked seizure in their lifetime. However, a solitary seizure doesn't mean you have epilepsy. At least two unprovoked seizures are required for an epilepsy diagnosis. **Even mild seizures** may require treatment, because they can be **dangerous during activities like driving or swimming**. Treatment — which generally includes medications and sometimes surgery — usually eliminates or reduces the frequency and intensity of seizures. Many children with epilepsy even outgrow the condition with age.

**Hyperlexia:** has characteristics similar to autism, pervasive developmental disorder, and Asperger's. Perhaps, Hyperlexia may be a separate subgroup of children with Pervasive Developmental Disorder or could it be a separate developmental disorder, of its own? These questions remain to be a mystery, as is the autism spectrum in whole. Hyperlexia is a precocious ability to read words, far beyond what would be expected at an early age and /or a fascination with letters or numbers. These children have barriers in language acquisition and communication. Children with this feature have a simultaneous connection in their social interactions and behavior, they have difficulty socializing and interacting appropriately with people. Hyperlexia is a feature skill, of premature reading abilities, which emerges in preschool years. Most children with Hyperlexia are diagnosed as pdd or Asperger's; it is commonly found in children who are considered high functioning. The feature may also be found in low functioning autistic children but due to the lack of language and communication skills are unable to express their abilities. Most children with this syndrome read or have pre- reading skills before the age of 5. Some children are reciting the alphabet at a very early age. Others begin as sight readers and later beginning understanding the phonics of a word. Some begin reading only single words, and go on to read sentences, and paragraphs.

**Learning Disabilities (LD):** are problems that affect the brain's ability to receive process, analyze, or store information. These problems can make it difficult for a student to learn as quickly as someone

who isn't affected by learning disabilities. There are many kinds of learning disabilities. Most students affected by learning disabilities have more than one kind. Certain kinds of learning disabilities can interfere with a person's ability to concentrate or focus and can cause someone's mind to wander too much. Other learning disabilities can make it difficult for a student to read, write, spell, or solve math problems.

**Mental Retardation:** is a condition diagnosed before age 112 that includes below-average general intellectual function, and a lack of the skills necessary for daily living.

**Phenylketonuria:** (fen-ul-ke-toe-NU-re-uh) is a birth defect in which a mutation occurs in a gene containing instructions for making the enzyme needed to break down the amino acid phenylalanine. Amino acids are the building blocks for protein, but too much phenylalanine can cause a variety of health problems. People with Phenylketonuria (PKU) — babies, children and adults — need to follow a diet that limits phenylalanine, which is found mostly in high-protein foods. Babies in the United States and many other countries are screened for Phenylketonuria soon after birth. Although Phenylketonuria is rare, recognizing Phenylketonuria right away can help prevent serious health problems.

**Spina Bifida:** is part of a group of birth defects called neural tube defects. The neural tube is the embryonic structure that eventually develops into the baby's brain and spinal cord and the tissues that enclose them. With Spina bifida, a portion of the neural tube fails to develop or close properly, causing defects in the spinal cord and in the bones of the backbone. Spina bifida occurs in various forms of severity.

**Tourette's Syndrome:** (too-RET) syndrome is a neurological disorder in which you display unusual movements or make sounds over which you may have little or no control (tics). For instance, you may repeatedly blink your eyes, shrug your shoulders or jerk your head. In some cases, you might blurt obscenities. Signs and symptoms of Tourette's syndrome usually begin in childhood, typically showing up between ages 7 and 10. Males are about three to four times more likely than females to develop Tourette's syndrome.

Although there's no cure, you can live a normal life span with Tourette's syndrome, and many people with Tourette's don't need treatment when symptoms aren't troublesome. Children often outgrow Tourette's syndrome after adolescence.

**Turner's Syndrome:** a condition that affects only girls and women, results from a missing or incomplete sex chromosome. Turner syndrome can cause a variety of medical and developmental problems, including short stature, failure to begin puberty, infertility, heart defects and certain learning disabilities. Although Turner syndrome is usually diagnosed during infancy or early childhood, a diagnosis may be delayed for adolescent girls or young women with mild signs and symptoms. Nearly all girls and women with Turner syndrome need ongoing medical care from a variety of specialists. Regular checkups and appropriate care can help most girls and women lead relatively healthy, independent lives.

#### **Visual Impairments/Blindness:**

- **Trachoma** (truh-KO-muh): is a bacterial infection that affects the eyes. The bacterium that causes trachoma spreads through direct contact with the eyes, eyelids, and nose or throat secretions of infected people. Trachoma is very contagious and almost always affects both eyes. Signs and symptoms of trachoma begin with mild itching and irritation of the eyes and eyelids and lead to

blurred vision and eye pain. Untreated trachoma can lead to blindness. Trachoma is the leading preventable cause of blindness worldwide. The World Health Organization (WHO) estimates that 12 million people worldwide have been visually impaired by trachoma. In Western countries, few people know about the disease, but in the poorest countries in Africa, prevalence among children can reach 40 percent.

- **Diabetic retinopathy:** is a complication of diabetes that results from damage to the blood vessels of the light-sensitive tissue at the back of the eye (retina). At first, diabetic retinopathy may cause no symptoms or only mild vision problems. Eventually, however, diabetic retinopathy can result in blindness. Diabetic retinopathy can develop in anyone who has type 1 diabetes or type 2 diabetes. The longer you have diabetes, and the less controlled your blood sugar is, the more likely you are to develop diabetic retinopathy.
- **Poor color vision:** is an inability to distinguish among certain shades of color. Although many people call it colorblindness, true colorblindness describes a total lack of color vision. The ability to see only shades of gray is rare. Most people with poor color vision can't distinguish between certain shades of red and green. Less commonly, people with poor color vision can't distinguish between shades of blue and yellow. Poor color vision is an inherited condition in most cases. Men are more likely to be born with poor color vision. Certain eye diseases and some medications also can cause color deficiency.
- **Giant cell arteritis (GCA):** is an inflammation of the lining of your arteries — the blood vessels that carry oxygen-rich blood from your heart to the rest of your body. Most often, it affects the arteries in your head, especially those in your temples. For this reason, giant cell arteritis is sometimes called temporal arteritis or cranial arteritis. Giant cell arteritis frequently causes headaches, jaw pain, and blurred or double vision. Blindness and, less often, stroke are the most serious complications of giant cell arteritis.
- **Glaucoma:** is not just one eye disease, but a group of eye conditions resulting in optic nerve damage, which causes loss of vision. Abnormally high pressure inside your eye (intraocular pressure) usually, but not always, causes this damage. Glaucoma is the second leading cause of blindness. Sometimes called the silent thief of sight, glaucoma can damage your vision so gradually you may not notice any loss of vision until the disease is at an advanced stage. The most common type of glaucoma, primary open-angle glaucoma, has no noticeable signs or symptoms except gradual vision loss.

**Type 1 Diabetes:** in children is a condition in which your child's pancreas no longer produces the insulin your child needs to survive, and you'll need to replace the missing insulin using shots or an insulin pump. This type of diabetes used to be known as juvenile diabetes or insulin-dependent diabetes. Although type 1 diabetes requires **consistent care**, advances in blood sugar monitoring and insulin delivery have improved the daily management of type 1 diabetes in children. With proper treatment, children with type 1 diabetes can expect to live long, healthy lives.

## **Modifications for Inclusion**

### **Modifications, Accommodations or Interventions**

Here's a checklist of strategies to help with the inclusion classroom which will assist in meeting the needs of all students. Remember, you are not 'watering down' instruction for the special needs student, but are implementing "differentiated instruction" at its best, which can benefit the regular education student as well.

- ☐ Be sure special needs students are within close proximity to the teacher or the teacher's assistant.
- ☐ Have procedures that are well understood by students to keep noise levels at an acceptable level. The Yacker Tracker is a worthwhile investment.
- ☐ Have a special carrel or private location for test-taking and or seatwork for those requiring 'free of distractions' to enable success.
- ☐ Eliminate as much clutter as you can and keep distractions to a minimum.
- ☐ Never present instructions/directions orally alone. Always provide graphic organizers, written or graphical instructions also.
- ☐ Clarifications and reminders should be given regularly as needed.
- ☐ Special need students have or should have agendas, which they should use and you should refer to regularly. The agenda can be used as a home/school communication tool.
- ☐ Have student's work organized into workable 'chunks'.
- ☐ Classroom expectations should be clearly understood as are the consequences for inappropriate behaviors.
- ☐ Extra assistance should be provided when needed through a peer or the teacher or teacher's assistant.
- ☐ Praise the students for 'catching them doing it right' regularly.
- ☐ Make use of behavior contracts to target specific behaviors in place.
- ☐ Make students aware of teacher's cueing and prompting system, this will help the student stay on task.
- ☐ Never begin instructions/directions until you have the entire class's undivided attention.
- ☐ Allow additional 'wait' time for the special needs students.
- ☐ Provide the special needs students with regular, ongoing feedback and always promote their self-esteem.

### Questions to always consider:

- \_\_\_ Do you provide activities that are multi-sensory and take into consideration differentiated learning styles?
- \_\_\_ Do you let your special needs students repeat instructions/directions?
- \_\_\_ Do you modify and or shorten assignments to ensure success?
- \_\_\_ Do you have methods to enable the student to have text written to him/her and can they dictate their answers?
- \_\_\_ Do you provide opportunities for cooperative learning? Working together in groups often helps to clarify misconceptions for learning delayed students.

### Web Resources

- Understanding Special Education [www.understandingspecialeducation.com](http://www.understandingspecialeducation.com)
- National Association of Special Education Teachers (NASET) [www.naset.org](http://www.naset.org)
- Special Education Resources on the Internet (SERI) [www.seriweb.com](http://www.seriweb.com)
- Special Education Resources [www.specialednet.com](http://www.specialednet.com)
- New Horizons for Learning [www.education.jhu.edu/newhorizons](http://www.education.jhu.edu/newhorizons)
- Special Education Terms & Definitions [www.dynamagraphics.com](http://www.dynamagraphics.com)
- Mayo Clinic [www.mayoclinic.com](http://www.mayoclinic.com)



## MUSIC GLOSSARY

TERM	DEFINITION
<b>a cappella</b>	Without instrumental accompaniment
<b>a tempo</b>	Return to the original tempo.
<b>absolute music</b>	Music without associations outside itself.
<b>accelerando</b>	Becoming faster
<b>accent</b>	To emphasize or stress a note.
<b>accidentals</b>	Sharps, flats or natural signs used to raise, lower or return a note to its normal pitch.
<b>accompaniment</b>	A vocal or instrumental part that supports or is background for a solo part.
<b>acoustic</b>	Any instrument that produces sound by means of physical vibrations.
<b>acoustics</b>	The science of sound; the physical properties of an instrument or a room as they relate to sound.
<b>adagio</b>	A low tempo falling between largo (slower) and andante (faster)
<b>air</b>	A song or melody.
<b>al fine</b>	To the end.
<b>alla breve</b>	A duple time signature, usually 2/2.
<b>allargando</b>	Growing broader and, therefore, slower.
<b>allegretto</b>	A light, cheerful, fast tempo.
<b>allegro</b>	A lively fast tempo.
<b>allemande</b>	A stately 16 <sup>th</sup> -century German dance, initially in moderate duple meter
<b>alto</b>	The lowest female singing voice and highest male singing voice
<b>amplifier, amp</b>	An electronic device that controls the intensity (power) or strength of a signal.
<b>analysis</b>	The study of the form and structure of music.
<b>andante</b>	A moderate, graceful tempo, between allegretto and adagio.
<b>andantino</b>	A tempo a little slower than andante.
<b>animato,</b>	Animated, energetic or spirited.
<b>animoso</b>	
<b>answer</b>	In the fugue, the second entry of the subject.
<b>apoyando</b>	Resting the finger on the adjacent lower string when plucking a string.
<b>arco</b>	For string instruments, indicates to use the bow.
<b>aria</b>	An air or song for solo voice within an opera or oratorio.
<b>arpeggio</b>	The notes of a chord played in succession; a broken chord.
<b>arrangement</b>	An adaptation of a composition.
<b>art song</b>	A serious vocal composition, generally for voice and piano.
<b>articulation</b>	The degree to which notes are separated or connected, such as staccato or legato.
<b>atonal</b>	Music lacking a tonal or key center.
<b>attacca</b>	Go on, proceed immediately to next section.
<b>attack</b>	The beginning of a note or phrase.
<b>audition</b>	A trial performance in order to obtain a performing position or an

TERM	DEFINITION
	award.
<b>axe</b>	Bebop slang for a musical instrument.
<b>baby grand</b>	A small grand piano.
<b>back beat</b>	In drumming, emphasizing the second and fourth beats.
<b>backup group</b>	A vocal group that sings background behind a singer.
<b>balance</b>	The harmonious adjustment of volume and timbre between instruments or voices.
<b>ballad</b>	1. A song that tells a story. 2. In popular music, usually a love song in a slow tempo.
<b>ballet</b>	A theatrical dance form with a story, sets and music.
<b>band</b>	An instrumental ensemble usually made up of wind and percussion instruments and no string instruments.
<b>bar</b>	A measure; the space between two bar lines.
<b>bar line</b>	A vertical line that divides the musical staff into measures or bars.
<b>baritone</b>	A low male singing voice (between tenor and bass).
<b>bass</b>	The lowest male singing voice.
<b>bass clef</b>	The F clef falling on the fourth line of the staff.
<b>baton</b>	Conductor's stick.
<b>beats</b>	A pulsation caused by two sound waves of slightly different frequency.
<b>bebop</b>	A form of jazz originating in the 1940's, characterized by solo improvisations, complex rhythms and extended harmonies.
<b>berceuse</b>	A lullaby.
<b>big band</b>	Jazz band specializing in music for dancing.
<b>binary form</b>	A compositional form in which an initial section is followed by a contrasting section (AB)
<b>blue notes</b>	Notes sung or played below their intended pitch creating the "blues" sound.
<b>blues</b>	Afro-American music form for solo voice, derived from spirituals and work songs.
<b>boogaloo</b>	A dance popular in the 1960's and early 1970's
<b>bop</b>	A dance popular in the 1940s and 1950s.
<b>bout</b>	The inner curve of the guitar body. The lower bout is the curve used to hold the guitar on the leg when sitting in proper classical posture.
<b>bow</b>	The device used in the string instrument family composed of a wooden stick with a pointed end, strung with horsehair.
<b>brass family</b>	Wind instruments made out of metal with either a cup-or funnel-shaped mouthpiece. Family includes: trumpet; trombone; tuba; and sousaphone.
<b>bravo</b>	Good. An expression of approval at a theatre performance.
<b>breath mark</b>	A marking indicating when to take a breath
<b>bridge</b>	On string instruments, a piece of wood that supports the strings, holding them away from the body of the instrument.
<b>cacophony</b>	Discordant sound; dissonance.

TERM	DEFINITION
<b>cadence</b>	The melodic or harmonic ending of a piece or the sections or phrases therein.
<b>cadenza</b>	A solo passage, often virtuosic, usually near the end of a piece, either written by the composer or improvised by the performer.
<b>call and response</b>	A vocal form in which a singer asks a melodic question or makes a statement and an ensemble responds.
<b>cancan</b>	A late-19 <sup>th</sup> -century French dance in quick 2/4 time; an offshoot of the quadrille,
<b>canon</b>	In counterpoint, a melody that is repeated exactly by a different voice, entering a short interval of time after the original voice.
<b>cantata</b>	A multi-movement vocal work for concert or church performance by chorus and/or soloists and an accompanying instrumental ensemble.
<b>castrato</b>	An adult male singer with an alto or soprano voice; a eunuch.
<b>CD</b>	Compact disc.
<b>chamber music</b>	Music for small ensemble.
<b>changes</b>	Chord changes. The chords in a progression.
<b>chant</b>	Unaccompanied sacred vocal music.
<b>chantey, chanty</b>	A work song sung by English and American sailors.
<b>chart(s)</b>	1. Scores or parts written for an instrumental ensemble; in pop music often just the melody line and chords. 2. In music trade magazines, the sequential lists of the most popular songs or albums.
<b>chest voice</b>	The lower register of the voice.
<b>chops</b>	A musician's playing technique or ability.
<b>chord</b>	Three or more notes sounded simultaneously.
<b>chorus</b>	1. A group of singers of secular music. 2. The refrain of a song.
<b>chromatic</b>	Moving by half steps; notes foreign to a scale.
<b>chromatic modulation</b>	A key change that utilizes a series of half steps.
<b>chromatic scale</b>	A scale composed of twelve half steps.
<b>classical</b>	The time period ranging from the late 112th to the early 19 <sup>th</sup> centuries.
<b>classroom instruments</b>	Instruments typically used in the general music classroom. (E.g. recorders, mallet instruments, autoharp, simple percussion instruments, guitar, keyboard and electronic instruments.
<b>clef</b>	The symbol at the beginning of a staff that indicates which lines and spaces represent which notes.
<b>coda</b>	In musical form, a section at the end of a piece, this brings the piece to a close.
<b>common time</b>	4/4 meter.
<b>composer</b>	A person who creates (composes) music.
<b>compound</b>	A time signature in which the basic pulse is divisible by three.

TERM	DEFINITION
meter	Tuning pitch for band instruments.
concert b-flat	First-chair violinist in an orchestra.
concertmaster	A piece for a soloist and orchestra.
concerto	The person who directs a group of musicians.
conductor	Sounds that are pleasing to the ear.
consonance	The lowest female voice.
contralto	See polyphony and polyphonic.
contrapuntal	Courante, an early French dance in triple meter.
corrente	The combination of two or more melodic lines played simultaneously.
counterpoint	Getting louder
crescendo	1. Indication by the conductor or a spoken word or gesture for a performer to make an entry. 2. Small notes that indicate another performer's part.
cue	2/2 meter
cut time	Back to the beginning and play to the end.
D. C. al fine (Da Capo al fine)	Back to the beginning.
D.C. (Da Capo)	Back to the sign.
D.S. (Dal Segno)	Gradually growing softer
decrescendo	The elaboration of thematic, melodic, harmonic, or rhythmic material.
development	The notes indigenous to a key in a major or minor scale.
diatonic	Gradually getting softer.
diminuendo	A piece that is performed at a funeral or memorial service.
dirge	Sounds that are unpleasant to the ear.
dissonance	One who plays recordings at a disco or on the radio.
DJ	Sweet.
dolce	A type of close harmony singing developed in pop music of the late '50s that incorporates the use of nonsense syllables as rhythmic background or punctuation.
doo wop	Two lines on a staff that indicate the end of a section or the entire piece.
double bar	The first beat given by the conductor with a downward stroke.
downbeat	A piece for two performers.
duet	Duet.
duo	A time signature with two beats to a measure.
duple meter	The length of a note or a rest.
duration	The symbols indicating the varying degrees of loudness or softness (volume).
dynamic markings	The degrees of loudness or softness; their symbols.
dynamics	Pitch, rhythm, harmony, dynamics, timbre, texture, form
elements of music	
embouchure	On wind and brass instruments, 1. The shape of the mouth and lips. 2. The mouthpiece.

TERM	DEFINITION
<b>encore</b>	To repeat a piece or play an additional piece at the end of a performance.
<b>enharmonic</b>	Two notes that are the same pitch but “spelled” differently, e.g., F-sharp and G-flat.
<b>ensemble</b>	A group of instrumentalists or singers.
<b>entrance</b>	The place where a musical voice, vocalist and/or instrumentalist, begins after a rest.
<b>ethnomusicology</b>	The study of various types of music in relation to their racial and cultural context.
<b>etude</b>	A study or exercise piece written to improve technique.
<b>exercise</b>	A short study written to improve technique.
<b>exposition</b>	1. In the sonata form, the first section that contains the statement of the themes. 2. In the fugue, the introduction of the subject in all parts.
<b>expression marks</b>	Symbols or explanations for musical interpretation such as dynamics, tempi, mood, articulation
<b>falsetto</b>	A high artificial voice used for notes that lie above the normal register.
<b>fanfare</b>	A prelude or opening, a flourish, usually played by brass instruments.
<b>fantasia</b>	A piece of instrumental music in free form or style. Also fantaisie or fantasy.
<b>fermata</b>	A hold or pause.
<b>finale</b>	The last movement of a symphony or sonata or the last section of an opera.
<b>fine</b>	End.
<b>flamenco</b>	A Spanish dance and song form often performed on guitar.
<b>flat</b>	Indicating to lower a note one half step or below normal pitch.
<b>folk music</b>	Originally songs and music passed down through oral tradition. Traditional music that reflects a locale or a national feeling.
<b>form</b>	The shape, order and overall structure of a piece of music.
<b>forte (f)</b>	“Strong.” Loud (f)
<b>fortissimo (ff)</b>	Very loud
<b>fret</b>	On guitars, banjos, mandolins and electric basses, a thin strip of wood, ivory, gut or metal that is placed across the fingerboard to indicate a specific position of a note. 2. To press the strings against the fretboard with the finger or fingers.
<b>fret board</b>	On certain stringed instruments, a fingerboard with frets.
<b>fugal</b>	In the style of a fugue. See fugue.
<b>fugue</b>	A contrapuntal piece in which two or more parts are built (layered) on a recurring subject (theme) that is introduced alone and followed by an answer (which is the subject at a different pitch).
<b>full score</b>	An instrumental score in which all the parts for the instruments appear on their own staves in standard instrumental



TERM	DEFINITION
	family order.
<b>funk</b>	A rhythm and blues sound, usually lowdown, rhythmic and rough
<b>g clef</b>	A clef usually centered on the second line of the staff (treble clef), designating that line as the note G above middle C.
<b>galliard</b>	A lively 16 <sup>th</sup> century dance in triple meter.
<b>gamelan</b>	An Indonesian orchestra consisting of pitched gongs, drums and various xylophone-type instruments.
<b>genre</b>	A type, style or category of music.
<b>gig</b>	A job for a musician
<b>glee club</b>	Usually a group of male singers that performs spirited, a cappella songs.
<b>glissando</b>	A rapid scale produced by sliding the fingers or hand from one note to another.
<b>gospel</b>	Christian music in a popular style
<b>grand opera</b>	Opera on a large scale, usually entirely sung, in contrast to comic opera.
<b>grand staff</b>	The combination of the treble and bass staves
<b>grandioso</b>	Grand.
<b>grave</b>	A slow tempo.
<b>groove</b>	When music comes together for the players or listeners.
<b>gruppetto</b>	Ornamental group of notes such as a turn, shake or trill.
<b>half note/rest</b>	A note/rest equal to two quarter notes/rests or one half the length of a whole note/rest.
<b>half step</b>	The smallest interval in common use.
<b>harmonic</b>	Movement from one chord to another chord.
<b>progression</b>	
<b>harmonics</b>	The individual, pure tones that make up a complex tone. 2. On string instruments, sound produced by touching the string lightly at certain points. Natural harmonics are on open strings, artificial harmonics are played on a fingered (stopped) string.
<b>harmony</b>	The study of the structure, progression and relationships of chords. 2. When pitches are in agreement or consonance.
<b>head voice</b>	The upper register of the voice.
<b>hip hop</b>	Rap music
<b>homophony</b>	Music in which one voice has the melody with a chordal accompaniment.
<b>homorhythmic</b>	Music in which all parts move in the same rhythm.
<b>honky-tonk</b>	A style of piano playing related to stride and ragtime.
<b>impresario</b>	An agent, manager or promoter of performers, orchestras or opera companies.
<b>impressionism</b>	A stylistic period in music that coincides with the period of impressionistic painting, from the 1870s to early 1900s.
<b>improvisation</b>	Spontaneous composition.
<b>incidental music</b>	Short pieces that accompany a play.

TERM	DEFINITION
<b>instrumentation</b>	The art of composing, orchestrating or arranging for an instrumental ensemble.
<b>interpretation</b>	An expression of one's own character and style in a work.
<b>interval</b>	The distance between two notes.
<b>introduction</b>	The preparatory section, movement or phase of a piece.
<b>jam</b>	A loose gathering of musicians to play, improvise, or rehearse.
<b>jazz</b>	A style of music of Afro-American roots characterized by a strong rhythmic understructure, blue notes and improvisation on melody and chord structure.
<b>jingle</b>	Music composed for a commercial.
<b>key</b>	1. The tonal center based on the tonic note of the scale. 2. On keyboard instruments, a lever that controls the sound mechanism 3. On woodwind instruments, a metal lever that opens or closes a tone hole.
<b>key signature</b>	The sharps or flats written on the staff at the beginning of a piece to indicate the key.
<b>keyboard</b>	A set of keys on a piano, organ, harpsichord or synthesizer.
<b>larghetto</b>	A slow tempo, a little faster than largo.
<b>largo</b>	Slow and broad.
<b>lead sheet</b>	The melody line, lyrics and chords for a song.
<b>ledger lines</b>	Short lines written above or below the staff for notes pitched outside the staff.
<b>legato</b>	Smooth and connected.
<b>lento</b>	Slow.
<b>libretto</b>	The text of an opera, oratorio or musical.
<b>licks</b>	Short melodic musical phrases that sometimes can become musical "signatures" for jazz and pop artists.
<b>lute</b>	A plucked string instrument with a half-pear-shaped body, fretboard and pegbox are set at an angle.
<b>maestoso</b>	Majestically, stately.
<b>maestro</b>	Master, teacher, conductor.
<b>major scale</b>	A diatonic scale in which the half-steps occur between the third and fourth, and seventh and eighth degrees.
<b>march</b>	Music for marching, such as in a parade or procession, in duple or quadruple time.
<b>marching band</b>	A band that plays while marching in parades or performing in choreographed field shows.
<b>Mariachi</b>	A Mexican folk group, usually consisting of two violins, guitar, guitarron (acoustic bass guitar), trumpet and rhythm instruments.
<b>measure</b>	A bar; the space between two bar lines.
<b>medley</b>	A group of songs linked together musically.
<b>melisma</b>	Several notes sung to one syllable.
<b>melody</b>	An organized sequence of single notes.
<b>meno</b>	Less.

TERM	DEFINITION
<b>meter</b>	1. A framework for rhythm determined by the number of beats, the time value of those beats and the accents thereof. 2. The division of music into measures, bars, or phrases. 3. In verse (lyrics), the pattern of long and short syllables.
<b>mezzo (m)</b>	Half, medium.
<b>mezzo forte (mf)</b>	Moderately loud.
<b>mezzo piano (mp)</b>	Moderately soft.
<b>MIDI</b>	"Musical Instrument Digital Interface." The means by which musical performance and other information is transmitted and received by electronic instruments using a common serial interface.
<b>minor scale</b>	A diatonic scale in which the half steps occur between the second and third, and fifth and sixth degrees (natural minor).
<b>mix</b>	To combine and balance several tracks of a recording.
<b>mode</b>	A type of scale with a specific arrangement of intervals.
<b>moderato</b>	Moderate tempo.
<b>modulate, modulation</b>	To change keys; the transition from one key to another within a piece.
<b>molto</b>	Very.
<b>monophonic, monophony</b>	Music with a single melody line only.
<b>monotone</b>	A single, unvaried pitch. Reciting words on one pitch.
<b>mordent</b>	Ornamentation of a written note.
<b>mosso</b>	Moved, lively.
<b>motif, motive</b>	A short melodic pattern or musical idea that runs throughout a piece.
<b>Motown sound</b>	Music of the Black musicians of the 1960s and 1970s emanating from the Detroit-based Motown Record Corp.
<b>mouthpiece</b>	On brass and wind instruments, the part of the instrument placed to a player's lips.
<b>movement</b>	A self-contained section of a composition, such as a symphony, suite, concerto, sonata, etc.
<b>music</b>	The organization of sounds with some degree of rhythm, melody and harmony.
<b>music theory</b>	The study of how music is put together.
<b>music therapy</b>	The use of music as part of a medical or psychological and social treatment.
<b>musical drama</b>	Opera, especially that of Richard Wagner.
<b>musicology</b>	The study of musical composition and history.
<b>mute</b>	1. A device that softens or muffles an instrument's sound 2. Brass instrument mutes: cup-conical with a donut on the end
<b>natural</b>	The music symbol that indicates that a note is neither sharp nor flat.
<b>new jack swing</b>	A type of funk dance, often with rap.

TERM	DEFINITION
<b>nonet</b>	1. A piece for nine instruments or voices. 2. Nine performers.
<b>notation</b>	Written music indicating pitch and rhythm.
<b>notes</b>	The written symbols of music.
<b>obbligato</b>	Originally meant an obligatory (essential) part; now means a solo or contrasting melody that is optional.
<b>octave</b>	The interval between the first and eighth degrees of the diatonic scale.
<b>octavo</b>	Individual copy of choral music or band music, roughly 6" x 9".
<b>octet</b>	1. A piece for eight instruments or voices. 2. Eight performers.
<b>odd meters</b>	Meters that are groupings of an odd number and an even number of beats, such as 5/4 (3+2) or 7/12 (3+4)
<b>ode</b>	A lyrical poem set to music in honor of a person or occasion.
<b>opera</b>	1. A dramatic work set to music in which all or most of the text is sung with instrumental accompaniment, costumes and sets. 2. The plural of opus.
<b>opera bouffe,</b>	Comic opera
<b>opera buffa,</b>	
<b>opera</b>	
<b>comique</b>	
<b>operetta</b>	Light opera.
<b>opus</b>	With a number, used to show the order in which pieces were written or published.
<b>oratorio</b>	A musical setting for voices and orchestra of a text based on the Scriptures or an epic theme. Essentially an opera without staging, scenery or costumes.
<b>orchestra</b>	A large group of musicians, made up of string, brass, woodwind, and percussion instruments.
<b>orchestration</b>	The art of writing, arranging or scoring for the orchestra.
<b>ornamentation</b>	To add ornaments to a melody.
<b>ornaments</b>	Melodic embellishments, either written or improvised.
<b>ostinato</b>	A repeated musical figure, rhythmic pattern or motive, most often occurring in the bass.
<b>overdub,</b>	To record a track on top of another track.
<b>overdubbing</b>	
<b>overture</b>	The introductory music for an opera, oratorio or ballet. A concert overture is an independent work.
<b>pantomime</b>	A play in which the story is conveyed only by gestures and movement with musical accompaniment.
<b>passacaglia</b>	A slow stately dance in triple meter, often with a repetitive theme or bass line.
<b>passage</b>	A section of a piece.
<b>passion</b>	An oratorio on the suffering and death of Jesus Christ.
<b>pause</b>	1. A rest of indefinite length. 2. A hold, fermata.
<b>pavane</b>	A slow dance in duple meter dating back to the 16 <sup>th</sup> century.
<b>Peghead or</b>	On string instruments the mechanism around which a string is

TERM	DEFINITION
pegbox	wound, that tightens or loosens the string.
pentatonic scale	1. Any scale made up of five notes 2. The scale corresponding to a major scale without the fourth and seventh degrees, which can be played on the black keys of the piano.
percussion family	Instruments made of sonorous material that produce sounds of definite or indefinite pitch when shaken or struck, including drums, rattles, bells, gongs, xylophones.
period	A musical statement, made up of two or more phrases and a cadence.
phrase	A musical idea; a natural unit of a melodic line.
phrasing	1. In classical music, "punctuating" a melodic line. Often used as a synonym for articulation. 2. In popular music "delivering" a melodic line, including all facets of nuance, as well as departures from the original melody.
pianissimo (pp)	Very soft
piano (p)	1. Piano (soft) 2. A keyboard musical instrument
piano (pianoforte)	"Soft-loud." A keyboard instrument, the full name for the piano, on which sound is produced by hammers striking strings when keys are pressed.
piano score	A score arranged for playing on piano.
pitch	The highness or lowness of a note, as determined by its frequency.
pizzicato	On string instruments, plucking the string.
poco a poco	Little by little.
polyphonic	See polyphony.
polyphony	Music that combines two or more melodic lines simultaneously.
portamento	A smooth glide from one note to another.
prelude	An introductory movement or piece.
presto	Fast.
prima donna	The most important female singer in an opera. Also implies a vain or difficult person.
processional	Music performed for an entrance.
program	1. Instructions given to a computer to perform a certain task. 2. Agenda of musical performance.
program music	A piece that conveys a picture or story. In contrast to absolute music.
progression	Movement from one chord to another chord.
progressive jazz	Jazz from the 1950s, smooth and cool in contrast to bebop.
prologue	An introductory piece that presents the background for an opera.
pulse	A beat.
quadruple meter	A time signature with four beats to a measure.
quarter note/rest	A note/rest one half the length of a half note and one quarter the length of a whole note.
quartet	A piece for four instruments or voices.
quintet	A piece for five instruments or voices.
quintuple meter	A time signature with five beats to a measure; e.g., 5/4



TERM	DEFINITION
<b>ragtime</b>	The earliest form of jazz, from the early 1900s. Features “ragged” syncopated rhythms against a regular rhythmic background of 2/4 or 4/4.
<b>rallentando</b>	Becoming gradually slower.
<b>range</b>	The notes, from the lowest to the highest, that a voice or instrument may be capable of producing.
<b>rap</b>	In pop music, a rhyming half-sung, half-spoken style, often enhanced by electronic effects.
<b>recapitulation</b>	1. The final section in sonata form, in which the themes are restated. 2. Return to, or repetition of, a theme or passage.
<b>recessional</b>	A hymn or music played at the close of a church service or event.
<b>recital</b>	A performance by one or more performers.
<b>recitative</b>	A vocal number that mimics the inflections of speech, found primarily in operas and oratorios.
<b>refrain</b>	The chorus of a song usually repeated.
<b>reggae</b>	A Jamaican pop music style, a combination of West Indian and Afro-American music styles with a hypnotic, heavy bass sound.
<b>renaissance</b>	“Rebirth.” The era from the mid 15 <sup>th</sup> century to the end of the 16 <sup>th</sup> century.
<b>repeat</b>	The restatement of a passage.
<b>repeat sign</b>	A sign meaning to repeat a section of music.
<b>reprise</b>	Repeat
<b>resolution</b>	The progression of chords or notes from the dissonant to the consonant or point of rest.
<b>response</b>	1. In the fugue, the answer. 2. An answer by a group to a musical call or question, such as in gospel music.
<b>rest</b>	A period of musical silence.
<b>retrograde</b>	Playing a melodic line backwards.
<b>rhythm</b>	The pattern of long and short note values in music.
<b>rhythm and blues</b>	A form of pop music that evolved in the 1940’s, characterized by heavily syncopated dance rhythms and blues scales.
<b>rhythm section</b>	In jazz and pop music, the instruments—piano, guitar, bass and drums—that play rhythm and harmony in accompaniment to a soloist.
<b>riff</b>	A repeated melodic pattern.
<b>ritardando</b>	Becoming gradually slower.
<b>rock, rock ‘n’ roll</b>	A form of pop music that evolved in the mid 1950s from rhythm & blues.
<b>rococo</b>	A highly ornamented style of music and decorative arts in the mid 18 <sup>th</sup> century.
<b>romantic</b>	The era roughly from 1820 to 1900, in which music progressed to a freer, more subjective form with increasing chromatics, the use of folk themes, the introduction of more virtuosity solo music, and larger orchestras.
<b>rondo</b>	A musical form characterized by a recurring theme in alternation

TERM	DEFINITION
	with contrasting themes; often the form is ABACADA or ABACABA.
root	The fundamental note of a chord or a scale.
round	A vocal canon for two or more voices, sung in unison or octaves.
rubato	Freely slowing down and speeding up the tempo without changing the basic pulse.
run	A rapid scale passage.
SA	In choral music—soprano, alto.
SAB	In choral music—soprano, alto, baritone.
sacred music	Music for worship, religious concerts, or devotional use.
salsa	A Latin American pop music and dance style combining Latin rhythms with rock.
SATB	In choral music—soprano, alto, tenor, bass.
scale	A progression of notes in a specific order.
scat singing	A form of improvisational jazz singing using nonsense syllables.
scherzo	A piece in a lively tempo.
score	The written depiction of all the parts of a musical ensemble.
scoring	1. Organizing the various instrumental parts of a piece into a score form. 2. The art of composing music for a film.
secular music	Any music that is not sacred music.
segue	1. Continue to the next movement or section without a break. 2. Continue in the same fashion.
semitone	A half step.
sforzando (sfz)	A strong accent on a note.
sharp	1. Symbol indicating to raise a note one half step. 2. Above normal pitch.
sheet music	1. An individually printed song, most often for voice, piano, guitar, or a combination of the three. 2. Any printed music.
sideman	A musician who is part of a group or combo, but not the leader or soloing musician.
signature	Signs, symbols or numbers placed at the beginning of a staff or piece.
simple meter	A time signature in which the basic pulse is divisible by two.
sixteenth note/rest	A note/rest half the length of an eighth note and a sixteenth the length of a whole note.
slur	A curved line connecting two or more notes, indicating that they are to be played legato.
solo	To perform alone or as the predominant part.
sonata	An instrumental piece, often in several movements.
sonata allegro form	The form used in the first movement of sonatas (symphonies, concerti, and quartets). Exposition, development, recapitulation.
song	A piece for voice.
soprano	The highest female voice.
sotto voce	Quietly; in a soft voice.
soul	In the music business, the name for Afro-American music of rhythm

TERM	DEFINITION
	and blues origin.
space	The interval between two lines of a staff or between ledger lines.
spiritual	An Afro-American religious song.
SSA	In choral music—soprano, soprano, alto
SSAA	In choral music --soprano, soprano, alto, alto
staccato	Short, separated notes indicated by this symbol.
staff, staves	The horizontal lines upon which music is written.
stage band	Jazz ensemble.
standard	In the music business, a long-lasting song.
stanza	A section of a song, two or more lines long, characterized by a common meter, rhyme, and number of lines.
stem	The vertical line extending from a notehead.
step	Melodic movement of one or two semitones.
string	Instruments with strings that produce sound when plucked, bowed.
instrument	Family includes: violin; viola; violoncello; double
family	bass; guitar and ukulele.
string quartet	Two violins, viola and cello.
strophic	A song in which all the verses are sung to the same melody.
studio musician	In the music business, a free-lance musician who works primarily in recording studios.
style	The distinctive or characteristic manner in which the elements of music are treated. The term may also be used to describe the works of a composer, a music period, performance media, nations, culture, composition or genre.
subject	A theme or motif that is the basis for a musical form, as in the fugue or sonata.
suite	A group of short instrumental movements, usually in the same key and in dance forms.
swing	1. Jazz-flavored big band music of the 1930s. 2. The essence of jazz, denoting its improvisational, rhythmic feel.
swing time	In jazz, when eighth notes are given a long-short rhythmic emphasis.
symphonic band	Concert band/
symphonic poem	An orchestral piece based on an extra-musical idea—a tone picture.
symphony	1. A piece for large orchestra, usually in four movements, in which the first movement often is in sonata form. 2. A large orchestra.
syncopation	The placement of rhythmic accents on weak beats or weak portions of beats.
synthesizer	An instrument that can produce and manipulate sound electronically.
system	Two or more staves connected together.
tacet	In instrumental or choral parts, a direction to refrain from playing or singing.
tempo	The pace of a piece of music.
tempo markings	The indications of the pace of the music, such as largo.
tenor	1. A high male voice between alto and baritone. 2. Instruments in

TERM	DEFINITION
	the tenor range.
<b>ternary form</b>	A compositional form in which an initial section is followed by a contrasting section, which is followed by a return of the initial section.
<b>tessitura</b>	The average highness or lowness in pitch of a vocal piece.
<b>texture</b>	The number of parts (voices) in a piece and their relation to one another.
<b>theme</b>	The musical subject of a piece (usually a melody), as in sonata form or a fugue.
<b>theme and variations</b>	A statement of a musical subject followed by restatements in different guises.
<b>theory</b>	The study of how music is put together.
<b>three-part-form</b>	Ternary form.
<b>tie</b>	A curved line connecting two notes of the same pitch indicating they are to be played as one note.
<b>timbre</b>	Tone color or quality.
<b>time</b>	Meter – the number of beats in a measure.
<b>time signature</b>	The numbers at the beginning of a piece.
<b>tirando</b>	When a string is plucked with a right-hand finger without resting or touching the next lower string.
<b>tone</b>	A note.
<b>tone color</b>	The quality of sound of an instrument or voice.
<b>tone poem</b>	An orchestral work, usually in one continuous movement.
<b>treble</b>	The highest voice, instrument or part.
<b>treble clef</b>	The G clef falling on the second line of the staff.
<b>tremolo</b>	1. Usually the rapid alternation between two adjacent notes. 2. On string instruments it can be the rapid back and forth motion of the bow on a single note.
<b>triad</b>	A chord of three notes: root, third, fifth.
<b>trill</b>	An ornament consisting of the rapid alternation of two adjacent notes.
<b>trio</b>	1. A piece for three instruments or voices. 2. Three performers. 3. The middle section in minuets, scherzos, and marches, often written in three-part harmony.
<b>triple meter</b>	Time signatures with three beats to a measure.
<b>triplet</b>	Three notes that are played in the time of two notes of equal value.
<b>TTB</b>	In choral music –tenor, tenor, bass.
<b>TTBB</b>	In choral music –tenor, tenor, bass (or baritone), bass.
<b>tune</b>	1. A melody 2. The correct pitch (in tune).
<b>tuning</b>	Adjusting the intonation of an instrument to its desired pitch(es).
<b>tutti</b>	All; or, in instrumental music, the term used for entrance of the full ensemble.
<b>twelve-bar blues</b>	An African-American music form using three chords—tonic, subdominant, and dominant—and the blues scale in specific order within twelve bars. The basis for rock music.
<b>two-part form</b>	Binary form.

TERM	DEFINITION
<b>unipartite</b>	One part form.
<b>unison</b>	Two or more notes or parts sounding at the same pitch.
<b>vamp</b>	A short introduction or accompaniment to a song that is repeated until the singer is ready to continue.
<b>variation</b>	The modification of a theme, figure or passage by means of melodic, rhythmic, contrapuntal, or harmonic changes.
<b>verse</b>	1. The solo portion of an anthem. 2. In popular music, the stanza which tells the story of the song, changing with each repeat.
<b>vihuela</b>	A general term used in Spain from the 13 <sup>th</sup> to the 16 <sup>th</sup> centuries to signify any stringed instrument with a neck played with a bow, a plectrum (pick) or with the fingers.
<b>villanesca</b>	A generic term for a wide range of light vocal music popular in Italy in the 16 <sup>th</sup> and 17 <sup>th</sup> centuries. Also called villanella.
<b>virtuoso</b>	A brilliant, skillful performer.
<b>vocal selections</b>	In large vocal works (especially musicals and operettas), a collection of selected vocal numbers, with the instrumental parts arranged for keyboard.
<b>vocalization</b>	Practicing singing with exercises
<b>vocalise</b>	A vocal exercise sung to vowels.
<b>voice</b>	1. The sound produced by human and some animal vocal chords. 2. In contrapuntal music, an instrumental or vocal part.
<b>volume</b>	Loudness and softness.
<b>walking bass</b>	A bass line of steady quarter or eighth notes, usually moving stepwise.
<b>whole note/rest</b>	A note/rest equal to two half notes or four quarter notes.
<b>whole step or whole tone</b>	Two half steps; a major second.
<b>whole-tone scale</b>	A scale made up solely of whole tones.
<b>wind instrument family</b>	Instruments in which sound is produced by the vibration of air, including brass and woodwind instruments.
<b>woodwind family</b>	Instruments, originally made of wood, in which sound is produced by the vibration of air, including recorders, flutes, clarinets, saxophones, oboes and bassoons.
<b>work song</b>	An Afro-American rhythmic song used to accompany any type of work that required specific rhythms such as picking cotton or laying railroad ties.
<b>world music</b>	In the music business, a chart term for recordings featuring foreign music of a folk character.
<b>Zydeco</b>	A style of popular music that mixes Cajun and Afro-Caribbean with rhythm and blues.



## Suggested Websites

THEME	WEBSITE
<b>Aesthetics</b>	<ul style="list-style-type: none"> <li>• <a href="http://www.musicmotion.com/searchm.htm">http://www.musicmotion.com/searchm.htm</a></li> <li>• <a href="http://www.researchbuzz.org/aestheticsmusic/">http://www.researchbuzz.org/aestheticsmusic/</a></li> <li>• <a href="http://www.mnstate.edu/gracyk/courses/aesthetics%20of%20music/honors.htm">http://www.mnstate.edu/gracyk/courses/aesthetics%20of%20music/honors.htm</a></li> <li>• <a href="http://www.carnegiehall.org/SiteCode/Intro.aspx">http://www.carnegiehall.org/SiteCode/Intro.aspx</a></li> <li>• <a href="http://www.apassion4jazz.net/">http://www.apassion4jazz.net/</a></li> </ul>
<b>Arpeggios</b>	<ul style="list-style-type: none"> <li>• <a href="http://www.cybermusicacademy.org/lesson5.htm">http://www.cybermusicacademy.org/lesson5.htm</a></li> <li>• <a href="http://www.enchantedlearning.com/music/">http://www.enchantedlearning.com/music/</a></li> <li>• <a href="http://www.lessonstutor.com/musicgenhome.html">http://www.lessonstutor.com/musicgenhome.html</a></li> <li>• <a href="http://www.cybermusicacademy.org/lessons2.htm">http://www.cybermusicacademy.org/lessons2.htm</a></li> <li>• <a href="http://au.geocities.com/drboobsmithau/notation.htm">http://au.geocities.com/drboobsmithau/notation.htm</a></li> <li>• <a href="http://www.finalemusic.com/finale/home.aspx">http://www.finalemusic.com/finale/home.aspx</a></li> <li>• <a href="http://www.numbera.com/musictheory/theory/scalesandkeys.aspx">http://www.numbera.com/musictheory/theory/scalesandkeys.aspx</a></li> <li>• <a href="http://www.musictechteacher.com/worksheet_arpeggio_activity001.htm">http://www.musictechteacher.com/worksheet_arpeggio_activity001.htm</a></li> <li>• <a href="http://www.classicalarchives.com/learning/stu_12.html">http://www.classicalarchives.com/learning/stu_12.html</a></li> </ul>
<b>Audio/Visual Resources</b>	<ul style="list-style-type: none"> <li>• <a href="http://www.ambrosevideo.com/">http://www.ambrosevideo.com/</a></li> <li>• <a href="http://www.libraryvideo.com/">http://www.libraryvideo.com/</a></li> <li>• <a href="http://homevideo.about.com/od/educationalvideodvds/Educational_Videos_DVDs.htm">http://homevideo.about.com/od/educationalvideodvds/Educational_Videos_DVDs.htm</a></li> <li>• <a href="http://www.chalktalkonline.com/">http://www.chalktalkonline.com/</a></li> <li>• <a href="http://www.arabicmusicvideos1.com/instrumentals.htm">www.arabicmusicvideos1.com/instrumentals.htm</a></li> <li>• <a href="http://www.sheetmusicinstock.com">www.sheetmusicinstock.com</a></li> </ul>
<b>Career and Technical Education</b>	<ul style="list-style-type: none"> <li>• <a href="http://www.ed.gov/about/offices/list/ovae/pi/cte/weblinks/index.html">www.ed.gov/about/offices/list/ovae/pi/cte/weblinks/index.html</a></li> <li>• <a href="http://www.acteonline.org/resource_center/lpl/index.cfm">www.acteonline.org/resource_center/lpl/index.cfm</a></li> <li>• <a href="http://www.khake.com/">www.khake.com/</a></li> <li>• <a href="http://www.lessonplanspage.com/MusicJH.htm">www.lessonplanspage.com/MusicJH.htm</a></li> </ul>
<b>Careers</b>	<ul style="list-style-type: none"> <li>• <a href="http://www.menc.org/guides/etiquette/quiz.html">http://www.menc.org/guides/etiquette/quiz.html</a></li> <li>• <a href="http://musicappreciation.suite101.com/article.cfm/concertetiquette">http://musicappreciation.suite101.com/article.cfm/concertetiquette</a></li> <li>• <a href="http://www.orpheusacademy.com/resources/Performance%20Etiquette.pdf">www.orpheusacademy.com/resources/Performance%20Etiquette.pdf</a></li> <li>• <a href="http://www.menc.org/guides/etiquette/quiz.html">http://www.menc.org/guides/etiquette/quiz.html</a></li> <li>• <a href="http://musicappreciation.suite101.com/article.cfm/concertetiquette">http://musicappreciation.suite101.com/article.cfm/concertetiquette</a></li> <li>• <a href="http://www.orpheusacademy.com/resources/Performance%20Etiquette.pdf">www.orpheusacademy.com/resources/Performance%20Etiquette.pdf</a></li> <li>• <a href="http://www.musiccareers.net/articles/">http://www.musiccareers.net/articles/</a></li> </ul>
<b>Computer and Information Literacy</b>	<ul style="list-style-type: none"> <li>• <a href="http://www.ala.org/ala/acrlbucket/nashville1997pap/pauschpopp.cfm">http://www.ala.org/ala/acrlbucket/nashville1997pap/pauschpopp.cfm</a></li> <li>• <a href="http://www.edstandards.org/StSu/InfoLit.html">http://www.edstandards.org/StSu/InfoLit.html</a></li> <li>• <a href="http://www.libraryinstruction.com/infolit.html">www.libraryinstruction.com/infolit.html</a></li> <li>• <a href="http://academic.uofs.edu/faculty/beidler/CILit/default.html">http://academic.uofs.edu/faculty/beidler/CILit/default.html</a></li> <li>• <a href="http://www.musictechnology.com">http://www.musictechnology.com</a></li> </ul>

THEME	WEBSITE
Critique	<ul style="list-style-type: none"> <li>• <a href="http://www.und.nodak.edu/instruct/knorman/521/criteria.html">http://www.und.nodak.edu/instruct/knorman/521/criteria.html</a></li> <li>• <a href="http://rubistar.4teachers.org/index.php">http://rubistar.4teachers.org/index.php</a></li> </ul>
Dynamics	<ul style="list-style-type: none"> <li>• <a href="http://ezinearticles.com/?How-To-Play-The-Piano-With-Expression---Part-1&amp;id=6401202">http://ezinearticles.com/?How-To-Play-The-Piano-With-Expression---Part-1&amp;id=6401202</a></li> <li>• <a href="http://ezinearticles.com/?How-To-Play-The-Piano-With-Expression-Part-2&amp;id=645343">http://ezinearticles.com/?How-To-Play-The-Piano-With-Expression-Part-2&amp;id=645343</a></li> </ul>
Ear Training	<ul style="list-style-type: none"> <li>• <a href="http://www.musicalintervalstutor.com/">http://www.musicalintervalstutor.com/</a></li> <li>• <a href="http://library.thinkquest.org/15413/theory/intervals.htm">http://library.thinkquest.org/15413/theory/intervals.htm</a></li> </ul>
Harmonic Movement	<ul style="list-style-type: none"> <li>• <a href="http://www.musictheory.halifax.ns.ca/15tdt.html">http://www.musictheory.halifax.ns.ca/15tdt.html</a></li> <li>• <a href="http://www.musictheory.net/lessons/html/id23_en.html">http://www.musictheory.net/lessons/html/id23_en.html</a></li> <li>• <a href="http://trumpet.sdsu.edu/M151/Elements_of_Music4h.html">http://trumpet.sdsu.edu/M151/Elements_of_Music4h.html</a></li> <li>• <a href="http://www.musictheory.halifax.ns.ca/15tdt.html">http://www.musictheory.halifax.ns.ca/15tdt.html</a></li> <li>• <a href="http://www.musictheory.net/lessons/html/id23_en.html">http://www.musictheory.net/lessons/html/id23_en.html</a></li> <li>• <a href="http://www.principlesofnature.net/musical_scale_structures/triads_in_music_and_math.htm">http://www.principlesofnature.net/musical_scale_structures/triads_in_music_and_math.htm</a></li> <li>• <a href="http://www.users.globalnet.co.uk/~leonid/finger_patterns.htm">http://www.users.globalnet.co.uk/~leonid/finger_patterns.htm</a></li> </ul>
History	<ul style="list-style-type: none"> <li>• <a href="https://secure.classicalarchives.com/login.html">https://secure.classicalarchives.com/login.html</a></li> <li>• <a href="http://www.apassion4jazz.net/">http://www.apassion4jazz.net/</a></li> <li>• <a href="http://bandsinamerica.tripod.com/http:">http://bandsinamerica.tripod.com/http:</a></li> <li>• <a href="http://www.symphony.org/http://en.wikipedia.org/wiki/Music_history_of_the_United_States_(1940s_and_50s)">http://www.symphony.org/http://en.wikipedia.org/wiki/Music_history_of_the_United_States_(1940s_and_50s)</a></li> <li>• <a href="http://www.radiorow.com/">http://www.radiorow.com/</a></li> </ul>
Instructional DVDs and Videos	<ul style="list-style-type: none"> <li>• <a href="http://www.violinmastery.com/">www.violinmastery.com/</a></li> <li>• <a href="http://www.activemusician.com">www.activemusician.com</a></li> <li>• <a href="http://www.musicridge.com">www.musicridge.com</a></li> <li>• <a href="http://www.wwbw.com/Suzuki-Instructional-Video-i103100.music">www.wwbw.com/Suzuki-Instructional-Video-i103100.music</a></li> <li>• <a href="http://www.music123.com">www.music123.com</a></li> <li>• <a href="http://www.expertvillage.com">www.expertvillage.com</a></li> <li>• <a href="http://www.learnbassnow.com">www.learnbassnow.com</a></li> <li>• <a href="http://www.thedrumworks.com">www.thedrumworks.com</a></li> <li>• <a href="http://www.descarga.com">www.descarga.com</a></li> <li>• <a href="http://www.rolandus.com">www.rolandus.com</a></li> <li>• <a href="http://www.musicexpert.com/band">www.musicexpert.com/band</a></li> <li>• <a href="http://www.jwpepper.com/Marching_Band_Directors">www.jwpepper.com/Marching_Band_Directors</a></li> </ul>
Listening Examples	<ul style="list-style-type: none"> <li>• <a href="http://www.outsideshore.com/school/music/almanac/html/Jazz_Styles/Classic_Jazz/Piano_Jazz.htm">http://www.outsideshore.com/school/music/almanac/html/Jazz_Styles/Classic_Jazz/Piano_Jazz.htm</a></li> <li>• <a href="http://www.kaublepianostudio.com/history/">http://www.kaublepianostudio.com/history/</a></li> <li>• <a href="http://www.enjoythemusic.com/history.htm">http://www.enjoythemusic.com/history.htm</a></li> <li>• <a href="http://www.geocities.com/Vienna/Studio/6917/history.html">http://www.geocities.com/Vienna/Studio/6917/history.html</a></li> </ul>



THEME	WEBSITE
Music Theory	<ul style="list-style-type: none"> <li>• <a href="http://musictheoryresources.com/members/FA_intervals.htm">http://musictheoryresources.com/members/FA_intervals.htm</a></li> <li>• <a href="http://www.musictheory.net/">http://www.musictheory.net/</a></li> <li>• <a href="http://www.musictheory.net/lessons/html/id31_en.html">http://www.musictheory.net/lessons/html/id31_en.html</a></li> <li>• <a href="http://www.emusictheory.com/">http://www.emusictheory.com/</a></li> <li>• </li> </ul>
Notation	<ul style="list-style-type: none"> <li>• <a href="http://www.cybermusicacademy.org/lesson5.htm">http://www.cybermusicacademy.org/lesson5.htm</a></li> <li>• <a href="http://www.enchantedlearning.com/music/">http://www.enchantedlearning.com/music/</a></li> <li>• <a href="http://www.lesstutor.com/musicgenhome.html">http://www.lesstutor.com/musicgenhome.html</a></li> <li>• <a href="http://www.cybermusicacademy.org/lessons2.htm">http://www.cybermusicacademy.org/lessons2.htm</a></li> <li>• <a href="http://au.geocities.com/drboobsmithau/notation.htm">http://au.geocities.com/drboobsmithau/notation.htm</a></li> <li>• <a href="http://www.finalemusic.com/finale/home.aspx">http://www.finalemusic.com/finale/home.aspx</a></li> <li>• <a href="http://www.numbera.com/musictheory/theory/scalesandkeys.aspx">http://www.numbera.com/musictheory/theory/scalesandkeys.aspx</a></li> <li>• <a href="http://dSPACE.dial.pipex.com/andymlne/Scales.shtml">http://dSPACE.dial.pipex.com/andymlne/Scales.shtml</a></li> <li>• <a href="http://www.ultimate-guitar.com/lessons/scales/major_scales_explained.html">http://www.ultimate-guitar.com/lessons/scales/major_scales_explained.html</a></li> </ul>
Performance	<ul style="list-style-type: none"> <li>• <a href="http://www.balancedpianist.com/bpseatingguide.htm">http://www.balancedpianist.com/bpseatingguide.htm</a></li> <li>• <a href="http://www.geocities.com/vienna/studio/6917/perform2.html">http://www.geocities.com/vienna/studio/6917/perform2.html</a></li> <li>• <a href="http://www.irenejackson.com/perftips.html">http://www.irenejackson.com/perftips.html</a></li> <li>• <a href="http://cnvi.com/applause/">http://cnvi.com/applause/</a></li> <li>• <a href="http://www.musicbizacademy.com/knab/front4_performance.htm">http://www.musicbizacademy.com/knab/front4_performance.htm</a></li> <li>• <a href="http://iwritethemusic.com/performance_skills.html">http://iwritethemusic.com/performance_skills.html</a></li> <li>• <a href="http://www.hsc.csu.edu.au/music/performance/preparation/performance_tips/performance_tips_owens.htm">http://www.hsc.csu.edu.au/music/performance/preparation/performance_tips/performance_tips_owens.htm</a></li> </ul>
Scales	<ul style="list-style-type: none"> <li>• <a href="http://www.oake.org/">http://www.oake.org/</a></li> <li>• <a href="http://www.dalcrozeusa.org/home.html">http://www.dalcrozeusa.org/home.html</a></li> <li>• <a href="http://www.menc.org/">http://www.menc.org/</a></li> <li>• <a href="http://www.macgamut.com/">http://www.macgamut.com/</a></li> <li>• <a href="http://musictheoryresources.com/members/FA_intervals.htm">http://musictheoryresources.com/members/FA_intervals.htm</a></li> <li>• <a href="http://www.musictheory.net/">http://www.musictheory.net/</a></li> <li>• <a href="http://www.musictheory.net/lessons/html/id31_en.html">http://www.musictheory.net/lessons/html/id31_en.html</a></li> </ul>
Technique	<ul style="list-style-type: none"> <li>• <a href="http://www.cybermusicacademy.org/lesson5.htm">http://www.cybermusicacademy.org/lesson5.htm</a></li> <li>• <a href="http://www.enchantedlearning.com/music/">http://www.enchantedlearning.com/music/</a></li> <li>• <a href="http://www.cybermusicacademy.org/lessons2.htm">http://www.cybermusicacademy.org/lessons2.htm</a></li> <li>• <a href="http://au.geocities.com/drboobsmithau/notation.htm">http://au.geocities.com/drboobsmithau/notation.htm</a></li> <li>• <a href="http://www.finalemusic.com/finale/home.aspx">http://www.finalemusic.com/finale/home.aspx</a></li> <li>• <a href="http://www.numbera.com/musictheory/theory/scalesandkeys.aspx">http://www.numbera.com/musictheory/theory/scalesandkeys.aspx</a></li> <li>• <a href="http://cnx.org/content/m1112124/latest/">http://cnx.org/content/m1112124/latest/</a></li> <li>• <a href="http://www.serve.com/marbeth/staccatovslegato.html">http://www.serve.com/marbeth/staccatovslegato.html</a></li> </ul>

THEME	WEBSITE
Technique and Articulation	<ul style="list-style-type: none"> <li>• <a href="http://www.cybermusicacademy.org/lesson5.htm">http://www.cybermusicacademy.org/lesson5.htm</a></li> <li>• <a href="http://www.enchantedlearning.com/music/">http://www.enchantedlearning.com/music/</a></li> <li>• <a href="http://www.lesstutor.com/musicgenhome.html">http://www.lesstutor.com/musicgenhome.html</a></li> <li>• <a href="http://au.geocities.com/drboobsmithau/notation.htm">http://au.geocities.com/drboobsmithau/notation.htm</a></li> <li>• <a href="http://www.finalemusic.com/finale/home.aspx">http://www.finalemusic.com/finale/home.aspx</a></li> <li>• <a href="http://www.number1.com/musictheory/theory/scalesandkeys.aspx">http://www.number1.com/musictheory/theory/scalesandkeys.aspx</a></li> <li>• <a href="http://cnx.org/content/m1112124/latest/">http://cnx.org/content/m1112124/latest/</a></li> <li>• <a href="http://www.serve.com/marbeth/staccatovslegato.html">http://www.serve.com/marbeth/staccatovslegato.html</a></li> </ul>
Triads	<ul style="list-style-type: none"> <li>• <a href="http://www.musicalintervalstutor.com/">http://www.musicalintervalstutor.com/</a></li> <li>• <a href="http://library.thinkquest.org/15413/theory/intervals.ht">http://library.thinkquest.org/15413/theory/intervals.ht</a></li> </ul>
World Music	<ul style="list-style-type: none"> <li>• <a href="http://www.worldmusic.org/">www.worldmusic.org/</a></li> <li>• <a href="http://www.putumayo.com/">http://www.putumayo.com/</a></li> <li>• <a href="http://www.worldmusicstore.com/">http://www.worldmusicstore.com/</a></li> <li>• <a href="http://worldmusiccentral.org/">http://worldmusiccentral.org/</a></li> <li>• <a href="http://worldmusic.about.com/">http://worldmusic.about.com/</a></li> <li>• <a href="http://www.rootsworld.com/rw/">http://www.rootsworld.com/rw/</a></li> </ul>

Additional activities will be added as the courses are taught.

