

Music Grade 2 Unit 1: Duration - (Beat/Meter and Rhythm)***September-November*****Targeted Standards**

- 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
- 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.
- 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.
- 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience
- 1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- 1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.
- 1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.
- 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
- 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
- 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
- 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.
- 1.3A.2.Pr6b: Perform appropriately for the audience and purpose
- 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
- 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.
- 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.

Rationale and Transfer Goals:

Duration is one of the basic elements of music. An ability to decode rhythmic notation, create and perform rhythm patterns, differentiate between beat and no beat, and an understanding of meter are skills essential to basic music literacy. During this unit students will create, perform, listen to, and move to rhythms comprised of long and short sounds.

Enduring Understandings: What are the most essential conclusions that students should be guided towards throughout this unit?

- Rhythm of one of the building blocks for the creation of music.
- Beat and rhythm evoke a physical response.
- Music has rhythmic structure which can be felt, perceived, performed, and notated.
- Sounds either do have a steady beat or do not have a steady beat.
- Rhythm is one of four ways that sound is organized.

Essential Questions: What are the questions that will guide critical thinking about the content of this unit? Essential questions should, in part, be thought-starters toward the enduring understandings.

- How do musicians use rhythm to express their ideas?
- How does developing our rhythmic skills make us stronger musicians?
- Which is more important, the composer's intention or the listener's response? Whose view is more important?

Content/Objectives		Instructional Actions	
Content <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies <i>How we teach content and skills</i>	Evidence (Assessments) <i>How we know students have learned</i>
<ul style="list-style-type: none"> • Experience, identify, move, create and perform: 	<ul style="list-style-type: none"> • Demonstrate a syncopated pattern, meter of two, meter of 3, 	<ul style="list-style-type: none"> • Listen to, then perform short musical pieces with passages specified for 	<ul style="list-style-type: none"> • The teacher will assess the student's ability to..... Read, perform, create, hear/listen

<ul style="list-style-type: none"> Steady beat Beat vs. rhythm fast/slow tempi short/long sounds loud/soft sounds Use appropriate terminology when describing rhythm Quarter note, quarter rest, half note, half rest, eighth note, eighth rest 	<p>tied notes, fermata, and strong/weak beat.</p> <ul style="list-style-type: none"> Identify the four musical families and describe the characteristics of each family. Demonstrate terms: piano, forte, and crescendo, decrescendo. Identify forms: AABA, AABB, solo/chorus. Demonstrate pitch patterns using expanded solfeggio vocabulary. 	<p>individual “ad lib” response</p> <ul style="list-style-type: none"> Introduce terms and format for self-evaluation of individual performance Apply appropriate vocabulary when describing rhythm Self and group critique of acquired rhythmic skills Rhythms using quarter notes, quarter rests, half notes, half rests, eighth notes, eighth rests 	
Spiraling for Mastery			
Content or Skill for this Unit	Spiral Focus from Previous Unit	Instructional Activity	
<ul style="list-style-type: none"> Ask the essential question Introduce musical terminology providing examples throughout the unit Explanation and discussion 	<ul style="list-style-type: none"> Steady beat Tempo - fast vs. slow Duration - short vs. long Beat vs. Rhythm 	<ul style="list-style-type: none"> Explore the elements of music through verbal and written response Identify music elements such as rhythm, timbre, dynamics, form, melody 	

	<ul style="list-style-type: none"> • Time signature - top number only • Ta - quarter note • Ta - quarter rest • Ti-ti - eighth note in pairs - beam and flags • Ta-a - half note • Ta-a half note rest • Ta-a-a-a - whole note • Ta-a-a-a - whole note rest • Match pitches in tune • More than one sound • Accompaniment • Major/Minor scales • Music terms/symbols • Melodic notes using solfege hand signs • Absolute pitch names • Treble clef • Treble staff - lines/spaces • Measure, bar line, double barline, repeat sign • Timbre/Tone quality - same vs. different • Rhythm instruments • Instrument families • Dynamics - loud vs. soft 	<ul style="list-style-type: none"> • Identify and categorize sound sources such as scales and rhythmic patterns • Identify rhythmic notation
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	<ul style="list-style-type: none"> • Dynamics - vocabulary/symbols for Forte and Piano • Singing using phrasing • Affect/Emotion • Composers, culture and historical connections • Varying styles of music • Ear training/Listening skills • Constructive criticism • Behavior and Presentation 	
<p><u>Career Readiness, Life Literacies, and Key Skills</u></p> <p>9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one’s own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5)</p>		
<p><u>Key resources:</u> What are the resources that are essential for this unit (may also be listed in “Activities/Strategies”)?</p> <ul style="list-style-type: none"> • Rhythm instruments - pitched and unpitched • Technology - Laptop computers, Smartboard • Videos of subject matter - Youtube • Supplemental student materials • Worksheets • Visual aids • Listening maps 		

- Reading/Language Arts skills
- Recordings
- Performance etiquette

Interdisciplinary Connections:

Math: K.CC.A. Know number names and the count sequence.

ELA: NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Social Studies: 6.1.2.HistoryCC.1: Use multiple sources to create a chronological sequence of events that describes how and why your community has changed over time.

6.1.2.HistoryCC.2: Use a timeline of important events to make inferences about the "big picture" of history.

6.1.2.HistoryUP.2: Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture.

6.1.2.HistorySE.1: Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history

Physical Education: 2.2.2.MSC.1: Perform a combination of sequences of locomotor movements and rhythmic activities (e.g., walking, balancing, hopping, skipping, running).

2.2.2.MSC.2: Differentiate non-locomotor and locomotor movements as well transferring body weight (e.g., stretching, bending, twisting, curling).

2.2.2.MSC.3: Demonstrate manipulative movements (e.g., throwing, catching, dribbling, running, kicking) while moving in personal and general space, time, directions, pathways and ranges.

2.2.2.MSC.4: Differentiate manipulative movements (e.g., throwing, catching, dribbling).

Music Grade 2 Unit 2: Pitch (Melody and Harmony)
November-January

Targeted Standards

- 1.3A.2.Cr1a: Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
- 1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- 1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.
- 1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.
- 1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience
- 1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- 1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.
- 1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.
- 1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
- 1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
- 1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
- 1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.
- 1.3A.2.Pr6b: Perform appropriately for the audience and purpose
- 1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
- 1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.
- 1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.

Rationale and Transfer Goals:

Pitch is one of the basic elements of music. Stringing pitches together creates melody and harmony. An understanding of pitch, melody, harmony, and music notation as it relates to pitch are essential to basic literacy. Students will explore melody by singing, performing on instruments, improvising and composing melodies, and melodic accompaniments.

Enduring Understandings: What are the most essential conclusions that students should be guided towards throughout this unit?

- A series of pitches creates a melody.
- Melody is one of the four ways to organize sounds to make music.
- Standard music notation allows composers and performers around the world a system for visually representing pitch, rhythm, and expressive qualities, so that music can be performed and remembered over long periods of time.
- Music has the melodic structure which can be felt, perceived, performed, and notated.

Essential Questions: What are the questions that will guide critical thinking about the content of this unit? Essential questions should, in part, be thought-starters toward the enduring understandings.

- Why do melodies with similar pitches sound different?
- Why is a standard system of music notation important?
- What can music tell us about ourselves and our surroundings?
- How do musicians use melodic contour to express their ideas?

Content/Objectives		Instructional Actions	
Content <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies <i>How we teach content and skills</i>	Evidence (Assessments) <i>How we know students have learned</i>
<ul style="list-style-type: none"> • Sing using correct solfege syllables (Do, Re, Mi, Fa, So, La, Ti, and Do) using moveable 	<ul style="list-style-type: none"> • Perform combinations of quarter, two eighths, half, tied, dotted half, whole notes, quarter rests and 	<ul style="list-style-type: none"> • Associate visual display with auditory example (live or recorded) • (Taught in conjunction with singing and playing activities) 	<p>The teacher will assess the student's ability to...</p> <p>Read, perform, create, hear/listen</p>

<p>'Do', body signs and hand signs.</p> <ul style="list-style-type: none"> • Sing in treble clef and continue to develop vocal technique in the head voice. • Demonstrate progress in matching pitches. • Identify, demonstrate, and sing dynamics from standard notation including: forte, mezzo forte, piano, mezzo piano, crescendo and decrescendo. • Create musical phrases, (i.e. call and response.) 	<p>syncopated rhythms by clapping and counting aloud.</p> <ul style="list-style-type: none"> • Read, sing/play various combinations of do-re-mi-sol-la, high do, low sol, low la from a five line staff using quarter, two eighth, half, tied, dotted half, whole notes, syncopated rhythms and quarter rests. • On pitched barred instruments, read/perform melodies or ostinatos using do-re-mi-sol-la, high do, low sol, low la. • Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain or rondo. • Sight read a rhythmic ostinato using combinations of quarter, two eighths, half notes, quarter rests and syncopated rhythms, on percussion instruments or with a counting system 	<p>Incorporate simple body movements with singing and/or listening activities</p> <ul style="list-style-type: none"> • Discuss proper playing and handling techniques for various classroom instruments • Substitute simple classroom instruments for body movements • Create musical phrases using call and response • Use appropriate terminology when describing melody and vocal production • Develop a repertoire of songs 	
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Spiraling for Mastery			
Content or Skill for this Unit	Spiral Focus from Previous Unit	Instructional Activity	
<ul style="list-style-type: none"> • Ask the essential questions • Introduce musical terminology providing examples throughout the unit • Explanation and discussion 	<ul style="list-style-type: none"> • Steady beat • Tempo - fast vs. slow • Duration - short vs. long • Beat vs. Rhythm • Time signature - top number only • Ta - quarter note • Ta - quarter rest • Ti-ti - eighth note in pairs - beam and flags • Ta-a - half note • Ta-a - half note rest • Ta-a-a-a - whole note • Ta-a-a-a - whole note rest • Match pitches in tune • More than one sound • Accompaniment • Major/Minor scales • Music terms/symbols • Melodic notes using solfege hand signs • Absolute pitch names • Treble clef • Treble staff - lines/spaces 	<ul style="list-style-type: none"> • Explore the elements of music through verbal and written response • Identify music elements such as rhythm, timbre, dynamics, form, melody • Identify and categorize sound sources such as scales and rhythmic patterns • Identify rhythmic notation 	

	<ul style="list-style-type: none"> • Measure, bar line, double barline, repeat sign • Timbre/Tone Quality - same vs. different • Rhythm instruments • Instrument families • Dynamics - loud vs. soft • Dynamics - vocabulary/symbols for Forte and Piano • Singing using phrasing • Affect/Emotion • Composers, culture and historical connections • Varying styles of music • Ear training/Listening skills • Constructive criticism • Behavior and Presentation 	
<p><u>Career Readiness, Life Literacies, and Key Skills</u></p> <p>9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5)</p>		
<p><u>Key resources:</u> What are the resources that are essential for this unit (may also be listed in "Activities/Strategies")?</p> <ul style="list-style-type: none"> • Rhythm Instruments - pitched and unpitched • Technology - Laptop Computers, Smartboard 		

- Videos of subject matter - Youtube
- Supplemental student materials
- Worksheets
- Visual aids
- Listening maps
- Reading/Language Arts skills
- Recordings
- Performance etiquette

Interdisciplinary Connections

Math: K.CC.A. Know number names and the count sequence.

ELA: NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Social Studies: 6.1.2.HistoryCC.1: Use multiple sources to create a chronological sequence of events that describes how and why your community has changed over time.

6.1.2.HistoryCC.2: Use a timeline of important events to make inferences about the "big picture" of history.

6.1.2.HistoryUP.2: Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture.

6.1.2.HistorySE.1: Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history

Music Grade 2 Unit 3: Design (Form and Texture)
January-March

Targeted Standards

- 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.
- 1.3 - **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.

Rationale and Transfer Goals:

During this unit students will explore how music has structure, and understand that basic musical form is essential to the creative process, performing music, and informed listening. These underlying structures unconsciously guide the creation of music, and they can be found via analysis and inference.

Enduring Understandings: What are the most essential conclusions that students should be guided towards throughout this unit?

- Form is the underlying structure of a piece of music. This structure can be found via analysis and inference.
- Composers use repetitions of music, and contrasting sections to keep the listener engaged.
- Form encourages an awareness and appreciation of beauty and the design of music.
- Form has its own accepted vocabulary that provides a means to discuss, analyze, and evaluate music.

Essential Questions: What are the questions that will guide critical thinking about the content of this unit? Essential questions should, in part, be thought-starters toward the enduring understandings.

- How does developing an understanding of form make us stronger musicians?
- How can structure help musicians express their ideas?
- How is repetition and contrast used to create form in music?

- How is sound organized to make music?

Content/Objectives		Instructional Actions	
Content <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies <i>How we teach content and skills</i>	Evidence (Assessments) <i>How we know students have learned</i>
<ul style="list-style-type: none"> • Identify, sing and play a variety of forms and textures, including unison, round/canon, ostinato, ABA, rondo, call-response and verse/refrain • Listen and respond to various forms through movement • Apply appropriate vocabulary when describing musical form 	<ul style="list-style-type: none"> • Perform songs or rounds, alone or with others using proper vocal placement and breathing techniques in the range of C4 – D5. Demonstrate proper posture and breathing techniques used to smoothly connect the registers, producing a uniform vocal tone quality. • Conduct a two beat pattern while others sing. The conducting pattern should reflect forte and/or piano or tempo. Create and perform other movements to reflect phrasing or emotions in the song. 	<ul style="list-style-type: none"> • Incorporate steady beats with singing and/or listening activities • Read and perform from simple written or charted lines of notation • Listen and respond to various forms through movement • Sing and play a variety of forms and textures using unison, round/canon, ostinato and ABA • Arrange student compositions using simple form - ABA 	<p>The teacher will assess the student's ability.....Read, perform, create, hear/listen</p>

	<ul style="list-style-type: none">● Using call and response, improvise the rhythm in the response while keeping the melodic pattern used in the call.● Sing or play simple melodies in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.● Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end the melody on the home tone and improvise over an ostinato of do-sol.● Sing the neutral syllable “oo” horizontally then vertically using proper posture and breathing for different types of songs		
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	(e.g., lullaby, pop music, etc.).		
Spiraling for Mastery			
Content or Skill for this Unit	Spiral Focus from Previous Unit	Instructional Activity	
<ul style="list-style-type: none"> Ask the essential questions Introduce musical terminology providing examples throughout the unit Explanation and discussion 	<ul style="list-style-type: none"> Steady beat Tempo - fast vs. slow Duration - short vs. long Beat vs. Rhythm Time signature - top number only Ta - quarter note Ta - quarter rest Ti-ti - eighth note in pairs - beam and flags Ta-a - half note Ta-a - half note rest Ta-a-a-a - whole note Ta-a-a-a - whole note rest Match pitches in tune More than one sound Accompaniment Major/Minor scales Music terms/symbols Melodic notes using solfege hand signs Absolute pitch names 	<ul style="list-style-type: none"> Explore the elements of music through verbal and written response Identify music elements such as rhythm, timbre, dynamics, form, melody Identify and categorize sound sources such as scales and rhythmic patterns Identify rhythmic notation 	

	<ul style="list-style-type: none"> • Treble clef • Treble staff - lines/spaces • Measure, bar line, double barline, repeat sign • Timbre/Tone Quality - same vs. different • Rhythm instruments • Instrument families • Dynamics - loud vs. soft • Dynamics - vocabulary/symbols for forte and piano • Singing using phrasing • Affect/Emotion • Composers, culture and historical connections • Varying styles of music • Ear training/Listening skills • Constructive criticism • Behavior and Presentation • 	
<p><u>Career Readiness, Life Literacies, and Key Skills</u></p> <p>9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5)</p>		

Key resources: What are the resources that are essential for this unit (may also be listed in “Activities/Strategies”)?

- Rhythm instruments - pitched and unpitched
- Technology - Laptop Computers, Smartboard
- Videos of subject matter - Youtube
- Supplemental student materials
- Worksheets
- Visual aids
- Listening maps
- Reading/Language Arts skills
- Recordings
- Performance etiquette

Interdisciplinary Connections:

Math: K.CC.A. Know number names and the count sequence.

ELA: NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Social Studies: 6.1.2.HistoryCC.1: Use multiple sources to create a chronological sequence of events that describes how and why your community has changed over time.

6.1.2.HistoryCC.2: Use a timeline of important events to make inferences about the "big picture" of history.

6.1.2.HistoryUP.2: Use evidence to demonstrate how an individual’s beliefs, values, and traditions may change and/or reflect more than one culture.

6.1.2.HistorySE.1: Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history

Physical Education: 2.2.2.MSC.1: Perform a combination of sequences of locomotor movements and rhythmic activities (e.g., walking, balancing, hopping, skipping, running).

2.2.2.MSC.2: Differentiate non-locomotor and locomotor movements as well transferring body weight (e.g., stretching, bending, twisting, curling).

Grade 2 Unit 4: Expressive Qualities (Dynamics, Tempo, Tone Color)
April-June

Targeted Standards

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

Rationale and Transfer Goals .:

During this unit students will explore how sound is the basis for all music. Sounds are all around us, and the unique sounds of instruments and voices can be used in various ways to create music. Students will explore, categorize, and use different sounds and voices in this unit.

Enduring Understandings: What are the most essential conclusions that students should be guided towards throughout this unit?

- Voices can be musical instruments.
- We use our voices in different ways to communicate
- Each individual instrument and voice has a distinct tone quality.
- Understanding vocal and instrumental timbre is one of the building blocks for the creation of music.
- The proper use of tone color allows the musician to create meaningful music.

Essential Questions: What are the questions that will guide critical thinking about the content of this unit? Essential questions should, in part, be thought-starters toward the enduring understandings.

- How do musicians use tone color to express and enhance their ideas?
- What is the value of mistakes in the musical learning process?
- How does changing tone color affect our music?
- In what ways do we use our voices?

Content/Objectives		Instructional Actions	
Content <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies <i>How we teach content and skills</i>	Evidence (Assessments) <i>How we know students have learned</i>
<ul style="list-style-type: none"> • Timbre/Tone quality(same vs. different) • Classroom instruments • Instrument families • Dynamics (loud vs. soft) • Phrasing • Affects/Emotion • Varying styles of music • Structure of composition • Composers, cultures & historical connections 	<ul style="list-style-type: none"> • Listen to instrumental pieces that are based on familiar melodies (e.g., Mahler Symphony #1, Movement 3; Mozart Variations on “Ah, vous dirais-je Maman”). Sing the melodies in their original forms. Discuss the origin of the original melodies and how they were used in the instrumental versions. • Compare/contrast two distinct interpretations of a piece of music (e.g., the Danse de la Fee • Dragee from the Nutcracker, versions by Tchaikovsky and Ellington). Post a list comparing the two versions. • Create a story to a piece of music that has contrasting dynamics or heavy accents 	<ul style="list-style-type: none"> • Listen to recorded or live examples of symphony orchestra, concert band, and chorus. • Students perform movements (in conjunction with singing, reading and playing activities) that correlate to lyrics or mood; or perform rote learned and free form body percussion • Perform notated rhythm patterns demonstrating a steady beat on classroom instruments • Perform on instruments while demonstrating dynamics • Experience a variety of instrumental timbres 	<ul style="list-style-type: none"> • The teacher will assess the student’s ability to.... Discuss, critique, and articulate opinions about music

	<p>(e.g., Haydn Symphony #94, Movement 2; Russian Sailor's Dance by Gliere). Use movement with the story to reflect the dynamics and accents as well as other musical elements.</p> <ul style="list-style-type: none"> Choose elements found in nature (e.g., snow, rain and thunder, wind). List the characteristics of the elements and how music can reflect the sound and/or feelings produced by these elements. Create and perform a short piece of music using metal and/or wood barred instruments, non-pitched percussion instruments, or homemade instruments to musically depict the chosen elements. Describe the difference between two contrasting articulations (e.g. plucked vs. bowed, tongued vs. slurred) and discuss how they affect 	<p>through historical and cultural examples</p> <ul style="list-style-type: none"> Create a story using rhythm instruments (sound poetry) 	
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	<p>the theme of the music (e.g., The Seasons, Winter, Movement 2 by Vivaldi).</p> <ul style="list-style-type: none"> • Critique an audio or video recording of a performance by the class/ school performing ensemble. Listen for all areas of performance (e.g., pitch, diction, breath support, proper vocal placement, vowel formation, posture, following the director, interpretation) and identify which areas were successful, which were in need of improvement. Use the principles of positive • critique to improve subsequent performance. 		
<u>Spiraling for Mastery</u>			
Content or Skill for this Unit	Spiral Focus from Previous Unit	Instructional Activity	
<ul style="list-style-type: none"> • Ask the essential questions • Introduce examples of music that reflects themes from different periods/cultures • Explanation and discussion 	<ul style="list-style-type: none"> • Steady beat • Tempo - fast vs. slow • Duration - short vs. long • Beat vs. Rhythm • Time signature - top number only • Ta - quarter note 	<ul style="list-style-type: none"> • Explore the elements of music through verbal and written responses • Identify music elements such as rhythm, timbre, dynamics, form, melody • Identify and categorize sound sources such as scales and rhythmic patterns • Identify rhythmic notation 	

	<ul style="list-style-type: none"> • Ta - quarter rest • Ti-ti - eighth note in pairs - beam and flags • Ta-a - half note • Ta-a - half note rest • Ta-a-a-a - whole note • Ta-a-a-a - whole note rest • Match pitches in tune • More than one sound • Accompaniment • Major/Minor scales • Music terms/symbols • Melodic notes using solfege hand signs • Absolute pitch names • Treble clef • Treble staff - lines/spaces • Measure, bar line, double barline, repeat sign • Timbre/Tone Quality - same vs. different • Rhythm instruments • Instrument families • Dynamics - loud vs. soft • Dynamics - vocabulary/symbols for Forte and Piano 	
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	<ul style="list-style-type: none"> • Singing using phrasing • Affect/Emotion • Composers, culture and historical connections • Varying styles of music • Ear training/Listening skills • Constructive criticism • Behavior and Presentation 	
<p><u>Career Readiness, Life Literacies, and Key Skills</u></p> <p>9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5)</p>		
<p><u>Key resources:</u> What are the resources that are essential for this unit (may also be listed in "Activities/Strategies")?</p> <ul style="list-style-type: none"> • Rhythm instruments - pitched and unpitched • Technology - Laptop Computers, Smartboard • Videos of subject matter - Youtube • Supplemental student materials • Worksheets • Visual aids • Listening maps • Reading/Language Arts skills • Recordings • Performance etiquette 		
<p>Interdisciplinary Connections:</p> <p>Math: K.CC.A. Know number names and the count sequence.</p>		

ELA: NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Social Studies: 6.1.2.HistoryCC.1: Use multiple sources to create a chronological sequence of events that describes how and why your community has changed over time.

6.1.2.HistoryCC.2: Use a timeline of important events to make inferences about the "big picture" of history.

6.1.2.HistoryUP.2: Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture.

6.1.2.HistorySE.1: Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history

Physical Education: 2.2.2.MSC.1: Perform a combination of sequences of locomotor movements and rhythmic activities (e.g., walking, balancing, hopping, skipping, running).

2.2.2.MSC.2: Differentiate non-locomotor and locomotor movements as well transferring body weight (e.g., stretching, bending, twisting, curling).

2.2.2.MSC.3: Demonstrate manipulative movements (e.g., throwing, catching, dribbling, running, kicking) while moving in personal and general space, time, directions, pathways and ranges.

2.2.2.MSC.4: Differentiate manipulative movements (e.g., throwing, catching, dribbling).