Department of Equity, Curriculum and Instruction

Music

Curriculum Guide

Grades 3 through 5

Revised: June - August 2018

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Montclair Public Schools

Course Title: __Grades 3 – 5_____

Curriculum Area: __Music____

2018 Curriculum Writers

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Introduction

Music Education in Montclair

Just 30 minutes northwest of New York City, Montclair has a rich history as a home for the arts, and as a hotbed for cultivating musical talent. As students of music in the Montclair Public Schools, children become aware of their agency as music-makers, as members of classroom and local music communities, and realize their roles as citizens of the world of music at large. Music is valued not only for its aesthetic, technical, and performance qualities, but also as a real and meaningful means for socio-emotional learning and interpersonal interaction.

Below are four definitions of NJ State Visual and Performing Arts Standards as they pertain to elementary music classroom environments:

Creating Participating in music-making; Encoding sound into symbol; Integrating an idea into a musical product.
Culture Classroom and classmates are the shared culture, and music is the means through which that shared culture is developed.
Performing Sharing musical ideas and works with classroom communities and beyond.
Responding Students learn the elements of music through multisensory engagement, and develop responsiveness to these elements within meaningful musical experiences.

Although this curriculum lists five discrete units throughout the year, a whole child integrates these four realms together all at once, experiencing music holistically, and music teachers are encouraged to integrate the standards throughout the year in this fashion.

New Jersey Student Learning Standards for Music

Arts Education in the 21st Century

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce ...Those countries that produce the most important new products and services can capture a premium in world market ...
(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts are essential components of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:
- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts:

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 National Standards for Arts Education and National Coalition for Core Arts Standards (NCCAS) National Arts Standards, anticipated for final publication in 2014. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate at a basic level in each of the four arts disciplines by the end of fifth grade, using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

2014 Visual and Performing Arts Standards
In view of the pending publication of the National Coalition of Core Arts Standards (NCCAS) National Arts Standards, anticipated for fall 2014, no revisions were made to the 2009 Visual & Performing Arts Standards.

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey's Core Curriculum Content standards in Visual and Performing Arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive,

and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

The organization of the visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

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.*

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the visual and performing arts standards correspond to federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- Preschool: All students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students attain foundational skills that progress toward basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- Grades K-2 and 3-5: All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students attain basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade- level standards for the arts.
- Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students demonstrate competency in the content knowledge and skills delineated for the selected arts discipline.
- Grades 9-12: Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students demonstrate proficiency in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal No Child Left Behind Act (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy:

- The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.
- At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, [Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child,](#) is the NJAEPs response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jerseys public schools.
- A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

UNIT ALIGNMENT

Note: The NAEP assessment is built around an organizing framework, which is the blueprint that guides the development of assessment instruments and determines the content to be assessed by the National Assessment Governing Board. The NAEP arts framework, was developed by the [National Assessment Governing Board](#). It serves as the blueprint for the assessment, describing the specific knowledge and skills that should be assessed in the arts disciplines. **The three strands of the NAEP arts framework (Creating, Performing & Responding to Works of Art)** distill arts literacy to its essence. These same three strands predominate in many state core curriculum content standards (including New Jersey's). **This unit structure below reflects this connection.**

NAEP Arts Framework

Creating
- Unit 1 - Standard 1.1 - Creative Processes

Performing
- Unit 2 - Standard 1.3 – Performing
- Unit 3 - Standard 1.3 - Performing

Responding
- Unit 4 - Standard 1.4 - Aesthetic Responses & Critique Methodologies
- Unit 5 - Standard 1.2 - Histories of the Arts and Culture

Each Unit will last approximately 7 weeks. This will ensure enough time to cover the curricula and to allow for rehearsal time for mid-year and year end performances, missed classes due to various school holidays, and the administration of SGOs.

Overview	Standard1.1 The Creative Process	Standard 1.2 History of the Arts and Culture	Standard 1.3 Performing	Standard 1.4 Aesthetic Responses & Critique Methodologies
Unit 1 – Creative Process	**Grade 3 –** 1.1.5.B.1 1.1.5.B.2 **Grade 4 –** 1.1.5.B.1 1.1.5.B.2 **Grade 5 –** 1.1.5.B.1 1.1.5.B.2			
Unit 2 - Performing			**Grade 3 –** 1.3.5.B.1 1.3.5.B.2 1.3.5.B.3 1.3.5.B.4 **Grade 4 –** 1.3.5.B.1 1.3.5.B.2 1.3.5.B.3 1.3.5.B.4 **Grade 5 –** 1.3.5.B.1 1.3.5.B.2 1.3.5.B.3 1.3.5.B.4	
Unit 3 - Performance			**Grade 3 –** 1.3.5.B.2 1.3.5.B.3 **Grade 4 –** 1.3.5.B.2 1.3.5.B.3 **Grade 5 –** 1.3.5.B.1 1.3.5.B.2 1.3.5.B.3 1.3.5.B.4	

Unit 4-Aesthetic Responses			**Grade 3** – 1.4.5.A.3 1.4.5.B.2 1.4.5.B.5 **Grade 4** – 1.4.5.A.1 1.4.5.A.2 1.4.5.A.3 1.4.5.B.1 1.4.5.B.2 1.4.5.B.3 1.4.5.B.5 **Grade 5** – 1.4.5.A.1 1.4.5.A.2 1.4.5.A.3 1.4.5.B.1 1.4.5.B.3 1.4.5.B.4 1.4.5.B.5
Unit 5-History of the Art and Culture		**Grade 3** – 1.2.5.A.3 **Grade 4** – 1.2.5.A.1 1.2.5.A.2 1.2.5.A.3 **Grade 5** – 1.2.5.A.1 1.2.5.A.2 1.2.5.A.3	

Suggested Open Educational Resources	• National Standards for Music Education www.NAfME.org National Association for Music Education • National Assessment of Educational Progress (NAEP) Framework www.nces.ed.gov/nationsreportcard • Children's and Community Youth Choir Repertoire and Standards www.acda.org American Choral Director's Association • Silver Burdett Making Music supports the New Jersey Curriculum Content Standards for Visual and Performing Arts www.sbgmusic.com • New Jersey Music Educators www.njmea.org	• American Orff-Schulwerk Association www.aosa.org • American Choral Directors Association www.acda.org • ChoralNet Resources and communications for the global choral community www.choralnet.org • Choral Public Domain Library www.cpdl.org • Organization of American Kodaly Educators www/oake.org • Putumayo Playground Multi-Cultural Curriculum K-6 www.putumayo.com	• Children's Music Portal www.childrens-music.org • Music K-8 Resource Magazine for Elementary and Middle School Music Teachers www.musicK8.com • Music Theory Worksheets www.gmajormusictheory.org • Music Theory Online Exercises www.musictheory.net • General Music www.rubistar.4teachers.org • Playing the Recorder Rubric www.rcampus.com	• Monk Institute Curriculum web-based curriculum offering grade level guides, recordings, photos, timelines www.monkinstitute.org/curriculum • Vic Firth drum rudiment page www.vicfirth/education/rudiments • Music Alive Magazine www.musicalive.com • The Instrumentalist Magazine www.theinstruentalistmagazine.com • Garage Band-Apple

3rd Grade Units

Montclair Public Schools Instructional Unit 1				
Content:	Music		**Grade:**	3
Cycle: 1	**Unit Title:**	The Creative Process	**Pacing:**	Approximately 7 Weeks

Overview
Big Ideas: 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.   **Essential Questions:** 1. How does reading music notation relate to the ability to understand and perform music?   How do we translate what is heard to what is understood about music? 2. How are the basic elements of music combined to build a composition?   **Enduring Understandings:** 1. Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill. 2. The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.

NJSLS			
Standards	**Content Statement**	**Indicator**	**Student Learning Objectives**
1.1.5.B.1	The elements of music are foundational to basic music literacy.	Identify the elements of music in response to aural prompts and printed music notational systems.	• Identify and sing or play steady beat in duple (2/4, 3/4, 4/4) and compound meter (6/8). • Read and perform rhythms using dotted-half and whole notes. • Classify orchestra instruments into families (brass, strings, woodwinds, percussion), and by

			pitch range.
			• Identify and sing or play mezzo (mp, mf), pp/ff; accelerando, ritardando; legato/staccato
			• Identify forms: ABACA (rondo); D.C. al fine (ABA); first and second endings; D.S. al fine.
			• Identify, read, and sing melodic patterns using "sol,-la,-do-re-mi-so-la." Identify G-Clef; name letter names of lines and spaces.
			• Identify and sing home tone; Compare and contrast unison with chordal harmony
1.1.5.B.2	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.	• Identify and sing or play steady beat in duple (2/4, 3/4, 4/4) and compound meter (6/8).
			• Read and perform rhythms using dotted-half and whole notes.
			• Classify orchestra instruments into families (brass, strings, woodwinds, percussion), and by pitch range.
			• Identify and sing or play mezzo (mp, mf), pp/ff; accelerando, ritardando; legato/staccato.
			• Identify forms: ABACA (rondo); D.C. al fine (ABA); first and second endings; D.S. al fine.
			• Identify, read, and sing melodic patterns using

			“sol,-la,-do-re-mi-so-la.” Identify G-Clef; name letter names of lines and spaces.
			• Identify and sing home tone; Compare and contrast unison with chordal harmony

Instructional Plan	
Formative Assessment Plan	**Summative Assessment Plan**
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection* Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) • **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

- **Singing** (breath support, vocal range, degree of comfort, posture)
- **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)
- **Timbre/Texture**
- **Volume**

Texts	Supplementary Resources
Schools of thought throughout the United States vary on how music education should be taught. Depending on where and how music educators receive their teaching training and education, they may become specialists in any one or more of these methods or approaches. These include, but are not limited to: • **Dalcroze** (dalcrozeusa.org) • **Gordon** (giml.org) • **Kodaly** (oake.org) • **Little Kids Rock** (littlekidsrock.org) • **Orff** (aosa.org) • **SongWorks** (songworkseducators.org) • **Suzuki** (suzukiassociation.org) Teachers may wish to stick with "what they know," or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education.	Teachers interested in ongoing developments and research in Music Education may consider referring to any of the following publications, joining any of the following associations, or attending any of the following conferences, and are encouraged to discover and share other available resources: **JOURNALS** • American Music Teacher • Bulletin of the Council for Research in Music Education • Contributions to Music Education • International Journal of Music Education • Journal of Historical Research in Music Education • Journal of Research in Music Education • Music Educators Journal • Philosophy of Music Education Review **BOOKS** • Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault) • Silver Burdett & Gin **ASSOCIATIONS** • National Association for Music Education **PERFORMANCES** • New Jersey Symphony Orchestra
Instructional Best Practices and Exemplars	

See Best Practices and Exemplars listed at the end of the document.

Music for study may be presented in a variety of formats, including (but not limited to):

- Singing
- Audio Recordings
- Playing on Instruments
- Video Recordings

Music for study is often presented with an engaging activity, such as (but not limited to)

- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

- Tonic Solfa/Solfege Syllables for tone and melody
- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

Montclair Public Schools Instructional Unit 2

Content:	Music			Grade:	3
Cycle	1 & 2	Unit Title:	Performing	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. What is music notation and how does understanding it bring us closer to understanding the music it represents? 2. What is proper vocal production and how does understanding basic anatomy help us to acquire it? 3. What are Orff instruments? What are their playing techniques? 4. What is proper breathing technique and correct posture as relates to singing? How do these improve and protect the human voice?

Enduring Understandings: 1. The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo. 2. Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound. 3. Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments. 4. Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.5.B.1	Complex scores may include compound meters and the grand staff.	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound	• On pitched barred instruments or recorder, perform melodies in duple and triple meter, notated in treble clef, using note values from 8th-note to whole note/rest, pitches in pentatonic and diatonic scales, and dynamic changes.

1.3.5.B.2	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	• Read and sing melodies using note values from 8th-note to whole note/rest, and pitches in and pitches in pentatonic and diatonic scales. • Sing rounds/canons, partner songs, and call and response, using correct posture, vocal placement, and breathing technique.
1.3.5.B.3	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	• Improvise vocaleases in call-and-response form to a given vocal prompt; compose and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches.
1.3.5.B.4	Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	• On pitched barred instruments or recorder, perform melodies in duple and triple meter, notated in treble clef, using note values from 8th-note to whole note/rest, pitches in pentatonic and diatonic scales, and dynamic changes. • Read and sing melodies using note values from 8th-note to whole note/rest, and pitches in and pitches in pentatonic and diatonic scales. • Sing rounds/canons, partner songs, and call and response, using correct posture, vocal placement, and breathing technique.

Instructional Plan		
Formative Assessment Plan	**Summative Assessment Plan**	
Music Class Participation Rubrics (See Rubrics Section of Document) *Daily Music Challenge* *Oral/Verbal Responses to Teacher Questions/Instruction* *Informal Observations of Student Musical Responses* *Self-Assessment/Student Reflection* Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): **Auditory Cognition** (audiation, prediction) **Composition** (Putting new words into existing songs, Arranging, Repetition) **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) **Literacy** **Melody** **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) **Singing** (breath support, vocal range, degree of comfort, posture)	*Written Tests/Quizzes* *Performance Tests/Quizzes*	

- **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)
- **Timbre/Texture**
- **Volume**

Texts	Supplementary Resources
Schools of thought throughout the United States vary on how music education should be taught. Depending on where and how music educators receive their teaching training and education, they may become specialists in any one or more of these methods or approaches. These include, but are not limited to: • **Dalcroze** (dalcrozeusa.org) • **Gordon** (giml.org) • **Kodaly** (oake.org) • **Little Kids Rock** (littlekidsrock.org) • **Orff** (aosa.org) • **SongWorks** (songworkseducators.org) • **Suzuki** (suzukiassociation.org) Teachers may wish to stick with "what they know," or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education.	Teachers interested in ongoing developments and research in Music Education may consider referring to any of the following publications, joining any of the following associations, or attending any of the following conferences, and are encouraged to discover and share other available resources: **JOURNALS** • American Music Teacher • Bulletin of the Council for Research in Music Education • Contributions to Music Education • International Journal of Music Education • Journal of Historical Research in Music Education • Journal of Research in Music Education • Music Educators Journal • Philosophy of Music Education Review **BOOKS** • Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault) • Silver Burdett & Gin **ASSOCIATIONS** • National Association for Music Education **PERFORMANCES** • New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

See Best Practices and Exemplars listed at the end of the document.

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- Audio Recordings
- Playing on Instruments
- Video Recordings

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- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

- Tonic Solfa/Solfege Syllables for tone and melody
- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

Montclair Public Schools Instructional Unit 3

Content:	Music		Grade:	3
Cycle: 2	Unit Title:	Performing	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. What is proper vocal production and how does understanding basic anatomy help us to acquire it? 2. What are Orff instruments? What are their playing techniques?

Enduring Understandings: 1. Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound. 2. Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.5.B.2	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	• Perform songs, rounds, and partner songs alone and with others, using proper vocal placement and proper posture and breathing techniques to produce a uniform vocal tone quality in the range of A4 – D5.
1.3.5.B.3	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	• Improvise a vocal melody on a pentatonic scale over an ostinato of do-sol, ending on the home tone. • Improvise a melody on a pentatonic scale over an ostinato of do-sol on played either on a barred instrument or recorder and end on the home tone.

			• Compose and score a four-bar melody in C major, 4/4 time, resolving to the home tone while using note values as small as the 8th note.

Instructional Plan	
Formative Assessment Plan	**Summative Assessment Plan**
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection* Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

• **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	

Texts	Supplementary Resources
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Instructional Best Practices and Exemplars
See Best Practices and Exemplars listed at the end of the document.

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- Audio Recordings
- Playing on Instruments
- Video Recordings

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- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

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Montclair Public Schools Instructional Unit 4

Content:	Music			Grade:	3
Cycle:	2 & 3	Unit Title:	Aesthetic Responses and Critique Methodologies	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. Why does/doesn't art make sense to its consumers at the historical times in which they are created? 2. What elements can be used to evaluate a work of art, and how can these be categorized to determine its quality? 3. Using knowledge regarding an artist's background, and analyzing for whom and why the artwork was created, how does a listener evaluate a work of art independently without being influenced by other's opinions?

Enduring Understandings: 1. Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. 2. Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion. 3. Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.4.5.A.3	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference	• Demonstrate how art communicates personal and social values and is inspired by imagination and frame of reference by titling an original scored or improvised piece of music and explaining its relevance.

	genre provides the foundation for making value judgments about the arts.	(e.g., personal, social, political, historical context).	• Demonstrate ways art communicates ideas about personal and social values, and is inspired by imagination and frame of reference through discussion in response to three music compositions with common musical or extra-musical themes (e.g., music compositions having three string quartets or three pieces in rondo form… verses music with common subject matters such as Handel's Water Music, Debussy's La Mer, or the Octopus's Garden by the Beatles etc.). Discuss how the composers' personal lives and historical contexts are reflected in the music.
1.4.5.B.2	Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	• Use music-specific rubrics and holistic scoring guides to objectively self-evaluate live or recordedsolo performances, improvisations and/or compositions.
1.4.5.B.5	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	• Compare and contrast music compositions based on similar themes (e.g., Ellington's Dance of the Floreadores & Tchaikovsky's Waltz of the Flowers)and distinguish ways individuals may disagree about the relative merits and effectiveness of the music.

Instructional Plan	
Formative Assessment Plan	**Summative Assessment Plan**

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Texts	**Supplementary Resources**

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BOOKS
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- Silver Burdett & Gin

ASSOCIATIONS
- National Association for Music Education

PERFORMANCES
- New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

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- Audio Recordings
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- Video Recordings

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- A Song Game

- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

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Montclair Public Schools Instructional Unit 5

Content:	Music		Grade:	3
Cycle:	3	Unit Title:	History of the Arts and Culture	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Essential Questions: What are contributions made by artists that have become building blocks or points of departure for succeeding artists to create new artistic genres?

Enduring Understandings: Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.2.5.A.3	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.	• Research a significant musician from each of the following genres: classical, jazz, popular. • Analyze the importance of the musicians above, using appropriate terminology.

Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection*	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) • **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	
Texts	**Supplementary Resources**
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BOOKS
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ASSOCIATIONS
- National Association for Music Education

PERFORMANCES
- New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

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DIFFERENTIATION			
Special Education	**ELL**	**Intervention**	**Acceleration**
- Modify and accommodate as listed in student's IEP or 504 plan - Prioritize instruction - Teach thoroughly - Utilize wait-time - Ensure directions are clear and concise - Utilize probing and clarifying questions - Ask higher order questions equitably - Support instruction with scaffolding - Model (provide step by step instructions) use of learning strategies - Provide extended time for practice and review of learning strategies - Identify, categorize, and teach words critical to understanding instructional texts	- Get to know student - Set high expectations - Learn/Utilize/Display some words in student's heritage language - Allow electronic translator - Reword, repeat, and clarify directions - Determine student knowledge and level of understanding - Research instruction that best matches student need - Utilize ongoing informal assessments - Refer to NJDOE resources ***Review Special Education list for additional recommendations. ***	- Tiered Interventions following RtI framework - RtI Intervention Bank - Fundations Double-Dose (Tier II) - LLI (Tier III) - FFI Skill Report: DRA On-Line - enVision intervention supports NJDOE resources	- Process should be modified: higher order thinking skills, open-ended thinking, discovery - Utilize project-based learning for greater depth of knowledge - Utilize exploratory connections to higher grade concepts - Contents should be modified: abstraction, complexity, variety, organization - Products should be modified: real world problems, audiences, deadlines, evaluation, transformations - Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied

- Utilize multiple approaches to monitor student understanding - Create rubrics to develop assessments - Vary assessments - Assign peer assisted reading - Assign peer tutoring - Provide individual help to all students - Create opportunities for/Monitor peer collaboration - Monitor student progress frequently - Utilize flexible/cooperative grouping based on instructional goals - Create lesson reminder sheets - Prioritize and chunk lengthy assignments - Utilize assistive technology, when appropriate - Provide ongoing, effective, specific feedback - Model/Utilize graphic organizers - Provide leveled reading materials - Utilize visual aids and props (flashcards, pictures, symbols) when possible - Utilize a multi-sensory approach to new topics - NJDOE Resources			

ALIGNMENT TO 21st CENTURY SKILLS AND TECHNOLOGY	
21st Century/ Interdisciplinary Themes: Bold all that apply	**21st Century Skills: Bold all that apply**
Global Awareness	Creativity & Innovation
Financial, Economic, Business and Entrepreneurial Literacy	**Critical Thinking & Problem Solving**

Civic Literacy Health Literacy Environmental Literacy	Communication & Collaboration **Media Literacy** Information Literacy Information, Communication & Technology Life & Career Skills

Technology Infusion

Includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, or maps; and digital sources on a range of topics.

Smart Board Applications

CD and MP3 Recordings

Garage Band or similar Music editing programs

Evidence of Student Learning

- Common benchmark
- Evaluation rubrics
- Self-reflections
- Teacher-student conferences
- Running records
- Students' published/performed pieces
- Unit tests
- Quizzes

4th Grade Units

Montclair Public Schools Instructional Unit 1				
Content:	Music		**Grade:**	4
Cycle: 1	**Unit Title:**	Creative Process	**Pacing:**	Approximately 7 Weeks
Overview				

Big Ideas: 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.

Essential Questions: 1. How does reading music notation relate to the ability to understand and perform music?
How do we translate what is heard to what is understood about music? 2. How are the basic elements of music combined to build a composition?

Enduring Understandings: 1. Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill. 2. The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.

NJSLS			
Standards	**Content Statement**	**Indicator**	**Student Learning Objectives**

| 1.1.5.B.1 | The elements of music are foundational to basic music literacy. | Identify the elements of music in response to aural prompts and printed music notational systems. | • Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.

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

• Identify vocal ranges: Soprano, Alto, Tenor, Bass.

• Compare and contrast instrumentation from diverse cultures.

• Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, ritardando, presto, andante

• Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings.

• Identify, read, and sing: melodic patterns using "Sol,-La,-Do-Re-Mi-Fa-So-La-Do' including upward/downward melodic intervals by skip, step and leap.

• Identify/read the home tone as Do and as La; tonic note of scale; monophonic, homophonic, and polyphonic textures; and identify the I, IV, and V7 chords.

• Identify accents, pizzicato, slurs, phrasing. |

1.1.5.B.2	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.	• Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter. • Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms. • Identify vocal ranges: Soprano, Alto, Tenor, Bass. • Compare and contrast instrumentation from diverse cultures. • Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, ritardando, presto, andante. • Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings. • Identify, read, and sing: melodic patterns using "Sol,-La,-Do-Re-Mi-Fa-So-La-Do' including upward/downward melodic intervals by skip, step and leap. • Identify/read the home tone as Do and as La; tonic note of scale; monophonic, homophonic, and polyphonic textures; and identify the I, IV, and V7 chords. • Identify accents, pizzicato, slurs, phrasing.
		Instructional Plan	

Formative Assessment Plan	Summative Assessment Plan
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Montclair Public Schools Instructional Unit 2

Content:		Music		Grade:		4
Cycle	1 & 2	Unit Title:	Performing	Pacing:		Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. What are complex scores? 2. What is vocal production and how is it affected by vocal placement?
How do singers create vocal harmony with one another? How do the male and female voices change over time? 3. How do compositional structures affect both improvised and scored music? 4. How are compositions structured, using notation, form and the elements of music?

Enduring Understandings: 1. Complex scores may include compound meters and the grand staff. 2. Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. 3. Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. 4. Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.5.B.1	Complex scores may include compound meters and the grand staff.	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	• On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic changes
1.3.5.B.2	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	• Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.

	and active listening skills. Individual voice ranges change with time.		• Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.
1.3.5.B.3	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	• Improvise a vocal melody in call-and-response form to a given instrumental prompt; compose, notate, and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches, over an ostinato.
1.3.5.B.4	Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	• Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes. • Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.

Instructional Plan

Formative Assessment Plan	**Summative Assessment Plan**
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• **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) • **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	
Texts	**Supplementary Resources**
Districts or schools choose appropriate grade level texts that may be traditional texts as well as digital texts. Schools of thought throughout the United States vary on how music education should be taught. Depending on where and how music educators receive their teaching training and education, they may become specialists in any one or more of these methods or approaches. These include, but are not limited to: • **Dalcroze** (dalcrozeusa.org) • **Gordon** (giml.org) • **Kodaly** (oake.org) • **Little Kids Rock** (littlekidsrock.org) • **Orff** (aosa.org) • **SongWorks** (songworkseducators.org)	*See resources listed in Overview chart above. Manuscripts, recordings, videos, websites.* Teachers interested in ongoing developments and research in Music Education may consider referring to any of the following publications, joining any of the following associations, or attending any of the following conferences, and are encouraged to discover and share other available resources: **JOURNALS** • American Music Teacher • Bulletin of the Council for Research in Music Education • Contributions to Music Education • International Journal of Music Education • Journal of Historical Research in Music Education • Journal of Research in Music Education • Music Educators Journal

• **Suzuki** (suzukiassociation.org) Teachers may wish to stick with "what they know," or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education.	• Philosophy of Music Education Review **BOOKS** • Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault) • Silver Burdett & Gin **ASSOCIATIONS** • National Association for Music Education **PERFORMANCES** • New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

See Best Practices and Exemplars listed at the end of the document.

Music for study may be presented in a variety of formats, including (but not limited to):

- Singing
- Audio Recordings
- Playing on Instruments
- Video Recordings

Music for study is often presented with an engaging activity, such as (but not limited to)

- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

- Tonic Solfa/Solfege Syllables for tone and melody
- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

Montclair Public Schools Instructional Unit 3

Content:	Music			Grade:	4
Cycle:	2	Unit Title:	Performing	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. What is vocal production and how is it affected by vocal placement?
How do singers create vocal harmony with one another? How do the male and female voices change over time? 2. How do compositional structures affect both improvised and scored music?

Enduring Understandings: 1. Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. 2. Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.5.B.2	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	• Perform unison songs, rounds, partner songs, and descants, alone and with others, using proper vocal placement and breathing techniques in the range of A4 – D5 (making allowances for emerging cambiata voices). Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor.

| 1.3.5.B.3 | Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. | Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs. | • Improvise a vocal melody on a diatonic scale over a given harmonic progression using I-V7, and ending on the home tone using either solfege or a neutral syllable ("loo").

• Improvise a melody on a diatonic scale over a given harmonic progression using I-V7, ending on the home tone played on barred instruments or recorder.

• Compose and score two 4-bar melodies in F major and G major, using note values as small as the 8th note in 3/4 and/or 4/4 time, and resolving to the home tone, using traditional instruments and/or computer programs. |

Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection* Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition)	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

• **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) • **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	
Texts	**Supplementary Resources**
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Teachers may wish to stick with "what they know," or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education.	• Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault) • Silver Burdett & Gin **ASSOCIATIONS** • National Association for Music Education **PERFORMANCES** • New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

See Best Practices and Exemplars listed at the end of the document.

Music for study may be presented in a variety of formats, including (but not limited to):

- Singing
- Audio Recordings
- Playing on Instruments
- Video Recordings

Music for study is often presented with an engaging activity, such as (but not limited to)

- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

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- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

Montclair Public Schools Instructional Unit 4

Content:	Music		Grade:	4
Cycle:	2 & 3	**Unit Title:** Aesthetic Responses and Critique Methodologies	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. How is a work of art organized into categories? 2. How does the historical time in which a work of art is created affect the form of the work? How are works of art evaluated differently? 3. Why does/doesn't art make sense to its consumers at the historical times in which they are created? 4. What does a listener listen for to understand a work of art beyond its immediate qualities? 5. What elements can be used to evaluate a work of art, and how can these be categorized to determine its quality? 6. What vocabulary is used specifically to the art of music? 7. Using knowledge regarding an artist's background, and analyzing for whom and why the artwork was created, how does a listener evaluate a work of art independently without being influenced by other's opinions?

Enduring Understandings: 1. Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes). 2. Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts. 3. Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. 4. Identifying criteria for evaluating performances results in deeper understanding of art and art- making. 5. Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion. 6. While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline- specific arts terminology. 7. Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).

	NJSLS		
Standards	**Content Statement**	**Indicator**	**Student Learning Objectives**
1.4.5.A.1	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	• Teacher chooses three disparate genres of music (e.g., baroque, be-bop, traditional Japanese); students use a graphic organizer to describe the melodic, rhythmic, texture, timbral, and other characteristics of each genre.
1.4.5.A.2	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.	• Compare and contrast two pieces each in two different forms (four pieces total; e.g., two pieces in rondo form, two pieces in verse/refrain form); pieces should be from different historical periods and in different genres.
1.4.5.A.3	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	• Document the personal and historical contexts of a genre of music in two diverse time periods. Describe these influences, referencing the composer's personal, social and political l influences in written, graphic, multi-media, or other formats.
1.4.5.B.1	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	• Assess the musical elements used in three different recordings of the same song (e.g., Santa Claus Is Coming To Town, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo, key, etc.

1.4.5.B.2	Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	• Devise criteria for evaluating performances and compositions of self and others (e.g., rubrics, checklists, holistic scoring charts).
1.4.5.B.3	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	• Assess the musical elements used in three different recordings of the same song (e.g., Santa Claus Is Coming To Town, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo, key, etc.
1.4.5.B.5	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	• Explain personal reactions to musical works based on developed criteria.

Instructional Plan	
Formative Assessment Plan	**Summative Assessment Plan**
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge*	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

- *Oral/Verbal Responses to Teacher Questions/Instruction*
- *Informal Observations of Student Musical Responses*
- *Self-Assessment/Student Reflection*

Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical):

- **Auditory Cognition** (audiation, prediction)
- **Composition** (Putting new words into existing songs, Arranging, Repetition)
- **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances)
- **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs)
- **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables)
- **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns)
- **Literacy**
- **Melody**
- **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)
- **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)
- **Singing** (breath support, vocal range, degree of comfort, posture)
- **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)
- **Timbre/Texture**
- **Volume**

Texts	Supplementary Resources
Schools of thought throughout the United States vary on how music education should be taught. Depending on where and how music educators receive their	Teachers interested in ongoing developments and research in Music Education may consider referring to any of the following publications, joining any of the following associations, or attending any of the following conferences, and are encouraged to discover and share other available resources:

teaching training and education, they may become specialists in any one or more of these methods or approaches. These include, but are not limited to:

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- **Suzuki** (suzukiassociation.org)

Teachers may wish to stick with "what they know," or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education.

JOURNALS
- American Music Teacher
- Bulletin of the Council for Research in Music Education
- Contributions to Music Education
- International Journal of Music Education
- Journal of Historical Research in Music Education
- Journal of Research in Music Education
- Music Educators Journal
- Philosophy of Music Education Review

BOOKS
- Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault)
- Silver Burdett & Gin

ASSOCIATIONS
- National Association for Music Education

PERFORMANCES
- New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

See Best Practices and Exemplars listed at the end of the document.

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- Questions/Puzzles

- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

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Montclair Public Schools Instructional Unit 5

Content:	Music		Grade:	4
Cycle:	3	Unit Title: History of the Arts and Culture	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Essential Questions: 1. How are art and culture related? 2. What defines an art genre? 3. What are contributions made by artists that have become building blocks or points of departure for succeeding artists to create new artistic genres?

Enduring Understandings: 1. Art and culture reflect and affect each other. 2. Characteristic approaches to content, form, style, and design define art genres. 3. Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.2.5.A.1	Art and culture reflect and affect each other.	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.	• Identify musical works that have relevance to a particular historical social movement (e.g., We Shall Overcome and its importance to the civil rights movement).
1.2.5.A.2	Characteristic approaches to content, form, style, and design define art genres.	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.	• Analyze how different instruments are used in various musical styles and cultures (e.g., the use of the violin in classical, bluegrass, and jazz styles).

1.2.5.A.3	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.	• Create a timeline of important musicians in a variety of musical styles; include biographical information, representative works, and important historical events occurring in the lives of the musicians.

Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
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• **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)
• **Singing** (breath support, vocal range, degree of comfort, posture)
• **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)
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Texts	Supplementary Resources
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Instructional Best Practices and Exemplars
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DIFFERENTIATION			
Special Education	**ELL**	**Intervention**	**Acceleration**
• Modify and accommodate as listed in student's IEP or 504 plan • Prioritize instruction • Teach thoroughly • Utilize wait-time • Ensure directions are clear and concise • Utilize probing and clarifying questions • Ask higher order questions equitably • Support instruction with scaffolding • Model (provide step by step instructions) use of learning strategies • Provide extended time for practice and review of learning strategies • Identify, categorize, and teach words critical to understanding instructional texts • Utilize multiple approaches to monitor student understanding • Create rubrics to develop assessments • Vary assessments • Assign peer assisted reading • Assign peer tutoring • Provide individual help to all students • Create opportunities for/Monitor peer collaboration • Monitor student progress frequently • Utilize flexible/cooperative grouping based on instructional goals • Create lesson reminder sheets • Prioritize and chunk lengthy assignments • Utilize assistive technology, when appropriate • Provide ongoing, effective, specific feedback	• Get to know student • Set high expectations • Learn/Utilize/Display some words in student's heritage language • Allow electronic translator • Reword, repeat, and clarify directions • Determine student knowledge and level of understanding • Research instruction that best matches student need • Utilize ongoing informal assessments • Refer to NJDOE resources ***Review Special Education list for additional recommendations. ***	• Tiered Interventions following RtI framework • RtI Intervention Bank • Fundations Double-Dose (Tier II) • LLI (Tier III) • FFI Skill Report: DRA On-Line • enVision intervention supports NJDOE resources	• Process should be modified: higher order thinking skills, open-ended thinking, discovery • Utilize project-based learning for greater depth of knowledge • Utilize exploratory connections to higher grade concepts • Contents should be modified: abstraction, complexity, variety, organization • Products should be modified: real world problems, audiences, deadlines, evaluation, transformations • Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied

• Model/Utilize graphic organizers • Provide leveled reading materials • Utilize visual aids and props (flashcards, pictures, symbols) when possible • Utilize a multi-sensory approach to new topics • NJDOE Resources			

ALIGNMENT TO 21st CENTURY SKILLS AND TECHNOLOGY

21st Century/ Interdisciplinary Themes: Bold all that apply	21st Century Skills: Bold all that apply
Global Awareness Financial, Economic, Business and Entrepreneurial Literacy Civic Literacy **Health Literacy** Environmental Literacy	**Creativity & Innovation** Critical Thinking & Problem Solving **Communication & Collaboration** Media Literacy Information Literacy Information, Communication & Technology Life & Career Skills

Technology Infusion

Includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, or maps; and digital sources on a range of topics.
Smart Board Applications
CD and MP3 Recordings

Garage Band or similar Music editing programs

Evidence of Student Learning

- Common benchmark
- Evaluation rubrics
- Self-reflections
- Teacher-student conferences
- Running records
- Students' published/performed pieces
- Unit tests
- Quizzes

5th Grade Units

Montclair Public Schools Instructional Unit 1				
Content:	Music		**Grade:**	5
Cycle: 1	**Unit Title:**	Creative Process	**Pacing:**	Approximately 7 Weeks

Overview
Big Ideas: 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. **Essential Questions:** 1. How does reading music notation relate to the ability to understand and perform music? How do we translate what is heard to what is understood about music? 2. How are the basic elements of music combined to build a composition? **Enduring Understandings:** 1. Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill. 2. The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.

NJSLS			
Standards	**Content Statement**	**Indicator**	**Student Learning Objectives**

1.1.5.B.1	The elements of music are foundational to basic music literacy.	Identify the elements of music in response to aural prompts and printed music notational systems.	• Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) compound (6/8) and cut time (2/2) meter. • Read and perform: dotted quarter- note/eighth note; eighth-note rest. • Identify Tone qualities produced by symphony orchestra, concert band, Son Jarocho (Mexican), Gamelan (Indonesian), marching band, dance band, military band, rock band, synthesized sounds, electric guitar, a Capella singing. • Identify allegretto, lento, fermata • Identify Motive, ballad, 12-bar blues, theme/variations, march, overture, finale, and movement. • Identify, read and sing: melodic patterns using solfege syllables of the diatonic scale and Si in harmonic minor, in higher and lower octaves; whole and half steps. • Derive and ID Bb (Fa) in key of F, F# (Ti) in the Key of G. • Identify, construct, notate, and perform I, IV, and V7 chords. • Identify accents, pizzicato, slurs, phrasing.
1.1.5.B.2	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.	• Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) compound (6/8) and cut time (2/2) meter. • Read and perform: dotted quarter- note/eighth note; eighth-note rest.

progressions, all of which contribute to musical literacy.		• Identify Tone qualities produced by symphony orchestra, concert band, Son Jarocho (Mexican), Gamelan (Indonesian), marching band, dance band, military band, rock band, synthesized sounds, electric guitar, a Capella singing. • Identify allegretto, lento, fermata • Identify Motive, ballad, 12-bar blues, theme/variations, march, overture, finale, and movement. • Identify, read and sing: melodic patterns using solfege syllables of the diatonic scale and Si in harmonic minor, in higher and lower octaves; whole and half steps. • Derive and ID Bb (Fa) in key of F, F# (Ti) in the Key of G. • Identify, construct, notate, and perform I, IV, and V7 chords. • Identify accents, pizzicato, slurs, phrasing.

Instructional Plan	
Formative Assessment Plan	**Summative Assessment Plan**
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection* Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process.	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) • **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	
Texts	**Supplementary Resources**
Schools of thought throughout the United States vary on how music education should be taught. Depending on where and how music educators receive their teaching training and education, they may become specialists in any one or more of these methods or approaches. These include, but are not limited to: • **Dalcroze** (dalcrozeusa.org) • **Gordon** (giml.org) • **Kodaly** (oake.org) • **Little Kids Rock** (littlekidsrock.org)	. Teachers interested in ongoing developments and research in Music Education may consider referring to any of the following publications, joining any of the following associations, or attending any of the following conferences, and are encouraged to discover and share other available resources: **JOURNALS** • American Music Teacher • Bulletin of the Council for Research in Music Education • Contributions to Music Education • International Journal of Music Education

- **Orff** (aosa.org)
- **SongWorks** (songworkseducators.org)
- **Suzuki** (suzukiassociation.org)

Teachers may wish to stick with "what they know," or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education.

- Journal of Historical Research in Music Education
- Journal of Research in Music Education
- Music Educators Journal
- Philosophy of Music Education Review

BOOKS
- Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault)
- Silver Burdett & Gin

ASSOCIATIONS
- National Association for Music Education

PERFORMANCES
- New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

See Best Practices and Exemplars listed at the end of the document.

Music for study may be presented in a variety of formats, including (but not limited to):

- Singing
- Audio Recordings
- Playing on Instruments
- Video Recordings

Music for study is often presented with an engaging activity, such as (but not limited to)

- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

- Tonic Solfa/Solfege Syllables for tone and melody
- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

Montclair Public Schools Instructional Unit 2

Content:		Music		Grade:	5
Cycle	1 & 2	**Unit Title:**	Performing	**Pacing:**	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. What are complex scores? 2. What is vocal production and how is it affected by vocal placement? How do singers create vocal harmony with one another? How do the male and female voices change over time? 3. How do compositional structures affect both improvised and scored music? 4. How are compositions structured, using notation, form and the elements of music?

Enduring Understandings: 1. Complex scores may include compound meters and the grand staff. 2. Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. 3. Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. 4. Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.5.B.1	Complex scores may include compound meters and the grand staff.	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound	• On pitched barred instruments and/or recorder, perform three-part pieces in duple and triple meter, notated in treble and bass clef, using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes.

1.3.5.B.2	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.	• Read and sing melodies using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes. • Sing two-part songs, descants, harmonies in parallel thirds or other harmonies, using correct posture, vocal placement, and breathing technique.
1.3.5.B.3	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	• Improvise a vocal melody over a given harmonic progression (blues, I/IV/V7 folk song, etc.); compose, notate, and perform a two-section piece (AB, ABA, etc.) for barred instrument or recorder, using a variety of note values and pentatonic pitches, over a bass melody.
1.3.5.B.4	Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	• On pitched barred instruments and/or recorder, perform three-part pieces in duple and triple meter, notated in treble and bass clef, using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes. • Read and sing melodies using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic & tempo changes. • Sing two-part songs, descants, harmonies in parallel thirds or other harmonies, using correct posture, vocal placement, and breathing technique.

Instructional Plan	
Formative Assessment Plan	**Summative Assessment Plan**
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection* Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) • **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

Texts	Supplementary Resources
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Instructional Best Practices and Exemplars

See Best Practices and Exemplars listed at the end of the document.

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- Singing
- Audio Recordings
- Playing on Instruments
- Video Recordings

Music for study is often presented with an engaging activity, such as (but not limited to)

- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

- Tonic Solfa/Solfege Syllables for tone and melody
- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

Montclair Public Schools Instructional Unit 3

Content:	Music		Grade:	5
Cycle:	2	Unit Title:	Performing	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. What are complex scores? 2. What is vocal production and how is it affected by vocal placement? How do singers create vocal harmony with one another? How do the male and female voices change over time? 3. How do compositional structures affect both improvised and scored music? 4. How are compositions structured, using notation, form and the elements of music?

Enduring Understandings: 1. Complex scores may include compound meters and the grand staff. 2. Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time. 3. Music composition is governed by prescribed rules and forms that apply to both improvised and scored music. 4. Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.5.B.1	Complex scores may include compound meters and the grand staff.	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound	• Sing choral music from complex notation, in unisonand two-parts, reading from choral octavos. using in treble and bass clef, mixed meter, and compound meter.
1.3.5.B.2	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing	Sing melodic and harmonizing parts, independently and in groups,	• Perform unison songs, descants, and harmonizing parts in 3rds, alone and with others, using proper vocal placement and breathing techniques in the range of A4 –

	ability and active listening skills. Individual voice ranges change with time.	adjusting to the range and timbre of the developing voice.	F5 (making allowances for emerging cambiata voices). Sing accurately in octaves. • Demonstrate proper posture and breathing techniquesto produce a uniform vocal tone quality and respond to expressive cues from a conductor.
1.3.5.B.3	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.	• Improvise a melody on a barred instrument, recorder or non-traditional instrument using a diatonic scale played over a given harmonic progression using I-IV-V7, and ending on the home tone. • Compose and score an 8-bar melody in either a major or minor key, using note and rest values as small as the 16th note played in 3/4 and/or 4/4 time, and resolving to the home tone.
1.3.5.B.4	Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	• Describe how and demonstrate how the use of an antecedent/consequent phrase relationship and dynamic markings are used to achieve unity and variety, tension and release, and balance in musical composition.

Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection*	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes) • **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	
Texts	**Supplementary Resources**

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	    JOURNALS
	    • American Music Teacher
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BOOKS
- Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault)
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ASSOCIATIONS
- National Association for Music Education

PERFORMANCES
- New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars

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Montclair Public Schools Instructional Unit 4

Content:	Music		Grade:	5
Cycle:	2 & 3	Unit Title: Aesthetic Responses and Critique Methodologies	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: 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.

Essential Questions: 1. How is a work of art organized in categories? 2. How does the historical time in which a work of art is created affect the form of the work? How are works of art evaluated differently? 3. Why does/doesn't art make sense to its consumers at the historical times in which they are created? 4. What does a listener listen for to understand a work of art beyond its immediate qualities? 5. What vocabulary is used specifically to the art of music? 6. Using elements of art and principles of design, how does a listener evaluate artists' proficiency? 7. Using knowledge regarding an artist's background, and analyzing for whom and why the artwork was created, how does a listener evaluate a work of art independently without being influenced by other's opinions?

Enduring Understandings: 1. Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes). 2. Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts. 3. Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. 4. Identifying criteria for evaluating performances results in deeper understanding of art and art- making. 5. While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline- specific arts terminology. 6. Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design. 7. Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).

	NJSLS		
Standards	**Content Statement**	**Indicator**	**Student Learning Objectives**
1.4.5.A.1	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	• Categorize a series of 8-10 pieces into different styles (e.g., jazz, classical, romantic, folk, patriotic, popular music, etc.) using graphic organizers, manipulatives, or other tools.
1.4.5.A.2	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.	• Identify/analyze the structure of various musical forms (e.g., verse/refrain, chorus format, sonata, etc.) from varied cultures, time periods or musical genres.
1.4.5.A.3	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	• Demonstrate an understanding of how music reflects the ideas of a composer and/or performer based on the historical, cultural, and personal characteristics of each musician. Make connections to the pieces when warranted.
1.4.5.B.1	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	• Describe what constitutes a quality vocal performance (e.g., posture, breath support, intonation, diction, vowel placement, etc.) and interpretive elements (e.g., dynamics, phrasing, emotion, etc.) and apply these attributes to performance.

1.4.5.B.2	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	• Evaluate a student group performance on three criteria using a student created vocabulary list (e.g., interpretation, articulation, technique, intonation).
1.4.5.B.3	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	• Use a graphic organizer or other tool to show common performance traits (e.g., technical fluency, rhythmic accuracy, intonation, etc.) in generally accepted great performances of music. Choose performances in three different styles (e.g., YoYo Ma's recording of a Bach Cello Suite, John Coltrane's Giant Steps, Ravi Shankar in a traditional Hindustani sitar raga).
1.4.5.B.4	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	Define technical proficiency, using the elements of the arts and principles of design	• Use a graphic organizer or other tool to show common performance traits (e.g., technical fluency, rhythmic accuracy, intonation, etc.) in generally accepted great performances of music. Choose performances in three different styles (e.g., YoYo Ma's recording of a Bach Cello Suite, John Coltrane's Giant Steps, Ravi Shankar in a traditional Hindustani sitar raga).
1.4.5.B.5	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	• Describe three ways that individuals can agree or disagree about the merits of a musical performance based on technical and interpretive perspectives, the composer and his/her intent, and if the intent was realized.

Instructional Plan	
Formative Assessment Plan	**Summative Assessment Plan**
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Texts	Supplementary Resources
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Instructional Best Practices and Exemplars

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• Audio Recordings
• Playing on Instruments
• Video Recordings

Music for study is often presented with an engaging activity, such as (but not limited to)

- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

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- Echo Singing and Antiphonning

Montclair Public Schools Instructional Unit 5

Content:	Music		Grade:	5
Cycle:	3	Unit Title:	History of the Arts and Culture	Pacing:	Approximately 7 Weeks

Overview

Big Ideas: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Essential Questions: 1. How are art and culture related? 2. What defines an art genre? 3. What are contributions made by artists that have become building blocks or points of departure for succeeding artists to create new artistic genres?

Enduring Understandings: 1. Art and culture reflect and affect each other. 2. Characteristic approaches to content, form, style, and design define art genres. 3. Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.

NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.2.5.A.1	Art and culture reflect and affect each other.	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.	• Compare and contrast the function of music from various and distinct historical periods (e.g., music from the Revolutionary War with music from the Civil War).
1.2.5.A.2	Characteristic approaches to content, form, style, and design define art genres.	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.	• Compare and contrast how rhythm, melody, and harmony are utilized in a variety of genres and cultures (e.g., European classical music, jazz, Hindustani, West African Rock etc.).
1.2.5.A.3	Sometimes the contributions of an individual artist can	Determine the impact of significant contributions of individual artists in	• Identify major characteristics of Baroque, Classical, Romantic, and early modern music as impacted by famous Composers, representative of their era (e.g., Baroque

	influence a generation of artists and signal the beginning of a new art genre.	dance, music, theatre, and visual art from diverse cultures throughout history.	composers such as Vivaldi, Handel, or Bach; Hayden, Mozart, Beethoven, or Schubert as exemplifying the Classical period; Romantic composers such as Chopin, Brahms, Dvorak, Tchaikovsky or Rachmaninoff; and Modern composers such as Debussy, Ravel, Stravinsky, Copeland, or Gershwin.

Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
• *Music Class Participation Rubrics (See Rubrics Section of Document)* • *Daily Music Challenge* • *Oral/Verbal Responses to Teacher Questions/Instruction* • *Informal Observations of Student Musical Responses* • *Self-Assessment/Student Reflection* Music teachers are also encouraged to make a habit of noticing, identifying, and responding to students' musical behaviors throughout the music-making process. This may include, but is not limited to, skill development in the following areas (alphabetical): • **Auditory Cognition** (audiation, prediction) • **Composition** (Putting new words into existing songs, Arranging, Repetition) • **Form & Structure** (Phrases, Verses, Classical Forms, Measures, Folk Dances) • **Harmony** (Chords, Ostinatos, Accompaniment, Partner Songs) • **Language** (Lyrics, Language Clusters, Stressed and Unstressed Syllables) • **Listening/Responsiveness to Music** (start and end of sound, highlighting certain words and patterns) • **Literacy** • **Melody** • **Pitch & Tonality** (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)	• *Written Tests/Quizzes* • *Performance Tests/Quizzes*

• **Rhythm/Meter** (tapping, dotting, notating, playing on pitched & unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness) • **Singing** (breath support, vocal range, degree of comfort, posture) • **Symbolization** (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns) • **Timbre/Texture** • **Volume**	

Texts	Supplementary Resources
Schools of thought throughout the United States vary on how music education should be taught. Depending on where and how music educators receive their teaching training and education, they may become specialists in any one or more of these methods or approaches. These include, but are not limited to: • **Dalcroze** (dalcrozeusa.org) • **Gordon** (giml.org) • **Kodaly** (oake.org) • **Little Kids Rock** (littlekidsrock.org) • **Orff** (aosa.org) • **SongWorks** (songworkseducators.org) • **Suzuki** (suzukiassociation.org) Teachers may wish to stick with "what they know," or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education.	Teachers interested in ongoing developments and research in Music Education may consider referring to any of the following publications, joining any of the following associations, or attending any of the following conferences, and are encouraged to discover and share other available resources: **JOURNALS** • American Music Teacher • Bulletin of the Council for Research in Music Education • Contributions to Music Education • International Journal of Music Education • Journal of Historical Research in Music Education • Journal of Research in Music Education • Music Educators Journal • Philosophy of Music Education Review **BOOKS** • Teaching General Music: Approaches, Issues, and Viewpoints (Abril & Gault) • Silver Burdett & Gin **ASSOCIATIONS** • National Association for Music Education **PERFORMANCES** • New Jersey Symphony Orchestra

Instructional Best Practices and Exemplars
See Best Practices and Exemplars listed at the end of the document.

Music for study may be presented in a variety of formats, including (but not limited to):

- Singing
- Audio Recordings
- Playing on Instruments
- Video Recordings

Music for study is often presented with an engaging activity, such as (but not limited to)

- A Song Game
- Movement/Dance
- A Story
- Questions/Puzzles
- Secret Song Clues
- Ranges of Notation

Other commonly-found music teaching practices include (but are not limited to)

- Tonic Solfa/Solfege Syllables for tone and melody
- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

DIFFERENTIATION			
Special Education	**ELL**	**Intervention**	**Acceleration**
- Modify and accommodate as listed in student's IEP or 504 plan - Prioritize instruction - Teach thoroughly - Utilize wait-time - Ensure directions are clear and concise - Utilize probing and clarifying questions - Ask higher order questions equitably - Support instruction with scaffolding - Model (provide step by step instructions) use of learning strategies - Provide extended time for practice and review of learning strategies - Identify, categorize, and teach words critical to understanding instructional texts - Utilize multiple approaches to monitor student understanding - Create rubrics to develop assessments - Vary assessments - Assign peer assisted reading - Assign peer tutoring - Provide individual help to all students - Create opportunities for/Monitor peer collaboration - Monitor student progress frequently - Utilize flexible/cooperative grouping based on instructional goals - Create lesson reminder sheets - Prioritize and chunk lengthy assignments - Utilize assistive technology, when appropriate - Provide ongoing, effective, specific feedback	- Get to know student - Set high expectations - Learn/Utilize/Display some words in student's heritage language - Allow electronic translator - Reword, repeat, and clarify directions - Determine student knowledge and level of understanding - Research instruction that best matches student need - Utilize ongoing informal assessments - Refer to NJDOE resources ***Review Special Education list for additional recommendations. ***	- Tiered Interventions following RtI framework - RtI Intervention Bank - Fundations Double-Dose (Tier II) - LLI (Tier III) - FFI Skill Report: DRA On-Line - enVision intervention supports NJDOE resources	- Process should be modified: higher order thinking skills, open-ended thinking, discovery - Utilize project-based learning for greater depth of knowledge - Utilize exploratory connections to higher grade concepts - Contents should be modified: abstraction, complexity, variety, organization - Products should be modified: real world problems, audiences, deadlines, evaluation, transformations - Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied

- Model/Utilize graphic organizers
- Provide leveled reading materials
- Utilize visual aids and props (flashcards, pictures, symbols) when possible
- Utilize a multi-sensory approach to new topics
- NJDOE Resources

ALIGNMENT TO 21st CENTURY SKILLS AND TECHNOLOGY

21st Century/ Interdisciplinary Themes: Bold all that apply	21st Century Skills: Bold all that apply
Global Awareness Financial, Economic, Business and Entrepreneurial Literacy Civic Literacy Health Literacy Environmental Literacy	Creativity & Innovation Critical Thinking & Problem Solving Communication & Collaboration Media Literacy Information Literacy Information, Communication & Technology Life & Career Skills

Technology Infusion

Includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, or maps; and digital sources on a range of topics.
Smart Board Applications
CD and MP3 Recordings

Garage Band or similar Music editing programs
Evidence of Student Learning

- Common benchmark
- Evaluation rubrics
- Self-reflections
- Teacher-student conferences
- Running records
- Students' published/performed pieces
- Unit tests
- Quizzes

Instructional Practices/Best Practices

I. National Standards for Music Education

    A. Singing, alone and with others, a varied repertoire of music.

    B. Performing on instruments, alone and with others, a varied repertoire of music.

    C. Improvising melodies, variations, and accompaniments.

    D. Composing and arranging music within specified guidelines.

    E. Reading and notating music.

    F. Listening to, analyzing, and describing music.

    G. Evaluating music and music performances.

    H. Understanding relationships between music, the other arts, and disciplines outside the arts.

    I. Understanding music in relation to history and culture.

II. Children's and Community Youth Choir R&S Standards

I. Repertoire

    A. Selection

        1. Variety representing historically significant and new compositions seek repertoire that has stood the test of time as well as those that are new, interesting, and representative of world cultures

        2. Choose repertoire with well written, age appropriate lyrics that will challenge the singers to interpret, relate to, and portray the poetry to an audience. Lyrics that children can connect with and spur thoughts and conversations of the world and how it affects them

        3. Know the vocal range of the ensemble. Choose repertoire that sits in that range comfortably but also will occasionally challenge the choir to strengthen the high and low vocal registers as well.

        4. Be sure the accompaniment adds artistic merit to the work

        5. Choose repertoire with educational value, that strengthens musicianship skills, vocabulary, historical exposure

        6. When possible, commission new works and allow singers the opportunity to meet and work with composers

    B. Presentation (Instrumental accompaniment, movement, etc.)

        1. A choral program should demonstrate balance between historical value (unless genre specific as indicated in the mission of the program), tempo, mood, text, color

        2. Allow repertoire to dictate performance practice various cultures and periods require certain performance practices and tone colors. It is the responsibility of the conductor to study the score, research background of the piece, and present the music in a way that respects the historical and cultural significance

        3. Use of movement should be well thought out, respectful of the culture and art of the music

        4. Seek musicians within the community, school and choir who would offer the ensemble exposure to different accompanying instruments.

        5. Utilize the highest caliber of musician possible to enhance the product and overall artistry of performance

II. Choral Vocal Production

    A. Vocal Health Conductor/teacher must be aware of individual vocal health and developments in the group

        1. Changing voices conductor must have knowledge and skills to assist with changing voices, both boys and girls

        2. Teach basic healthy vocal habits breath support and control, vowel formation, tongue placement, tone quality

    B. Intonation

       1. Vowel formation, placement of the voice in the resonating chambers, and breath support are important to vocal health and intonation

       2. Learning to listen, teaching the ensemble to listen to one another, other parts, and analyze the ensembles tone will assist with intonation.

       3. Conductors should be conscientious regarding seating placement within the ensemble, singing next to like voices so tension does not develop due to contrasting vocal quality surrounding the singer

C. Style

       1. Modify tone color to fit style. When healthy vocal habits are established, singers can modify the tone in a healthy manner to imitate the timbres found in world music

       2. Teacher/conductor should be knowledgeable about the performance practices of historical repertoire; Renaissance, Baroque, Classical, etc.

III. Rehearsal Techniques and Instruction

A. Literacy

       1. Ensembles should be given the knowledge to be independent musicians. Literacy is important to independence and should be taught in the manner that is most comfortable for the conductor, whether that be through solfege, available sight-singing resources (books), or through the repertoire

       2. Conductor/educators must address pitch literacy at the readiness level of the ensemble. Whether it be through recognition of intervallic direction/melodic contour, interval identification, and solfege or through kinesthetic relationships such as hand signs, physical relationship within the body (knees = do, hips = mi, shoulders = sol or comparable) and teaching games for younger ensembles.

       3. Rhythmic literacy can be taught using numbers, ta/ti-ti or similar processes, or kinesthetically creating visual "notes" in the children for the ensemble to "read" as they learn rhythmic relationships.

IV. Professional Growth and Development

A. Copyright Literacy

       1. ACDA and its affiliates prohibit use of photocopies or duplications of published/copyrighted material at all conventions and events. Likewise, ACDA will not support such practices in any setting.

B. Networking

1. Conductors/Educators - It is important to the growth of the teacher to network, continue to share, and learn from colleagues. Such activities will enhance the leadership and the singers alike.

2. Ensemble Choirs should have opportunities, whenever possible, to hear good models as well as demonstrate what they do well. Sharing with others enhances ensembles and individual singers.

C. Continuing Education for Conductors/Educators

1. Attend performances. Learn through listening, observing colleagues

2. Artistry is a process. There is always something new to be learned. New techniques, new philosophies, new processes.

V. Recruitment & Retention

A. Have a mission statement; know educational and artistic goals of the choir

B. Travel when possible. Trips of any size, international, domestic, or local, promote community within a choir and represent the community beyond its borders.

C. Be a part of the local community. Seek support of and offer support to local and regional teachers/educators.

D. Develop clear concise materials for marketing. State goals and mission. Promote diversity and strong educational values. Marketing materials could be print or through the internet reducing costs. Seek community magazines/newspapers that wish to highlight activities for children.

E. It is the hope that economic challenges will not be the primary factor prohibiting children from choral music. Whenever possible, offer financial assistance. Seek arts supporters that will financially assist with such a goal.

F. Encourage current members and parents to promote the choir

VI. Audience Development & Education

A. Educate audience through program notes and demonstrations. Conductors should be community arts leaders injecting music/singing into community events.

B. Collaborations with professional ensembles, high quality adult choral or instrumental ensembles, area children's choirs, dance organizations, and artists draw attention to a program while educating and exposing everyone involved to new opportunities in the community.

VII. Advocacy

A. Promote the work and artistry of children's choirs within ACDA and other professional organizations.

B. As a choral art, promote knowledge of the voice, repertoire and conducting gesture through work with children's choirs.

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Common Rubrics

Sing a varied repertoire of music in solo and ensemble settings.

Assessment	4	3	2	1
Echo simple melodic patterns	Always echoes simple melodic patterns accurately	Usually echoes simple melodic patterns accurately	Sometimes echoes simple melodic patterns accurately	Rarely echoes simple melodic patterns accurately
Sing a variety of music in rhythm, pitch and tempo	Always sings with accurate rhythm, pitch and tempo	Usually sings with accurate rhythm, pitch and tempo	Sometimes sings with accurate rhythm, pitch and tempo	Rarely sings with accurate rhythm, pitch and tempo
Sing and move expressively with an emphasis on dynamics and tempo	Always sings and moves expressively with attention to dynamics and tempo	Usually sings and moves expressively with attention to dynamics and tempo	Sometimes sings and moves expressively with attention to dynamics and tempo	Rarely sings and moves expressively with attention to dynamics and tempo
Respond to simple conductor's cues while singing in an ensemble	Always attends and responds to conductor's cues	Usually attends and responds to conductor's cues	Sometimes attends and responds to conductor's cues	Rarely attends and responds to conductor's cues
Sing using correct posture and breathing techniques	Always uses correct posture and breathing techniques	Usually uses correct posture and breathing techniques	Sometimes uses correct posture and breathing techniques	Rarely uses correct posture and breathing techniques

Play on instruments a varied repertoire of music in solo and ensemble settings.

Assessment	4	3	2	1
Perform simple rhythmic and melodic patterns accurately on classroom instruments	Always performs patterns accurately	Usually performs patterns accurately	Sometimes performs patterns accurately	Rarely performs patterns accurately
Play classroom instruments with correct technique	Always plays with correct technique	Usually plays with correct technique	Sometimes plays with correct technique	Rarely plays with correct technique
Respond to simple conductor's cues	Always responds to conductor's cues	Usually responds to conductor's cues	Sometimes responds to conductor's cues	Rarely responds to conductor's cues
Play simple beat-based ostinato	Always plays simple ostinato accurately	Usually plays simple ostinato accurately	Sometimes plays simple ostinato accurately	Rarely plays simple ostinato accurately

Be musically literate by reading, notating, and performing music.

Assessment	4	3	2	1
Identify, echo, notate and perform: whole, dotted half, half, quarter, eighth, sixteenth notes and their corresponding rests.	Always demonstrates ability to read, write and perform music using notation	Usually demonstrates ability to read, write and perform music using notation	Sometimes demonstrates ability to read, write and perform music using notation	Rarely demonstrates ability to read, write and perform music using notation
Identify, echo, notate, and perform simple melodic patterns on a staff	Always demonstrates ability to read, write and perform music using a simple two-line staff	Usually demonstrates ability to read, write and perform music using a simple two-line staff	Sometimes demonstrates ability to read, write and perform music using a simple two-line staff	Rarely demonstrates ability to read, write and perform music using a simple two-line staff

Students will create music.

Assessment	4	3	2	1
Identify, echo, notate and perform: whole, dotted half, half, quarter, eighth, sixteenth notes and their corresponding rests.	Always able to create simple rhythmic and melodic patterns	Usually able to create simple rhythmic and melodic patterns	Sometimes able to create simple rhythmic and melodic patterns	Rarely able to create simple rhythmic and melodic patterns
Improvise while singing and playing	Always able to improvise	Usually able to improvise	Sometimes able to improvise	Rarely able to improvise

Listen to, respond to, analyze, evaluate and describe music.

Assessment	4	3	2	1
Identify and respond to elements of music through movement	Always able to ID and respond to elements of music through movement	Usually able to ID and respond to elements of music through movement	Sometimes able to ID and respond to elements of music through movement	Rarely able to ID and respond to elements of music through movement
Listen and identify two-part musical form	Always able to ID two-part musical form	Usually able to ID two-part musical form	Sometimes able to ID two-part musical form	Rarely able to ID two-part musical form
Identify classroom instruments by sight and sound	Always able to ID classroom instruments by sight and sound	Usually able to ID classroom instruments by sight and sound	Sometimes able to ID classroom instruments by sight and sound	Rarely able to ID classroom instruments by sight and sound

Rubric for Playing the Recorder (Beginning Level)

Assessment	Excellent	Proficient	Satisfactory	Beginning
Holds Instrument	Automatically uses the left hand on top.	Usually uses the left hand on the top.	Hesitates and thinks about which hand to use on top; sometimes holds it correctly.	Consistently holds instrument incorrectly with right hand on top.
Fingering	Confidently and correctly fingers the holes.	Regularly fingers correctly with the occasional error.	Hesitantly places fingers on holes. Has to check finger placement	Has difficulty placing fingers to block holes correctly.

Tonguing	Masterful control of breathing and tonguing techniques.	Regularly controls breathing and tonguing techniques.	Demonstrates some control of breathing and sometimes uses tonguing.	Has difficulty controlling breath and placement of tongue on mouthpiece.
Note Recognition	Can sight read correctly and with confidence.	Reads most notes correctly with little assistance.	Can read some notes hesitantly; requires time to decipher. Needs some assistance.	Begins to recognize musical symbols; needs a great deal of assistance.
Rhythm	Can follow and play complex rhythm with success.	Can follow and play a complex rhythm with some success	Can follow and play a simple rhythm with success.	Can follow and play a simple rhythm with some success.
Interpretation	Very expressive; high degree of sensitivity.	Expression is generally appropriate with developing sensitivity.	Sometimes expressive with some evidence of emotional sensitivity.	Monotonic expression with little emotional sensitivity.
Improvisation	Improvises melodies that follow criteria and plays these with great sensitivity.	Successfully creates a melody using the criteria suggested.	Can, at times, create a simple melody using the criteria.	Has difficulty creating a simple melody using set criteria.