

Department of Equity, Curriculum and Instruction

# Music

## Curriculum Guide

Kindergarten through Grade 2

Revised: June - August 2018

Approved by the Montclair Board of Education: September 2018



# Montclair Public Schools

Course Title: Kindergarten – Grade 2

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	Standard 1.1 The Creative Process	Standard 1.2 History of the Arts and Culture	Standard 1.3 Performing	Standard 1.4 Aesthetic Responses & Critique Methodologies
<a href="#"><u>Unit 1 – Creative Process</u></a>	<b>Kindergarten</b> - 1.1.2.B.2 <b>Grade 1</b> – 1.1.2.B.2 <b>Grade 2</b> – 1.1.2.B.2 1.1.2.B.4			
<a href="#"><u>Unit 2 - Performing</u></a>			<b>Kindergarten</b> - 1.3.2.B.1  1.3.2.B.3 <b>Grade 1</b> – 1.3.2.B.1 1.3.2.B.3 <b>Grade 2</b> – 1.3.2.B.1 1.3.2.B.3 1.3.2.B.6	
<a href="#"><u>Unit 3 - Performance</u></a>			<b>Kindergarten</b> - 1.3.2.B.2 <b>Grade 1</b> – 1.3.2.B.1 1.3.2.B.3 1.3.2.B.5 <b>Grade 2</b> – 1.3.2.B.2 1.3.2.B.4 1.3.2.B.4 1.3.2.B.5 1.3.2.B.6 1.3.2.B.7	
<a href="#"><u>Unit 4-Aesthetic Responses</u></a>				<b>Kindergarten</b> - 1.4.2.A.3 <b>Grade 1</b> – 1.4.2.A.2 1.4.2.A.3 1.4.2.B.1 1.4.2.B.2

				1.4.2.B.3 <b>Grade 2</b> – 1.4.2.A.1 1.4.2.A.2 1.4.2.A.3 1.4.2.A.4 1.4.2.B.1 1.4.2.B.2 1.4.2.B.3
<a href="#"><u>Unit 5 – Histories of the Arts and Culture</u></a>		<b>Kindergarten-</b> 1.2.2.A.1 <b>Grade 1</b> – 1.2.2.A.1 1.2.2.A.2 <b>Grade 2</b> – 1.2.2.A.1 1.2.2.A.2		
<a href="#"><u>Suggested Open Educational Resources</u></a>	<ul style="list-style-type: none"> <li>National Standards for Music Education <a href="http://www.NAfME.org">www.NAfME.org</a></li> <li>National Association for Music Education</li> <li>National Assessment of Educational Progress (NAEP) Framework <a href="http://www.nces.ed.gov/nationsreportcard">www.nces.ed.gov/nationsreportcard</a></li> <li>Children’s and Community Youth Choir Repertoire and Standards <a href="http://www.acda.org">www.acda.org</a></li> <li>American Choral Director’s Association</li> <li>Silver Burdett <a href="#">Making Music</a> supports the New Jersey Curriculum Content Standards for Visual and Performing Arts</li> </ul>	<ul style="list-style-type: none"> <li>American Orff-Schulwerk Association <a href="http://www.aosa.org">www.aosa.org</a></li> <li>American Choral Directors Association <a href="http://www.acda.org">www.acda.org</a></li> <li>ChoralNet Resources and communications for the global choral community <a href="http://www.choralnet.org">www.choralnet.org</a></li> <li>Choral Public Domain Library <a href="http://www.cpdlib.org">www.cpdlib.org</a></li> <li>Organization of American Kodaly Educators <a href="http://www/oake.org">www/oake.org</a></li> <li>Putumayo Playground Multi-Cultural Curriculum K-6 <a href="http://www.putumayo.com">www.putumayo.com</a></li> </ul>	<ul style="list-style-type: none"> <li>Children’s Music Portal <a href="http://www.childrensmusic.org">www.childrensmusic.org</a></li> <li>Music K-8 Resource Magazine for Elementary and Middle School Music Teachers <a href="http://www.musicK8.com">www.musicK8.com</a></li> <li>Music Theory Worksheets <a href="http://www.gmajormusictheory.org">www.gmajormusictheory.org</a></li> <li>Music Theory Online Exercises <a href="http://www.musictheory.net">www.musictheory.net</a></li> </ul>	<ul style="list-style-type: none"> <li>Monk Institute Curriculum web-based curriculum offering grade level guides, recordings, photos, timelines <a href="http://www.monkinstitute.org/curriculum">www.monkinstitute.org/curriculum</a></li> <li>Vic Firth drum rudiment page <a href="http://www.vicfirth.com/education/rudiments">www.vicfirth.com/education/rudiments</a></li> <li>Music Alive Magazine <a href="http://www.musicalive.com">www.musicalive.com</a></li> <li>The Instrumentalist Magazine <a href="http://www.theinstrumentalistmagazine.com">www.theinstrumentalistmagazine.com</a></li> </ul>

	<ul style="list-style-type: none"> <li>• <a href="http://www.sbgmusic.com">www.sbgmusic.com</a></li> <li>• New Jersey Music Educators <a href="http://www.njmea.org">www.njmea.org</a></li> </ul>		<ul style="list-style-type: none"> <li>• General Music <a href="http://www.rubistar.4teachers.org">www.rubistar.4teachers.org</a></li> <li>• Playing the Recorder Rubric <a href="http://www.rcampus.com">www.rcampus.com</a></li> </ul>	<ul style="list-style-type: none"> <li>• Garage Band-Apple</li> </ul>
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## Kindergarten Units

### Montclair Public Schools Instructional Unit 1

<b>Content:</b>	Music		<b>Grade:</b>	K	
<b>Cycle:</b>	1	<b>Unit Title:</b>	The Creative Process	<b>Pacing:</b>	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:** What are the elements of music and how do musicians and composers manipulate these to create music?

**Enduring Understandings:** The elements of music are foundational to basic music literacy.

#### NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
<b>1.1.2.B.2</b>	The elements of music are foundational to basic music literacy.	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.	<ul style="list-style-type: none"> <li>Identify fast and slow tempi. Keep a steady beat, echo, clap and/or play various rhythms.</li> <li>Identify various non-pitched percussion instruments (timbre).</li> <li>Identify terraced dynamics.</li> <li>Identify AB form, echo.</li> <li>Identify melodic direction as up or down.</li> </ul>

#### Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
<ul style="list-style-type: none"> <li>• <i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li>• <i>Daily Music Challenge</i></li> <li>• <i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li>• <i>Informal Observations of Student Musical Responses</i></li> <li>• <i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li>• <b>Auditory Cognition</b> (audiation, prediction)</li> <li>• <b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li>• <b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk Dances)</li> <li>• <b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li>• <b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li>• <b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li>• <b>Literacy</b></li> <li>• <b>Melody</b></li> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Written Tests/Quizzes</i></li> <li>• <i>Performance Tests/Quizzes</i></li> </ul>
Texts	Supplementary Resources
Schools of thought throughout the United States vary on how music education	Teachers interested in ongoing developments and research in Music Education may consider referring

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.

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 & Ginn

#### **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/Solfège Syllables for tone and melody
- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

## Montclair Public Schools Instructional Unit 2

<b>Content:</b>	Music		<b>Grade:</b>	K	
<b>Cycle:</b>	1 & 2	<b>Unit Title:</b>	Performing	<b>Pacing:</b>	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 are Orff instruments? What are their playing techniques?

**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. Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.



NJSL			
Standards	Content Statement	Indicator	Student Learning Objectives
1.3.2.B.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.	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.	<ul style="list-style-type: none"> <li>• Sing from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.</li> </ul>
1.3.2.B.3	Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.	<ul style="list-style-type: none"> <li>• Play a steady beat with dynamics (i.e., loud and soft) on an Orff instrument using a single mallet.</li> <li>• Perform an ostinato using an un-pitched percussion instrument, with or without mallet.</li> <li>• On a single percussion instrument, use proper playing techniques to create different dynamics.</li> <li>• Demonstrate the proper way to play instruments that are scraped, struck and shaken either using Orff instruments or using ordinary items from around the classroom or home (e.g., cereal boxes, canisters, plastic tubs).</li> </ul>

**Instructional Plan**

Formative Assessment Plan	Summative Assessment Plan
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- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

### Montclair Public Schools Instructional Unit 3

<b>Content:</b>	Music		<b>Grade:</b>	K	
<b>Cycle:</b>	2	<b>Unit Title:</b>	Performance	<b>Pacing:</b>	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:** What is proper vocal production and how does understanding basic anatomy help us to acquire it?

**Enduring Understandings:** Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound.

NJSLs			
Standards	Content Statement	Indicator	Student Learning Objectives
1.3.2.B.2	Proper vocal production/vocal production requires an understanding of basic anatomy and the physical properties of sound.	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.	<ul style="list-style-type: none"> <li>Perform on pitch, and echo songs with the teacher as the leader and the class/soloist as the echo.</li> <li>Perform songs in proper head voice within the range of C4 – C5.</li> <li>Perform songs using proper posture in sitting and standing positions.</li> <li>Perform songs using proper breathing techniques for phrasing and tone production.</li> <li>Perform songs using proper vocal techniques to vary dynamic levels.</li> </ul>
Instructional Plan			
Formative Assessment Plan		Summative Assessment Plan	
<ul style="list-style-type: none"> <li>Music Class Participation Rubrics (See Rubrics Section of Document)</li> <li>Daily Music Challenge</li> <li>Oral/Verbal Responses to Teacher Questions/Instruction</li> <li>Informal Observations of Student Musical Responses</li> <li>Self-Assessment/Student Reflection</li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li><b>Auditory Cognition</b> (audiation, prediction)</li> <li><b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li><b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk</li> </ul>		<ul style="list-style-type: none"> <li>Written Tests/Quizzes</li> <li>Performance Tests/Quizzes</li> </ul>	

<p>Dances)</p> <ul style="list-style-type: none"> <li>• <b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li>• <b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li>• <b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li>• <b>Literacy</b></li> <li>• <b>Melody</b></li> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	
<b>Texts</b>	<b>Supplementary Resources</b>
<p>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:</p> <ul style="list-style-type: none"> <li>• <b>Dalcroze</b> (<a href="http://dalcrozeusa.org">dalcrozeusa.org</a>)</li> <li>• <b>Gordon</b> (<a href="http://giml.org">giml.org</a>)</li> <li>• <b>Kodaly</b> (<a href="http://oake.org">oake.org</a>)</li> <li>• <b>Little Kids Rock</b> (<a href="http://littlekidsrock.org">littlekidsrock.org</a>)</li> <li>• <b>Orff</b> (<a href="http://aosa.org">aosa.org</a>)</li> <li>• <b>SongWorks</b> (<a href="http://songworkseducators.org">songworkseducators.org</a>)</li> <li>• <b>Suzuki</b> (<a href="http://suzukiassociation.org">suzukiassociation.org</a>)</li> </ul> <p>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.</p>	<p>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:</p> <p style="text-align: center;"><b>JOURNALS</b></p> <ul style="list-style-type: none"> <li>• American Music Teacher</li> <li>• Bulletin of the Council for Research in Music Education</li> <li>• Contributions to Music Education</li> <li>• International Journal of Music Education</li> <li>• Journal of Historical Research in Music Education</li> <li>• Journal of Research in Music Education</li> <li>• Music Educators Journal</li> <li>• Philosophy of Music Education Review</li> </ul> <p style="text-align: center;"><b>BOOKS</b></p> <ul style="list-style-type: none"> <li>• Teaching General Music: Approaches, Issues, and Viewpoints (Abril &amp; Gault)</li> <li>• Silver Burdett &amp; Ginn</li> </ul>

**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 4

<b>Content:</b>	Music		<b>Grade:</b>	K	
<b>Cycle:</b>	2 & 3	<b>Unit Title:</b>	Aesthetic Responses	<b>Pacing:</b>	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:** How is a work of art connected to the artist who created it?

**Enduring Understandings:** Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.4.2.A.3	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).	<ul style="list-style-type: none"> <li>Create a story to accompany a piece of program music (e.g., The Hall of the Mountain King by Edvard Grieg). The story should reflect the mood of the music, how and what instruments are used, tempo and other musical elements</li> </ul>

### Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
<ul style="list-style-type: none"> <li><i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li><i>Daily Music Challenge</i></li> <li><i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li><i>Informal Observations of Student Musical Responses</i></li> <li><i>Self-Assessment/Student Reflection</i></li> </ul>	<ul style="list-style-type: none"> <li><i>Written Tests/Quizzes</i></li> <li><i>Performance Tests/Quizzes</i></li> </ul>
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**

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)

**Supplementary Resources**

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 & Ginn

#### **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
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- Questions/Puzzles
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- 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 5

<b>Content:</b>	Music		<b>Grade:</b>	K
<b>Cycle</b>	3	<b>Unit Title:</b>	Histories of the Arts and Culture	<b>Pacing:</b> <span style="float: right;">Approximately 7 Weeks</span>

### Overview

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

**Essential Questions:** What are threads of commonality that works of art from across artistic disciplines in both culture and history carry?

**Enduring Understandings:** Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristic and common themes that are revealed by contextual clues within the works of art.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.2.2.A.1	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	<ul style="list-style-type: none"> <li>Identify the characteristics of singing games from two distinct cultures (e.g., London Bridge is Falling Down - England, Perna, perna, i melissa – Greece). Perform these singing games and compare/contrast tempo, movements, the feeling the game evokes, etc.</li> <li>Identify the characteristics of two or more contrasting holiday songs (e.g., Christmas/Hannukah). Sing the songs and</li> </ul>

discuss how they reflect the feeling of the holiday.

**Instructional Plan**

**Formative 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)

**Summative Assessment Plan**

- *Written Tests/Quizzes*
- *Performance Tests/Quizzes*

- **Timbre/Texture**
- **Volume**

### 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:

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### Supplementary Resources

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- 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 & Ginn

#### 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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- Video Recordings

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- Echo Singing and Antiphonning

## DIFFERENTIATION

Special Education	ELL	Intervention	Acceleration
<ul style="list-style-type: none"> <li>● Modify and accommodate as listed in student’s IEP or 504 plan</li> <li>● Prioritize instruction</li> <li>● Teach thoroughly</li> <li>● Utilize wait-time</li> <li>● Ensure directions are clear and concise</li> <li>● Utilize probing and clarifying questions</li> <li>● Ask higher order questions equitably</li> <li>● Support instruction with scaffolding</li> <li>● Model (provide step by step instructions) use of learning strategies</li> <li>● Provide extended time for practice and review of learning strategies</li> <li>● Identify, categorize, and teach words critical to understanding instructional texts</li> <li>● Utilize multiple approaches to monitor student understanding</li> <li>● Create rubrics to develop assessments</li> <li>● Vary assessments</li> <li>● Assign peer assisted reading</li> <li>● Assign peer tutoring</li> <li>● Provide individual help to all students</li> <li>● Create opportunities for/Monitor peer collaboration</li> <li>● Monitor student progress frequently</li> <li>● Utilize flexible/cooperative grouping based on instructional goals</li> <li>● Create lesson reminder sheets</li> <li>● Prioritize and chunk lengthy assignments</li> <li>● Utilize assistive technology, when appropriate</li> <li>● Provide ongoing, effective, specific</li> </ul>	<ul style="list-style-type: none"> <li>● Get to know student</li> <li>● Set high expectations</li> <li>● Learn/Utilize/Display some words in student’s heritage language</li> <li>● Allow electronic translator</li> <li>● Reword, repeat, and clarify directions</li> <li>● Determine student knowledge and level of understanding</li> <li>● Research instruction that best matches student need</li> <li>● Utilize ongoing informal assessments</li> <li>● Refer to NJDOE resources</li> </ul> <p><b>*Review Special Education list for additional recommendations. *</b></p>	<ul style="list-style-type: none"> <li>● Tiered Interventions following RtI framework</li> <li>● RtI Intervention Bank</li> <li>● Foundations Double-Dose (Tier II)</li> <li>● LLI (Tier III)</li> <li>● FFI Skill Report: DRA On-Line</li> <li>● enVision intervention supports NJDOE resources</li> </ul>	<ul style="list-style-type: none"> <li>● Process should be modified: higher order thinking skills, open-ended thinking, discovery</li> <li>● Utilize project-based learning for greater depth of knowledge</li> <li>● Utilize exploratory connections to higher grade concepts</li> <li>● Contents should be modified: abstraction, complexity, variety, organization</li> <li>● Products should be modified: real world problems, audiences, deadlines, evaluation, transformations</li> <li>● Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied</li> </ul> <ul style="list-style-type: none"> <li>● Encourage students to explore:                             <ul style="list-style-type: none"> <li>● music electives offered in school</li> <li>● continued individual and group music performance experiences, e.g., private/group lessons, chorus, ensemble experiences</li> <li>● community-based music organizations, e.g., local jazz, rock schools, religious groups’ performing venues</li> <li>● music festivals</li> <li>● radio station programming</li> <li>● computer programs and websites</li> </ul> </li> </ul>

<p>feedback</p> <ul style="list-style-type: none"> <li>● Model/Utilize graphic organizers</li> <li>● Provide leveled reading materials</li> <li>● Utilize visual aids and props (flashcards, pictures, symbols) when possible</li> <li>● Utilize a multi-sensory approach to new topics</li> <li>● NJDOE Resources</li> </ul>			
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ALIGNMENT TO 21 <sup>st</sup> CENTURY SKILLS AND TECHNOLOGY	
21 <sup>st</sup> Century/ Interdisciplinary Themes: Bold all that apply	21 <sup>st</sup> Century Skills: Bold all that apply
<p><b>Global Awareness</b> Financial, Economic, Business and Entrepreneurial Literacy</p> <p><b>Civic Literacy</b> Health Literacy Environmental Literacy</p>	<p><b>Creativity &amp; Innovation</b> <b>Critical Thinking &amp; Problem Solving</b> <b>Communication &amp; Collaboration</b> Media Literacy Information Literacy Information, Communication &amp; Technology Life &amp; Career Skills</p>
<b>Technology Infusion</b>	
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

# 1<sup>st</sup> Grade Units

## Montclair Public Schools Instructional Unit 1

<b>Content:</b>	Music		<b>Grade:</b>	1	
<b>Cycle:</b>	1	<b>Unit Title:</b>	Creative Process	<b>Pacing:</b>	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:** What are the elements of music and how do musicians and composers manipulate these to create music?

**Enduring Understandings:** The elements of music are foundational to basic music literacy.

### NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.1.2.B.2	The elements of music are foundational to basic music literacy.	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.	<ul style="list-style-type: none"> <li>Identify tempo as gradually speeding up or slowing down, steady or unsteady beat</li> <li>Identify adult female voice/child’s voice, identify various instruments of like register, and describe the differences in metal barred/wood barred instruments.</li> <li>Identify dynamics as loud, soft, medium, and loud.</li> <li>Use dynamics appropriate to the style of the</li> </ul>

			<p>music.</p> <ul style="list-style-type: none"> <li>• Identify the forms of call and response, verse and refrain, ABA.</li> <li>• Identify step/leap and same/different patterns in a melody, and identify tonal center and melodic patterns using basic solfeggio.</li> <li>• Identify strong beat, short and long notes/rests.</li> </ul>
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**Instructional Plan**

<b>Formative Assessment Plan</b>	<b>Summative Assessment Plan</b>
<ul style="list-style-type: none"> <li>• <i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li>• <i>Daily Music Challenge</i></li> <li>• <i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li>• <i>Informal Observations of Student Musical Responses</i></li> <li>• <i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li>• <b>Auditory Cognition</b> (audiation, prediction)</li> <li>• <b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li>• <b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk Dances)</li> <li>• <b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li>• <b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li>• <b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li>• <b>Literacy</b></li> <li>• <b>Melody</b></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Written Tests/Quizzes</i></li> <li>• <i>Performance Tests/Quizzes</i></li> </ul>

<ul style="list-style-type: none"> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	
<b>Texts</b>	<b>Supplementary Resources</b>
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<b>Instructional Best Practices and Exemplars</b>	

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

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- 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

<b>Content:</b>	Music		<b>Grade:</b>	1	
<b>Cycle</b>	1 & 2	<b>Unit Title:</b>	Performing	<b>Pacing:</b>	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 are Orff instruments? What are their playing techniques?

**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. Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
<b>1.3.2.B.1</b>	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.	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.	<ul style="list-style-type: none"> <li>Read and perform combinations of quarter notes, two eighths and quarter rests by clapping and counting aloud.</li> <li>Read, sing or play various combinations of do-mi-sol-la from a two to five line staff using quarter note and/or two eighth note rhythms.</li> <li>Using do-sol, read and perform an ostinato on a pitched barred instrument using quarter notes and/or two eighth notes and/or quarter rests.</li> </ul>

			<ul style="list-style-type: none"> <li>• Clap or play on an un-pitched percussion instrument a steady beat at various tempi as indicated on a two to five line staff or in response to images that indicate a particular speed (e.g., rabbit/tortoise).</li> <li>• Read and perform dynamics of f and p (forte and piano) through singing and playing of various rhythm instruments.</li> </ul>
1.3.2.B.3	Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.	<ul style="list-style-type: none"> <li>• Using do-sol, read and perform an ostinato on a pitched barred instrument using quarter notes and/or two eighth notes and/or quarter rests.</li> <li>• Read and perform dynamics of f and p (forte and piano) through singing and playing of various rhythm instruments.</li> </ul>

**Instructional Plan**

Formative Assessment Plan	Summative Assessment Plan
<ul style="list-style-type: none"> <li>• <i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li>• <i>Daily Music Challenge</i></li> <li>• <i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li>• <i>Informal Observations of Student Musical Responses</i></li> <li>• <i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li>• <b>Auditory Cognition</b> (audiation, prediction)</li> <li>• <b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Written Tests/Quizzes</i></li> <li>• <i>Performance Tests/Quizzes</i></li> </ul>

<ul style="list-style-type: none"> <li>• <b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk Dances)</li> <li>• <b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li>• <b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li>• <b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li>• <b>Literacy</b></li> <li>• <b>Melody</b></li> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	
<b>Texts</b>	<b>Supplementary Resources</b>
<p>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:</p> <ul style="list-style-type: none"> <li>• <b>Dalcroze</b> (<a href="http://dalcrozeusa.org">dalcrozeusa.org</a>)</li> <li>• <b>Gordon</b> (<a href="http://giml.org">giml.org</a>)</li> <li>• <b>Kodaly</b> (<a href="http://oake.org">oake.org</a>)</li> <li>• <b>Little Kids Rock</b> (<a href="http://littlekidsrock.org">littlekidsrock.org</a>)</li> <li>• <b>Orff</b> (<a href="http://aosa.org">aosa.org</a>)</li> <li>• <b>SongWorks</b> (<a href="http://songworkseducators.org">songworkseducators.org</a>)</li> <li>• <b>Suzuki</b> (<a href="http://suzukiassociation.org">suzukiassociation.org</a>)</li> </ul> <p>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.</p>	<p>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:</p> <p style="text-align: center;"><b>JOURNALS</b></p> <ul style="list-style-type: none"> <li>• American Music Teacher</li> <li>• Bulletin of the Council for Research in Music Education</li> <li>• Contributions to Music Education</li> <li>• International Journal of Music Education</li> <li>• Journal of Historical Research in Music Education</li> <li>• Journal of Research in Music Education</li> <li>• Music Educators Journal</li> <li>• Philosophy of Music Education Review</li> </ul> <p style="text-align: center;"><b>BOOKS</b></p> <ul style="list-style-type: none"> <li>• Teaching General Music: Approaches, Issues, and Viewpoints (Abril &amp; Gault)</li> </ul>



- Silver Burdett & Ginn

**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

<b>Content:</b>	Music		<b>Grade:</b>	1	
<b>Cycle:</b>	2	<b>Unit Title:</b>	Performing	<b>Pacing:</b>	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 are Orff instruments? What are their playing techniques? 3. What is improvisation? Why is improvisation a necessary skill for composition?

**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. Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments. 3. Improvisation is a foundational skill for music composition.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
<b>1.3.2.B.1</b>	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.	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.	<ul style="list-style-type: none"> <li>Clap, sing, or play simple melodies, on pitch, from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo, and following the director’s cues.</li> </ul>
<b>1.3.2.B.3</b>	Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.	<ul style="list-style-type: none"> <li>Perform an ostinato on an Orff instruments or equivalent homemade rhythm instruments using quarter, two eighth notes and quarter rests.</li> </ul>

1.3.2.B.5	Improvisation is a foundational skill for music composition.	Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.	<ul style="list-style-type: none"> <li>• Using a neutral syllable or solfeggio, sing or play an improvised simple melody on do-mi-sol-la with rhythms of quarter, two eighth notes and quarter rests.</li> <li>• Using the pentatonic scale, improvise a melody using a combination of quarter, two eighth notes and quarter rests on barred instruments to create expressive ideas.</li> <li>• Improvise rhythms accompanied by a written rhythmic ostinato on rhythm instruments, instruments created from objects in the environment, or with vocal sounds using selected notes and/or scales to create expressive ideas.</li> </ul>
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**Instructional Plan**

<b>Formative Assessment Plan</b>	<b>Summative Assessment Plan</b>
<ul style="list-style-type: none"> <li>• <i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li>• <i>Daily Music Challenge</i></li> <li>• <i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li>• <i>Informal Observations of Student Musical Responses</i></li> <li>• <i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li>• <b>Auditory Cognition</b> (audiation, prediction)</li> <li>• <b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li>• <b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Written Tests/Quizzes</i></li> <li>• <i>Performance Tests/Quizzes</i></li> </ul>

<p>Dances)</p> <ul style="list-style-type: none"> <li>• <b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li>• <b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li>• <b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li>• <b>Literacy</b></li> <li>• <b>Melody</b></li> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	
<b>Texts</b>	<b>Supplementary Resources</b>
<p>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:</p> <ul style="list-style-type: none"> <li>• <b>Dalcroze</b> (dalcrozeusa.org)</li> <li>• <b>Gordon</b> (giml.org)</li> <li>• <b>Kodaly</b> (oake.org)</li> <li>• <b>Little Kids Rock</b> (littlekidsrock.org)</li> <li>• <b>Orff</b> (aosa.org)</li> <li>• <b>SongWorks</b> (songworkseducators.org)</li> <li>• <b>Suzuki</b> (suzukiassociation.org)</li> </ul> <p>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.</p>	<p>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:</p> <p style="text-align: center;"><b>JOURNALS</b></p> <ul style="list-style-type: none"> <li>• American Music Teacher</li> <li>• Bulletin of the Council for Research in Music Education</li> <li>• Contributions to Music Education</li> <li>• International Journal of Music Education</li> <li>• Journal of Historical Research in Music Education</li> <li>• Journal of Research in Music Education</li> <li>• Music Educators Journal</li> <li>• Philosophy of Music Education Review</li> </ul> <p style="text-align: center;"><b>BOOKS</b></p> <ul style="list-style-type: none"> <li>• Teaching General Music: Approaches, Issues, and Viewpoints (Abril &amp; Gault)</li> </ul>

- Silver Burdett & Ginn

**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 4

<b>Content:</b>	Music		<b>Grade:</b>	1	
<b>Cycle:</b>	2 & 3	<b>Unit Title:</b>	Aesthetic Responses & Critic Methodologies	<b>Pacing:</b>	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 connected to the artist who created it? 2. What criteria can be used to determine the merits of a work of art? 3. How does constructive criticism affect the artist? 4. What types of clues can be found to evaluate an artist’s musical intent?

**Enduring Understandings:** 1. Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them. 2. Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria. 3. Constructive criticism is an important evaluative tool that enables artists to communicate more effectively. 4. Contextual clues are embedded in works of art and provide insight into artistic intent.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.4.2.A.2	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.	<ul style="list-style-type: none"> <li>Demonstrate an understanding of the similarities and differences of children’s singing games from different continents (e.g., North America, the African continent) by comparing and contrasting melody, rhythm, tempo, etc. in representative examples of culturally-based music.</li> </ul>
1.4.2.A.3	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance,	<ul style="list-style-type: none"> <li>Create a short song that tells a story which include the elements of music (e.g., dynamics, tempo, melodic direction, instrumentation) found in a piece (or a section of a piece) of</li> </ul>

		music, theatre, and visual art).	program music.
<b>1.4.2.B.1</b>	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.	<ul style="list-style-type: none"> <li>List the musical elements (e.g., dynamics, meter, melody etc.) found in performances of seasonal songs (e.g., Halloween, winter, patriotic) and use them to make objective assessments of the appropriateness/effectiveness of the elements in conveying the intent of the song.</li> </ul>
<b>1.4.2.B.2</b>	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively	Apply the principles of positive critique in giving and receiving responses to performances.	<ul style="list-style-type: none"> <li>Critique the performance by the class or of a recording of a call and response song that allows the response to be created by the singer. Discuss the application and appropriateness of the musical elements employed in the song (e.g., melody, rhythm, dynamics and lyrics).</li> </ul>
<b>1.4.2.B.3</b>	Contextual clues are embedded in works of art and provide insight into artistic intent.	Recognize the making subject or theme in works of dance, music, theatre, and visual art.	<ul style="list-style-type: none"> <li>Describe two musical elements (e.g., tempo, rhythm, dynamics etc.) that correspond to the theme of a selected piece of music (i.e., the Little Train of the Caipira by Villa-Lobos).</li> </ul>
<b>Instructional Plan</b>			
<b>Formative Assessment Plan</b>		<b>Summative Assessment Plan</b>	

- *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**

Schools of thought throughout the United States vary on how music education should be taught. Depending on where and how music educators receive their

**Supplementary Resources**

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



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.

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 & Ginn

#### **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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- 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 5

<b>Content:</b>	Music			<b>Grade:</b>	1
<b>Cycle:</b>	3	<b>Unit Title:</b>	History of the Arts and Culture	<b>Pacing:</b>	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. What are threads of commonality that works of art from across artistic disciplines in both culture and history carry? 2. How do societies reflect their values and beliefs through its arts?

**Enduring Understandings:** 1. Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristic and common themes that are revealed by contextual clues within the works of art. 2. The function and purpose of art-making across cultures is a reflection of societal values and beliefs.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.2.2.A.1	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures	<ul style="list-style-type: none"> <li>Identify the common theme of children’s songs from different countries (e.g., songs about learning the alphabet/ how to count/ naming colors, animals, singing games).</li> </ul>
1.2.2.A.2	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures	<ul style="list-style-type: none"> <li>Identify the characteristics of patriotic music from different countries (e.g., This is My Country, Something to Sing About – Canada). Listen to recordings/sing the pieces. Compare/contrast musical elements, the purpose of the selections and why the songs</li> </ul>

can be considered patriotic.

**Instructional Plan**

**Formative 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**

**Summative Assessment Plan**

- *Written Tests/Quizzes*
- *Performance Tests/Quizzes*

Texts	Supplementary Resources
<p>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:</p> <ul style="list-style-type: none"> <li>• <b>Dalcroze</b> (dalcrozeusa.org)</li> <li>• <b>Gordon</b> (giml.org)</li> <li>• <b>Kodaly</b> (oake.org)</li> <li>• <b>Little Kids Rock</b> (littlekidsrock.org)</li> <li>• <b>Orff</b> (aosa.org)</li> <li>• <b>SongWorks</b> (songworkseducators.org)</li> <li>• <b>Suzuki</b> (suzukiassociation.org)</li> </ul> <p>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.</p>	<p>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:</p> <p style="text-align: center;"><b>JOURNALS</b></p> <ul style="list-style-type: none"> <li>• American Music Teacher</li> <li>• Bulletin of the Council for Research in Music Education</li> <li>• Contributions to Music Education</li> <li>• International Journal of Music Education</li> <li>• Journal of Historical Research in Music Education</li> <li>• Journal of Research in Music Education</li> <li>• Music Educators Journal</li> <li>• Philosophy of Music Education Review</li> </ul> <p style="text-align: center;"><b>BOOKS</b></p> <ul style="list-style-type: none"> <li>• Teaching General Music: Approaches, Issues, and Viewpoints (Abril &amp; Gault)</li> <li>• Silver Burdett &amp; Ginn</li> </ul> <p style="text-align: center;"><b>ASSOCIATIONS</b></p> <ul style="list-style-type: none"> <li>• National Association for Music Education</li> </ul> <p style="text-align: center;"><b>PERFORMANCES</b></p> <ul style="list-style-type: none"> <li>• New Jersey Symphony Orchestra</li> </ul>
<b>Instructional Best Practices and Exemplars</b>	
<p><i>See Best Practices and Exemplars listed at the end of the document.</i></p> <p>Music for study may be presented in a variety of formats, including (but not limited to):</p> <ul style="list-style-type: none"> <li>• Singing</li> <li>• Audio Recordings</li> <li>• Playing on Instruments</li> <li>• Video Recordings</li> </ul> <p>Music for study is often presented with an engaging activity, such as (but not limited to)</p>	

- 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
<ul style="list-style-type: none"> <li>● Modify and accommodate as listed in student’s IEP or 504 plan</li> <li>● Prioritize instruction</li> <li>● Teach thoroughly</li> <li>● Utilize wait-time</li> <li>● Ensure directions are clear and concise</li> <li>● Utilize probing and clarifying questions</li> <li>● Ask higher order questions equitably</li> <li>● Support instruction with scaffolding</li> <li>● Model (provide step by step instructions) use of learning strategies</li> <li>● Provide extended time for practice and review of learning strategies</li> <li>● Identify, categorize, and teach words critical to understanding instructional texts</li> <li>● Utilize multiple approaches to monitor student understanding</li> <li>● Create rubrics to develop assessments</li> <li>● Vary assessments</li> <li>● Assign peer assisted reading</li> <li>● Assign peer tutoring</li> <li>● Provide individual help to all students</li> <li>● Create opportunities for/Monitor peer collaboration</li> <li>● Monitor student progress frequently</li> <li>● Utilize flexible/cooperative grouping based on instructional goals</li> <li>● Create lesson reminder sheets</li> <li>● Prioritize and chunk lengthy assignments</li> <li>● Utilize assistive technology, when appropriate</li> <li>● Provide ongoing, effective, specific</li> </ul>	<ul style="list-style-type: none"> <li>● Get to know student</li> <li>● Set high expectations</li> <li>● Learn/Utilize/Display some words in student’s heritage language</li> <li>● Allow electronic translator</li> <li>● Reword, repeat, and clarify directions</li> <li>● Determine student knowledge and level of understanding</li> <li>● Research instruction that best matches student need</li> <li>● Utilize ongoing informal assessments</li> <li>● Refer to NJDOE resources</li> </ul> <p><b>*Review Special Education list for additional recommendations. *</b></p>	<ul style="list-style-type: none"> <li>● Tiered Interventions following Rtl framework</li> <li>● Rtl Intervention Bank</li> <li>● Foundations Double-Dose (Tier II)</li> <li>● LLI (Tier III)</li> <li>● FFI Skill Report: DRA On-Line</li> <li>● enVision intervention supports NJDOE resources</li> </ul>	<ul style="list-style-type: none"> <li>● Process should be modified: higher order thinking skills, open-ended thinking, discovery</li> <li>● Utilize project-based learning for greater depth of knowledge</li> <li>● Utilize exploratory connections to higher grade concepts</li> <li>● Contents should be modified: abstraction, complexity, variety, organization</li> <li>● Products should be modified: real world problems, audiences, deadlines, evaluation, transformations</li> <li>● Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied</li> </ul> <p>● Encourage students to explore:</p> <ul style="list-style-type: none"> <li>● music electives offered in school</li> <li>● continued individual and group music performance experiences, e.g., private/group lessons, chorus, ensemble experiences</li> <li>● community-based music organizations, e.g., local jazz, rock schools, religious groups’ performing venues</li> <li>● music festivals</li> <li>● radio station programming</li> <li>● computer programs and websites</li> </ul>

<p>feedback</p> <ul style="list-style-type: none"> <li>● Model/Utilize graphic organizers</li> <li>● Provide leveled reading materials</li> <li>● Utilize visual aids and props (flashcards, pictures, symbols) when possible</li> <li>● Utilize a multi-sensory approach to new topics</li> <li>● NJDOE Resources</li> </ul>			
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ALIGNMENT TO 21 <sup>st</sup> CENTURY SKILLS AND TECHNOLOGY	
21 <sup>st</sup> Century/ Interdisciplinary Themes: Bold all that apply	21 <sup>st</sup> Century Skills: Bold all that apply
<p><b>Global Awareness</b> Financial, Economic, Business and Entrepreneurial Literacy</p> <p><b>Civic Literacy</b> Health Literacy Environmental Literacy</p>	<p>Creativity &amp; Innovation</p> <p><b>Critical Thinking &amp; Problem Solving</b></p> <p>Communication &amp; Collaboration</p> <p><b>Media Literacy</b></p> <p><b>Information Literacy</b> Information, Communication &amp; Technology Life &amp; Career Skills</p>
<b>Technology Infusion</b>	



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

## 2<sup>nd</sup> Grade Units

### Montclair Public Schools Instructional Unit 1

<b>Content:</b>	Music		<b>Grade:</b>	2	
<b>Cycle:</b>	1	<b>Unit Title:</b>	Creative Process	<b>Pacing:</b>	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. What are the elements of music and how do musicians and composers manipulate these to create music? 2. How do the varying sounds of music instruments affect compositions?

**Enduring Understandings:** 1. The elements of music are foundational to basic music literacy. 2. Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.

#### NJSLS

Standards	Content Statement	Indicator	Student Learning Objectives
1.1.2.B.2	The elements of music are foundational to basic music literacy.	Identify musical elements in response to diverse aural prompts such as rhythm, timbre, dynamics, form and melody.	<ul style="list-style-type: none"> <li>• Demonstrate a syncopated pattern, meter of two, meter of 3, tied notes, fermata, and strong/weak beat.</li> <li>• Identify the four musical families and describe the characteristics of each family.</li> <li>• Demonstrate terms: piano, forte, and crescendo, decrescendo.</li> <li>• Identify forms: AABA, AABB, solo/chorus.</li> </ul>

			<ul style="list-style-type: none"> <li>• Demonstrate pitch patterns using expanded solfeggio vocabulary.</li> </ul>
1.1.2.B.4	Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.	Categorize families of instruments and identify their associated musical properties.	<ul style="list-style-type: none"> <li>• Identify the four musical families and describe the characteristics of each family.</li> </ul>

**Instructional Plan**

Formative Assessment Plan	Summative Assessment Plan
<ul style="list-style-type: none"> <li>• <i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li>• <i>Daily Music Challenge</i></li> <li>• <i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li>• <i>Informal Observations of Student Musical Responses</i></li> <li>• <i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li>• <b>Auditory Cognition</b> (audiation, prediction)</li> <li>• <b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li>• <b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk Dances)</li> <li>• <b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li>• <b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li>• <b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li>• <b>Literacy</b></li> <li>• <b>Melody</b></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Written Tests/Quizzes</i></li> <li>• <i>Performance Tests/Quizzes</i></li> </ul>

<ul style="list-style-type: none"> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	
<p style="text-align: center;"><b>Texts</b></p>	<p style="text-align: center;"><b>Supplementary Resources</b></p>
<p>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:</p> <ul style="list-style-type: none"> <li>• <b>Dalcroze</b> (dalcrozeusa.org)</li> <li>• <b>Gordon</b> (giml.org)</li> <li>• <b>Kodaly</b> (oake.org)</li> <li>• <b>Little Kids Rock</b> (littlekidsrock.org)</li> <li>• <b>Orff</b> (aosa.org)</li> <li>• <b>SongWorks</b> (songworkseducators.org)</li> <li>• <b>Suzuki</b> (suzukiassociation.org)</li> </ul> <p>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.</p>	<p>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:</p> <p style="text-align: center;"><b>JOURNALS</b></p> <ul style="list-style-type: none"> <li>• American Music Teacher</li> <li>• Bulletin of the Council for Research in Music Education</li> <li>• Contributions to Music Education</li> <li>• International Journal of Music Education</li> <li>• Journal of Historical Research in Music Education</li> <li>• Journal of Research in Music Education</li> <li>• Music Educators Journal</li> <li>• Philosophy of Music Education Review</li> </ul> <p style="text-align: center;"><b>BOOKS</b></p> <ul style="list-style-type: none"> <li>• Teaching General Music: Approaches, Issues, and Viewpoints (Abril &amp; Gault)</li> <li>• Silver Burdett &amp; Ginn</li> </ul> <p style="text-align: center;"><b>ASSOCIATIONS</b></p> <ul style="list-style-type: none"> <li>• National Association for Music Education</li> </ul> <p style="text-align: center;"><b>PERFORMANCES</b></p> <ul style="list-style-type: none"> <li>• New Jersey Symphony Orchestra</li> </ul>
<p style="text-align: center;"><b>Instructional Best Practices and Exemplars</b></p>	

*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

<b>Content:</b>	Music		<b>Grade:</b>	2	
<b>Cycle</b>	1 & 2	<b>Unit Title:</b>	Performing	<b>Pacing:</b>	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? 5. Once a composer has mastered the elements of music, how are these put together to form compositions? 6. How does conducting influence a performer?

**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. 5. Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts. 6. Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.2.B.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.	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.	<ul style="list-style-type: none"> <li>Perform combinations of quarter, two eighths, half, tied, dotted half, whole notes, quarter rests and syncopated rhythms by clapping and counting aloud.</li> <li>Read, sing/play various combinations of do-re-mi-sol-la, high do, low sol, low la from a</li> </ul>

			five-line staff using quarter, two eighth, half, tied, dotted half, whole notes, syncopated rhythms and quarter rests.
<b>1.3.2.B.2</b>	Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound.	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique	<ul style="list-style-type: none"> <li>• Read, sing/play various combinations of do-re-mi-sol-la, high do, low sol, low la from a five-line staff using quarter, two eighth, half, tied, dotted half, whole notes, syncopated rhythms and quarter rests.</li> </ul>
<b>1.3.2.B.3</b>	Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.	<ul style="list-style-type: none"> <li>• Read, sing/play various combinations of do-re-mi-sol-la, high do, low sol, low la from a five-line staff using quarter, two eighth, half, tied, dotted half, whole notes, syncopated rhythms and quarter rests.</li> <li>• On pitched barred instruments, read/perform melodies or ostinatos using do-re-mi-sol-la, high do, low sol, low la.</li> </ul>
<b>1.3.2.B.4</b>	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.	<ul style="list-style-type: none"> <li>• Read, sing/play various combinations of do-re-mi-sol-la, high do, low sol, low la from a five-line staff using quarter, two eighth, half, tied, dotted half, whole notes, syncopated rhythms and quarter rests.</li> </ul>
<b>1.3.2.B.6</b>	Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts.	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.	<ul style="list-style-type: none"> <li>• Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain or rondo.</li> </ul>

			<ul style="list-style-type: none"> <li>Sight read a rhythmic ostinato using combinations of quarter, two eighths, half notes, quarter rests and syncopated rhythms, on percussion instruments or with a counting system.</li> </ul>
1.3.2.B.7	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues	<ul style="list-style-type: none"> <li>Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain or rondo.</li> </ul>

**Instructional Plan**

Formative Assessment Plan	Summative Assessment Plan
<ul style="list-style-type: none"> <li><i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li><i>Daily Music Challenge</i></li> <li><i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li><i>Informal Observations of Student Musical Responses</i></li> <li><i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li><b>Auditory Cognition</b> (audiation, prediction)</li> <li><b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li><b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk Dances)</li> <li><b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li><b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li><b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li><b>Literacy</b></li> <li><b>Melody</b></li> </ul>	<ul style="list-style-type: none"> <li><i>Written Tests/Quizzes</i></li> <li><i>Performance Tests/Quizzes</i></li> </ul>



<ul style="list-style-type: none"> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	
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*See Best Practices and Exemplars listed at the end of the document.*

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- Singing
- Audio Recordings
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- Questions/Puzzles
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- Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.)
- Echo Singing and Antiphonning

## Montclair Public Schools Instructional Unit

<b>Content:</b>	Music		<b>Grade:</b>	2	
<b>Cycle:</b>	2	<b>Unit Title:</b>	Performing	<b>Pacing:</b>	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? 5. What is improvisation? Why is improvisation a necessary skill for composition? 6. Once a composer has mastered the elements of music, how are these put together to form compositions? 7. How does conducting influence a performer?

**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. 5. Improvisation is a foundational skill for music composition. 6. Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts. 7. Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.3.2.B.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.	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.	<ul style="list-style-type: none"> <li>Perform songs or rounds, alone or with others using proper vocal placement and breathing techniques in the range of C4 – D5. Demonstrate proper posture and breathing techniques used to smoothly connect the registers, producing a uniform vocal tone quality.</li> </ul>

<b>1.3.2.B.2</b>	Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound.	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.	<ul style="list-style-type: none"> <li>• Perform songs or rounds, alone or with others using proper vocal placement and breathing techniques in the range of C4 – D5. Demonstrate proper posture and breathing techniques used to smoothly connect the registers, producing a uniform vocal tone quality.</li> <li>• Sing the neutral syllable “oo” horizontally then vertically using proper posture and breathing for different types of songs (e.g., lullaby, pop music, etc.).</li> </ul>
<b>1.3.2.B.3</b>	Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.	<ul style="list-style-type: none"> <li>• Sing or play simple melodies in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale</li> </ul>
<b>1.3.2.B.4</b>	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.	<ul style="list-style-type: none"> <li>• Perform songs or rounds, alone or with others using proper vocal placement and breathing techniques in the range of C4 – D5. Demonstrate proper posture and breathing techniques used to smoothly connect the registers, producing a uniform vocal tone quality.</li> <li>• Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end the melody on the home tone and improvise over an ostinato of do-sol.</li> </ul>
<b>1.3.2.B.5</b>	Improvisation is a foundational skill for music composition.	Improvise short tonal and rhythmic patterns over ostinatos, and modify	<ul style="list-style-type: none"> <li>• Using call and response, improvise the rhythm in the response while keeping the melodic pattern used in</li> </ul>

		melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.	<p>the call.</p> <ul style="list-style-type: none"> <li>Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end the melody on the home tone and improvise over an ostinato of do-sol.</li> </ul>
<b>1.3.2.B.6</b>	Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts.	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.	<ul style="list-style-type: none"> <li>Sing or play simple melodies in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.</li> </ul>
<b>1.3.2.B.7</b>	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.	<ul style="list-style-type: none"> <li>Conduct a two-beat pattern while others sing. The conducting pattern should reflect forte and/or piano or tempo. Create and perform other movements to reflect phrasing or emotions in the song.</li> </ul>

**Instructional Plan**

<b>Formative Assessment Plan</b>	<b>Summative Assessment Plan</b>
<ul style="list-style-type: none"> <li><i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li><i>Daily Music Challenge</i></li> <li><i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li><i>Informal Observations of Student Musical Responses</i></li> <li><i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li><b>Auditory Cognition</b> (audiation, prediction)</li> </ul>	<ul style="list-style-type: none"> <li><i>Written Tests/Quizzes</i></li> <li><i>Performance Tests/Quizzes</i></li> </ul>

- **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

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:

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- **Suzuki** ([suzukiassociation.org](http://suzukiassociation.org))

Teachers may wish to stick with “what they know,” or use some combination of

### Supplementary Resources

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

the above. Either way, they are encouraged to become familiar with diverse approaches to music education.

**BOOKS**

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

**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 4

<b>Content:</b>	Music		<b>Grade:</b>	2	
<b>Cycle:</b>	2 & 3	<b>Unit Title:</b>	Aesthetic Responses & Critic Methodologies	<b>Pacing:</b>	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 connected to the artist who created it? 2. What criteria can be used to determine the merits of a work of art? 3. How does constructive criticism affect the artist? 4. What types of clues can be found to evaluate an artist’s musical intent?

**Enduring Understandings:** 1. Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them. 2. Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria. 3. Constructive criticism is an important evaluative tool that enables artists to communicate more effectively. 4. Contextual clues are embedded in works of art and provide insight into artistic intent.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.4.2.A.1	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of	<ul style="list-style-type: none"> <li>Listen to instrumental pieces that are based on familiar melodies (e.g., Mahler Symphony #1, Movement 3; Mozart Variations on “Ah, vous dirais-je Maman”). Sing the melodies in their original forms. Discuss the origin of the original</li> </ul>



		training, style, etc.).	melodies and how they were used in the instrumental versions.
1.4.2.A.2	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.	<ul style="list-style-type: none"> <li>• Compare/contrast two distinct interpretations of a piece of music (e.g., the Danse de la Fee Dragee from the Nutcracker, versions by Tchaikovsky and Ellington). Post a list comparing the two versions.</li> </ul>
1.4.2.A.3	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).	<ul style="list-style-type: none"> <li>• Create a story to a piece of music that has contrasting dynamics or heavy accents (e.g., Haydn Symphony #94, Movement 2; Russian Sailor’s Dance by Gliere). Use movement with the story to reflect the dynamics and accents as well as other musical elements.</li> </ul>
1.4.2.A.4	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	Distinguish patterns in nature found in works of dance, music, theatre, and visual art	<ul style="list-style-type: none"> <li>• Choose elements found in nature (e.g., snow, rain and thunder, wind). List the characteristics of the elements and how music can reflect the sound and/or feelings produced by these elements. Create and perform a short piece of music using metal and/or wood barred instruments, non-pitched percussion instruments, or homemade instruments to musically depict the chosen elements</li> </ul>
1.4.2.B.1	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.	<ul style="list-style-type: none"> <li>• Describe the difference between two contrasting articulations (e.g. plucked vs. bowed, tongued vs. slurred) and discuss how they affect the theme of the music (e.g., The Seasons, Winter, Movement 2 by Vivaldi).</li> </ul>
1.4.2.B.2	Constructive criticism is an	Apply the principles of positive critique	<ul style="list-style-type: none"> <li>• Critique an audio or video recording of a</li> </ul>

	important evaluative tool that enables artists to communicate more effectively.	in giving and receiving responses to performances.	performance by the class/ school performing ensemble. Listen for all areas of performance (e.g., pitch, diction, breath support, proper vocal placement, vowel formation, posture, following the director, interpretation) and identify which areas were successful, which were in need of improvement. Use the principles of positive critique to improve subsequent performance.
1.4.2.B.3	Contextual clues are embedded in works of art and provide insight into artistic intent.	Recognize the making subject or theme in works of dance, music, theatre, and visual art	<ul style="list-style-type: none"> <li>Identify the instruments, rhythms, melodic patterns, etc. that convey the idea of a piece of music (e.g., Leopold Mozart – Musical Sleigh Ride etc.).</li> </ul>

**Instructional Plan**

<b>Formative Assessment Plan</b>	<b>Summative Assessment Plan</b>
<ul style="list-style-type: none"> <li><i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li><i>Daily Music Challenge</i></li> <li><i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li><i>Informal Observations of Student Musical Responses</i></li> <li><i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li><b>Auditory Cognition</b> (audiation, prediction)</li> <li><b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li><b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk Dances)</li> <li><b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li><b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> </ul>	<ul style="list-style-type: none"> <li><i>Written Tests/Quizzes</i></li> <li><i>Performance Tests/Quizzes</i></li> </ul>

- **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)
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- **Volume**

#### Texts

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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.

#### Supplementary Resources

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##### 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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## Montclair Public Schools Instructional Unit 5

<b>Content:</b>	Music		<b>Grade:</b>	2	
<b>Cycle:</b>	3	<b>Unit Title:</b>	History of the Arts and Culture	<b>Pacing:</b>	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. What are threads of commonality that works of art from across artistic disciplines in both culture and history carry? 2. How do societies reflect their values and beliefs through its arts?

**Enduring Understandings:** 1. Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristic and common themes that are revealed by contextual clues within the works of art. 2. The function and purpose of art-making across cultures is a reflection of societal values and beliefs.

### NJSLs

Standards	Content Statement	Indicator	Student Learning Objectives
1.2.2.A.1	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	<ul style="list-style-type: none"> <li>Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations etc.).</li> <li>Listen to two or more pieces and describe what elements are used to create the air of celebration.</li> </ul>
1.2.2.A.2	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.	<ul style="list-style-type: none"> <li>Identify how dance music was influenced by the time period (e.g., Minuet from Don Giovanni by Mozart, The Twist by Chubby Checker). Listen to the pieces and discuss the instrumentation, the style of clothing, standard of living and other cultural influences of the time in which the pieces were written.</li> </ul>

Instructional Plan	
Formative Assessment Plan	Summative Assessment Plan
<ul style="list-style-type: none"> <li>• <i>Music Class Participation Rubrics (See Rubrics Section of Document)</i></li> <li>• <i>Daily Music Challenge</i></li> <li>• <i>Oral/Verbal Responses to Teacher Questions/Instruction</i></li> <li>• <i>Informal Observations of Student Musical Responses</i></li> <li>• <i>Self-Assessment/Student Reflection</i></li> </ul> <p>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):</p> <ul style="list-style-type: none"> <li>• <b>Auditory Cognition</b> (audiation, prediction)</li> <li>• <b>Composition</b> (Putting new words into existing songs, Arranging, Repetition)</li> <li>• <b>Form &amp; Structure</b> (Phrases, Verses, Classical Forms, Measures, Folk Dances)</li> <li>• <b>Harmony</b> (Chords, Ostinatos, Accompaniment, Partner Songs)</li> <li>• <b>Language</b> (Lyrics, Language Clusters, Stressed and Unstressed Syllables)</li> <li>• <b>Listening/Responsiveness to Music</b> (start and end of sound, highlighting certain words and patterns)</li> <li>• <b>Literacy</b></li> <li>• <b>Melody</b></li> <li>• <b>Pitch &amp; Tonality</b> (Solfa, Solfege, Staff, Hand Signs, Intervals, Major/Minor, Modes)</li> <li>• <b>Rhythm/Meter</b> (tapping, dotting, notating, playing on pitched &amp; unpitched musical instruments, beat awareness, rhythm syllables, anacrusis/pickup awareness)</li> <li>• <b>Singing</b> (breath support, vocal range, degree of comfort, posture)</li> <li>• <b>Symbolization</b> (mapping, dotting, pictures, writing tonal patterns, writing rhythm patterns)</li> <li>• <b>Timbre/Texture</b></li> <li>• <b>Volume</b></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Written Tests/Quizzes</i></li> <li>• <i>Performance Tests/Quizzes</i></li> </ul>
Texts	Supplementary Resources

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### **Instructional Best Practices and Exemplars**

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## DIFFERENTIATION



Special Education	ELL	Intervention	Acceleration
<ul style="list-style-type: none"> <li>● Modify and accommodate as listed in student’s IEP or 504 plan</li> <li>● Prioritize instruction</li> <li>● Teach thoroughly</li> <li>● Utilize wait-time</li> <li>● Ensure directions are clear and concise</li> <li>● Utilize probing and clarifying questions</li> <li>● Ask higher order questions equitably</li> <li>● Support instruction with scaffolding</li> <li>● Model (provide step by step instructions) use of learning strategies</li> <li>● Provide extended time for practice and review of learning strategies</li> <li>● Identify, categorize, and teach words critical to understanding instructional texts</li> <li>● Utilize multiple approaches to monitor student understanding</li> <li>● Create rubrics to develop assessments</li> <li>● Vary assessments</li> <li>● Assign peer assisted reading</li> <li>● Assign peer tutoring</li> <li>● Provide individual help to all students</li> <li>● Create opportunities for/Monitor peer collaboration</li> <li>● Monitor student progress frequently</li> <li>● Utilize flexible/cooperative grouping based on instructional goals</li> <li>● Create lesson reminder sheets</li> <li>● Prioritize and chunk lengthy assignments</li> <li>● Utilize assistive technology, when appropriate</li> <li>● Provide ongoing, effective, specific feedback</li> </ul>	<ul style="list-style-type: none"> <li>● Get to know student</li> <li>● Set high expectations</li> <li>● Learn/Utilize/Display some words in student’s heritage language</li> <li>● Allow electronic translator</li> <li>● Reword, repeat, and clarify directions</li> <li>● Determine student knowledge and level of understanding</li> <li>● Research instruction that best matches student need</li> <li>● Utilize ongoing informal assessments</li> <li>● Refer to NJDOE resources</li> </ul> <p><b>*Review Special Education list for additional recommendations. *</b></p>	<ul style="list-style-type: none"> <li>● Tiered Interventions following RtI framework</li> <li>● RtI Intervention Bank</li> <li>● Foundations Double-Dose (Tier II)</li> <li>● LLI (Tier III)</li> <li>● FFI Skill Report: DRA On-Line</li> <li>● enVision intervention supports NJDOE resources</li> </ul>	<ul style="list-style-type: none"> <li>● Process should be modified: higher order thinking skills, open-ended thinking, discovery</li> <li>● Utilize project-based learning for greater depth of knowledge</li> <li>● Utilize exploratory connections to higher grade concepts</li> <li>● Contents should be modified: abstraction, complexity, variety, organization</li> <li>● Products should be modified: real world problems, audiences, deadlines, evaluation, transformations</li> <li>● Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied</li> </ul> <ul style="list-style-type: none"> <li>● Encourage students to explore: <ul style="list-style-type: none"> <li>● music electives offered in school</li> <li>● continued individual and group music performance experiences, e.g., private/group lessons, chorus, ensemble experiences</li> <li>● community-based music organizations, e.g., local jazz, rock schools, religious groups’ performing venues</li> <li>● music festivals</li> <li>● radio station programming</li> <li>● computer programs and websites</li> </ul> </li> </ul>

<ul style="list-style-type: none"> <li>● Model/Utilize graphic organizers</li> <li>● Provide leveled reading materials</li> <li>● Utilize visual aids and props (flashcards, pictures, symbols) when possible</li> <li>● Utilize a multi-sensory approach to new topics</li> <li>● NJDOE Resources</li> </ul>			
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ALIGNMENT TO 21 <sup>st</sup> CENTURY SKILLS AND TECHNOLOGY	
21 <sup>st</sup> Century/ Interdisciplinary Themes: Bold all that apply	21 <sup>st</sup> Century Skills: Bold all that apply
<b>Global Awareness</b> Financial, Economic, Business and Entrepreneurial Literacy <b>Civic Literacy</b> Health Literacy Environmental Literacy	Creativity & Innovation Critical Thinking & Problem Solving Communication & Collaboration Media Literacy <b>Information Literacy</b> Information, Communication & Technology Life & Career Skills
<b>Technology Infusion</b>	
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
<b>Echo simple melodic patterns</b>	Always echoes simple melodic patterns accurately	Usually echoes simple melodic patterns accurately	Sometimes echoes simple melodic patterns accurately	Rarely echoes simple melodic patterns accurately
<b>Sing a variety of music in rhythm, pitch and tempo</b>	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
<b>Sing and move expressively with an emphasis on dynamics and tempo</b>	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
<b>Respond to simple conductor's cues while singing in an ensemble</b>	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
<b>Sing using correct posture and breathing techniques</b>	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
<b>Perform simple rhythmic and melodic patterns accurately on classroom instruments</b>	Always performs patterns accurately	Usually performs patterns accurately	Sometimes performs patterns accurately	Rarely performs patterns accurately
<b>Play classroom instruments with correct technique</b>	Always plays with correct technique	Usually plays with correct technique	Sometimes plays with correct technique	Rarely plays with correct technique
<b>Respond to simple conductor's cues</b>	Always responds to conductor's cues	Usually responds to conductor's cues	Sometimes responds to conductor's cues	Rarely responds to conductor's cues
<b>Play simple beat-based ostinato</b>	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
<b>Identify, echo, notate and perform: whole, dotted half, half, quarter, eighth, sixteenth notes and their corresponding rests.</b>	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



<b>Identify, echo, notate, and perform simple melodic patterns on a staff</b>	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
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**Students will create music.**

Assessment	4	3	2	1
<b>Identify, echo, notate and perform: whole, dotted half, half, quarter, eighth, sixteenth notes and their corresponding rests.</b>	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
<b>Improvise while singing and playing</b>	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
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<b>Identify and respond to elements of music through movement</b>	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
<b>Listen and identify two-part musical form</b>	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
<b>Identify classroom instruments by sight and sound</b>	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
<b>Holds Instrument</b>	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.

<b>Fingering</b>	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.
<b>Tonguing</b>	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.
<b>Note Recognition</b>	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.
<b>Rhythm</b>	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.
<b>Interpretation</b>	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.
<b>Improvisation</b>	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.