This curriculum may be modified through varying techniques, strategies, and materials as per an individual student’s Individualized Education Plan (IEP).
VISION STATEMENT

The National Association for Music Education, in its “Facts and Insights on the Benefits of Music Study,” groups the benefits conveyed by music education as follows:

- **Success in Society**
  NAfME espouses the idea that “music is a part of the fabric of our society. The intrinsic value of music for each individual is widely recognized in the many cultures that make up American life — indeed, every human culture uses music to carry forward its ideas and ideals. The importance of music to our economy is without doubt. And the value of music in shaping individual abilities and character are evident.”

- **Success in School and Learning**
  The skills taught and reinforced through music education include study skills, communication skills, and cognitive skills. These skills are transferable to every aspect of a child’s school experience.

- **Success in Developing Intelligence**
  Studies conducted by psychologists and neuroscientists from The University of Toronto, Stanford University, McMaster University, and many other major research institutions confirm that music education improves at least some measures of intelligence.

- **Success in Life**
  The arts “instill in students the habits of mind that last a lifetime: critical analysis skills, the ability to deal with ambiguity and to solve problems, perseverance and a drive for excellence. Moreover, the creative skills children develop through the arts carry them toward new ideas, new experiences, and new challenges, not to mention personal satisfaction.”

It is our vision that the General Music Curriculum will offer the students of Berkeley Heights a well-rounded musical experience. The students will develop fundamental skills in notation and composition, by creating and performing music. The students will experience the mechanics of music-making through solo and group singing, instrument playing, movement, creating and improvising. By listening to and responding to music, students will develop an appreciation for music history and culture, through the study of composers and stylistic periods. This curriculum seeks to provide the opportunity for students to become lifelong appreciators of music in all of its forms. Additionally, the study of music provides an opportunity for interdisciplinary connections to all Stancontent areas as well as Technology and 21st Century Life and Career Skills.
MISSION STATEMENT

In K-5 General Music Classes, we answer the following questions through singing, instrument playing, moving, creating/improvising, and listening/responding:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How does understanding the structure and context of musical works enhance aesthetic appreciation?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?
- How do individuals choose music to experience?
- How do we discern the musical creators’ and performers’ expressive intent?
- How does understanding the structure and context of the music influence a response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts and daily life affect creating, performing, and responding to music?
COURSE PROFICIENCIES
Course Objectives

1. To develop self-confidence in performing through singing and playing instruments.

2. To develop an awareness of how music impacts all aspects of life.

3. To develop self-expression through music.

4. To develop an understanding of music concepts such as structure, form, and vocabulary.

5. To develop the ability to work cooperatively, as well as to demonstrate respect and appreciation for the uniqueness of others.

6. To develop the ability to create and improvise music.

7. To develop the ability to critique musical performances.

8. To develop an understanding of the major composers and the historical significance of their music.

9. To develop an understanding of how music software and technology can be used in music.

10. To develop critical listening skills.

11. To develop the ability to move and respond to music.
Student Proficiencies

The student will be able to:

1. Develop listening skills.
2. Perform music through singing and playing an instrument.
3. Understand how music impacts all aspects of life.
4. Use music as a means of self-expression and communication.
5. Understand musical concepts such as structure, form, and vocabulary.
6. Work cooperatively with others during class activities and small group activities.
7. Demonstrate respect and appreciation for the uniqueness of others.
8. Use learned skills to create and perform.
9. Understand the roles of participating in an ensemble.
10. Use learned knowledge of different musical concepts to better analyze and critique musical performances.
11. Demonstrate an understanding of the major composers, their works, and their place in music history.
12. Demonstrate an understanding of how music software and technology works and can be used.
13. Develop the ability to respond to music through movement.
Methods of Evaluation

Students will be evaluated in the following ways:
1. Completion of projects/assignments within established time frames
2. Class participation and engagement in instruction
3. Teacher-developed tests
4. Daily class performance
5. Quality of work
6. Teacher observation
7. Appropriate use of equipment and materials

Other factors considered will include:
1. Attention/involvement in instruction
2. Quality of work/projects submitted
3. Completion of assignments within established time frames
4. Ability to work with others
5. Initiative and responsibility
MODIFICATIONS & ACCOMMODATIONS

Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:

**Special Education**
- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

**Gifted & Talented**
- Provide one-to-one teacher support
- Curriculum Compacting
- Advanced problems to extend the critical thinking skills of the advanced learner
- Supplemental reading material for independent study
- Elevated questioning techniques using Webb’s Depth of Knowledge matrix
- Curriculum Compacting
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Manipulatives
- Tiered Lessons
- Flipped Instruction
- Multimedia Presentations
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Conclusions and analysis of exploratory activities
- Career based learning incorporated into each lesson
- Exploration Activities
• Student choice

**ELLs**

• Exemplars of varied performance levels
• Multimedia presentations
• Sheltered instruction
• Consultation with ESL teachers
• Manipulatives
• Tiered/Scaffolded Lessons
• Mnemonic devices
• Visual aids
• Modeling
• Guided note-taking
• Study Guides
• Modified homework
• Differentiated pre-typed class notes and example problems
• Individualized instruction plans
• Manipulatives
• Flipped Instruction
• Words banks
• Reduced choice on assessments
• Preferential seating
• Choice activities
• Modified time requirements
• Modified notes
• Modify lesson, assessment and study guide format
• Provide an enriched curriculum and activities
• Contracts/management plans
• Open-ended responses
• Project-based learning
• Group activities
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• Exploration Activities
• Assessment read aloud
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- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

504s
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Manipulatives
- Words banks
- Reduced choice on assessments
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- Graphic organizers
• Non-verbal cues to begin task/remain on task/refocus
• Individual monitoring for understanding/reinforced instruction
• Printed copies of class readings for application of Active Reading Strategies

**Students at Risk of Failure**

• Exemplars of varied performance levels
• Multimedia presentations
• Tiered/Scaffolded Lessons
• Modeling
• Guided note-taking
• Study Guides
• Differentiated pre-typed class notes and example problems
• Individualized instruction plans
• Words banks
• Reduced choice on assessments
• Preferential seating
• Choice activities
• Modified time requirements
• Modified notes
• Modified lesson, assessment and study guide format
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• Individual monitoring for understanding/reinforced instruction
• Printed copies of class readings for application of Active Reading Strategies
### Grade K, Unit 1 - Creative Process  
4 Lessons

<table>
<thead>
<tr>
<th>#</th>
<th>STUDENT LEARNING OBJECTIVES</th>
<th>STANDARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Identify fast and slow tempi. Keep a steady beat, echo, clap and/or play various rhythms.</td>
<td>Standards: 1.1.2.B.2  21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>Identify various non-pitched percussion instruments (timbre).</td>
<td>Standards: 1.1.2.B.2  21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>3</td>
<td>Identify terraced dynamics.</td>
<td>Standards: 1.1.2.B.2  21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>4</td>
<td>Identify AB form as same vs. different, echo.</td>
<td>Standards: 1.1.2.B.2  21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>Identify melodic direction as up or down.</td>
<td>Standards: 1.1.2.B.2  21st Century: CRP4; CRP6</td>
</tr>
</tbody>
</table>

### Grade K, Unit 2 - Performing  
4 Lessons

<table>
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<tr>
<th>#</th>
<th>STUDENT LEARNING OBJECTIVES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sing from basic and symbolic notation in the treble clef range, with consideration of pitch, rhythm, dynamics, and tempo.</td>
<td>Standards: 1.3.2.B.3  21st Century: CRP4; CRP6</td>
</tr>
</tbody>
</table>
| 2  | Play a steady beat with dynamics (i.e., loud and soft) on an Orff instrument using a single mallet. | Standards: 1.3.2.B.3  21st Century: CRP4; CRP6  
Cross Curricular: 2.5.P.A.1-2 |
| 3  | Perform an ostinato using an un-pitched percussion instrument, with or without mallet.       | Standards: 1.3.2.B.3  21st Century: CRP4; CRP6  
Cross Curricular: 2.5.P.A.1-2 |
| 4  | On a single percussion instrument, use proper playing techniques to create different dynamics. | Standards: 1.3.2.B.3  21st Century: CRP4; CRP6  
Cross Curricular: 2.5.P.A.1-2 |
| 5  | 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). | Standards: 1.3.2.B.3  21st Century: CRP4; CRP6  
Cross Curricular: 2.5.P.A.1-2 |
## Grade K, Unit 3- Performance  4 Lessons

<table>
<thead>
<tr>
<th>#</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Perform on pitch and echo songs, with the teacher as the leader and the class/soloist as the echo.</td>
<td>Standards: 1.3.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>Perform songs in proper head voice within the range of C4 – C5.</td>
<td>Standards: 1.3.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>3</td>
<td>Perform songs using proper posture in sitting and standing positions.</td>
<td>Standards: 1.3.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>4</td>
<td>Perform songs using proper breathing techniques for phrasing and tone production.</td>
<td>Standards: 1.3.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>Perform songs using proper vocal techniques to vary dynamic levels.</td>
<td>Standards: 1.3.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
</tbody>
</table>

## Grade K, Unit 4- Aesthetic Responses  4 Lessons

<table>
<thead>
<tr>
<th>#</th>
<th>STUDENT LEARNING OBJECTIVES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>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.</td>
<td>Standards: 1.4.2.A.3 21st Century: CRP4; CRP6 Cross Curricular: RF.K.2; SL.K.1; L.K.1</td>
</tr>
</tbody>
</table>

## Grade K, Unit 5- History of the Arts and Culture  4 Lessons

<table>
<thead>
<tr>
<th>#</th>
<th>STUDENT LEARNING OBJECTIVES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>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.</td>
<td>Standards: 1.2.2.A.1 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>Identify the characteristics of two or more contrasting holiday songs (e.g., Christmas/Hannukah). Sing the songs and discuss how they reflect the feeling of the holiday.</td>
<td>Standards: 1.2.2.A.1 21st Century: CRP4; CRP6 Cross Curricular: RF.K.2; SL.K.1; L.K.1</td>
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</table>
**FIRST GRADE**

**Grade 1, Unit 1 - Creative Process** 4 Lessons

<table>
<thead>
<tr>
<th>#</th>
<th>STUDENT LEARNING OBJECTIVES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Identify tempo as gradually speeding up or slowing down, steady or unsteady beat.</td>
<td>Standards: 1.1.2.B.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>Identify timbres of adult voice/child’s voice, speaking/singing voice, identify various instruments of like register, and describe the differences in metal barred/wood barred instruments.</td>
<td>Standards: 1.1.2.B.2</td>
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<tr>
<td></td>
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<td>21st Century: CRP4; CRP6</td>
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<tr>
<td>3</td>
<td>Identify dynamics as soft, medium, and loud. Use dynamics appropriate to the style of the music.</td>
<td>Standards: 1.1.2.B.2</td>
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<tr>
<td></td>
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<td>21st Century: CRP4; CRP6</td>
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<tr>
<td>4</td>
<td>Identify the forms of call and response, verse and refrain, ABA.</td>
<td>Standards: 1.1.2.B.2</td>
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<td></td>
<td></td>
<td>21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>Identify step/leap and same/different patterns in a melody, and identify tonal center and melodic patterns using basic solfeggio.</td>
<td>Standards: 1.1.2.B.2</td>
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<td></td>
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<td>21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>6</td>
<td>Identify strong beat, short and long notes/rests.</td>
<td>Standards: 1.1.2.B.2</td>
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<td>21st Century: CRP4; CRP6</td>
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**Grade 1, Unit 2 - Performing** 4 Lessons

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<thead>
<tr>
<th>#</th>
<th>STUDENT LEARNING OBJECTIVES</th>
<th>STANDARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Read and perform combinations of quarter notes, two eighths and quarter rests by clapping and counting aloud.</td>
<td>Standards: 1.3.2.B.1</td>
</tr>
<tr>
<td></td>
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<td>21st Century: CRP4; CRP6</td>
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<td></td>
<td></td>
<td>Cross Curricular: 2.5.2.A.1-3</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
<td>Standards: 1.3.2.B.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>21st Century: CRP4; CRP6</td>
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<tr>
<td></td>
<td></td>
<td>Cross Curricular: 2.5.2.A.1-3</td>
</tr>
<tr>
<td>3</td>
<td>Using do-sol, read and perform an ostinato on a pitched classroom instrument using quarter notes and/or two eighth notes and/or quarter rests.</td>
<td>Standards: 1.3.2.B.1; 1.3.2.B.3</td>
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<tr>
<td></td>
<td></td>
<td>21st Century: CRP4; CRP6</td>
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<tr>
<td></td>
<td></td>
<td>Cross Curricular: 2.5.2.A.1-3</td>
</tr>
<tr>
<td>4</td>
<td>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).</td>
<td>Standards: 1.3.2.B.1</td>
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<tr>
<td></td>
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<td>21st Century: CRP4; CRP6</td>
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<tr>
<td></td>
<td></td>
<td>Cross Curricular: 2.5.2.A.1-3</td>
</tr>
</tbody>
</table>
5. Read and perform dynamics of *f* and *p* (*forte* and *piano*) through singing and playing of various rhythm instruments.

**Standards:** 1.3.2.B.1: 1.3.2.B.3  
21st Century: CRP4; CRP6  
Cross Curricular: 2.5.2.A.1-3

<table>
<thead>
<tr>
<th>Grade 1, Unit 3- Performing</th>
<th>4 Lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>#</td>
<td>STUDENT LEARNING OBJECTIVES</td>
</tr>
</tbody>
</table>
| 1  | 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. | Standards: 1.3.2.B.1  
21st Century: CRP4; CRP6  
Cross Curricular: 2.5.2.A.1-3 |
| 2  | Perform an ostinato on Orff instruments or equivalent homemade rhythm instruments using quarter, two eighth notes and quarter rests. | Standards: 1.3.2.B.3  
21st Century: CRP4; CRP6  
Cross Curricular: 2.5.2.A.1-3 |
| 3  | 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. | Standards: 1.3.2.B.5  
21st Century: CRP4; CRP6  
Cross Curricular: 2.5.2.A.1-3 |
| 4  | 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. | Standards: 1.3.2.B.5  
21st Century: CRP4; CRP6  
Cross Curricular: 2.5.2.A.1-3 |
| 5  | 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. | Standards: 1.3.2.B.5  
21st Century: CRP4; CRP6  
Cross Curricular: 2.5.2.A.1-3 |

**Grade 1, Unit 4- Aesthetic Responses and Critique Methodologies 4 Lessons**

<table>
<thead>
<tr>
<th>#</th>
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</tr>
</thead>
</table>
| 1  | 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. | Standards: 1.4.2.A.2  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4.A |
| 2  | Create a short song that tells a story which includes the elements of music (e.g., dynamics, tempo, melodic direction, instrumentation) found in a piece (or a section of a piece) of program music. | Standards: 1.4.2.A.3  
21st Century: CRP4; CRP6 |
| 3  | 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. | Standards: 1.4.2.B.1  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4.D |
<table>
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<tr>
<td>4</td>
<td>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).</td>
<td>Standards: 1.4.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>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).</td>
<td>Standards: 1.4.2.B.3 21st Century: CRP4; CRP6</td>
</tr>
</tbody>
</table>

**Grade 1, Unit 5- History of the Arts and Culture** 4 Lessons

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</thead>
<tbody>
<tr>
<td>1</td>
<td>Identify the common theme of musical selections from different countries (e.g., songs about learning the alphabet/how to count/naming colors, animals, singing games).</td>
<td>Standards: 1.2.2.A.1 21st Century: CRP4; CRP6 Cross Curricular: 6.1.4.A</td>
</tr>
<tr>
<td>2</td>
<td>Identify the characteristics of 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 and the purpose of the selections.</td>
<td>Standards: 1.2.2.A.2 21st Century: CRP4; CRP6 Cross Curricular: 6.1.4.A</td>
</tr>
</tbody>
</table>

**GRADE 2**

**Grade 2, Unit 1- Creative Process** 4 Lessons

<table>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Demonstrate a syncopated pattern, meter of two, meter of three, fermata, and strong/weak beat.</td>
<td>Standards: 1.1.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>Identify the four instrument families and describe the characteristics of each family.</td>
<td>Standards: 1.1.2.B.2,4 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>3</td>
<td>Demonstrate terms: piano, forte, crescendo, and decrescendo.</td>
<td>Standards: 1.1.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>Demonstrate pitch patterns using expanded solfeggio vocabulary.</td>
<td>Standards: 1.1.2.B.2 21st Century: CRP4; CRP6</td>
</tr>
</tbody>
</table>
### Grade 2, Unit 2 - Performing  4 Lessons

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<th>STUDENT LEARNING OBJECTIVES</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Perform combinations of quarter, two eighths, half, dotted half, whole notes, quarter rests and syncopated rhythms by clapping and counting aloud.</td>
<td>Standards: 1.3.2.B.1 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>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, dotted half, whole notes, syncopated rhythms and quarter rests.</td>
<td>Standards: 1.3.2.B.1 1.3.2.B.3 21st Century: CRP4; CRP6 Cross Curricular: 2.5.2.A.1-3</td>
</tr>
<tr>
<td>3</td>
<td>On pitched barred instruments, read/perform melodies or ostinatos using do-re-mi-sol-la, high do, low sol, low la.</td>
<td>Standards: 1.3.2.B.3 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>4</td>
<td>Perform a different movement, use different percussion instruments or dynamics for each different section in AB, ABA, verse and refrain or rondo.</td>
<td>Standards: 1.3.2.B.6 21st Century: CRP4; CRP6 Cross Curricular: 2.5.2.A.1-3</td>
</tr>
<tr>
<td>5</td>
<td>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.</td>
<td>Standards: 1.3.B.2.6 21st Century: CRP4; CRP6 Cross Curricular: 2.5.2.A.1-3</td>
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### Grade 2, Unit 3 - Performing  4 Lessons

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<tbody>
<tr>
<td>1</td>
<td>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.</td>
<td>Standards: 1.3.2.B.2; 1.3.2.B.4 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
<td>Standards: 1.3.2.B.7 21st Century: CRP4; CRP6 Cross Curricular: 2.5.2.A.3</td>
</tr>
<tr>
<td>3</td>
<td>Using call and response, improvise the rhythm in the response while keeping the melodic pattern used in the call.</td>
<td>Standards: 1.3.2.B.5 21st Century: CRP4; CRP6 Cross Curricular: 2.5.2.A.3</td>
</tr>
<tr>
<td>4</td>
<td>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.</td>
<td>Standards: 1.3.2.B.6 21st Century: CRP4; CRP6</td>
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<td>5</td>
<td>Vocally improvise a melody on a neutral syllable using the pentatonic scale. Start and end</td>
<td>Standards: 1.3.2.B.4;</td>
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<td>the melody on the home tone and improvise over an ostinato of do-sol.</td>
<td>1.3.2.B.5</td>
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<td>21st Century: CRP4; CRP6</td>
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<tr>
<td>6</td>
<td>Sing a variety of vowel shapes using proper posture and breathing for different types of</td>
<td>Standards: 1.3.2.B.2</td>
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<td>songs (e.g., lullaby, pop music, etc.).</td>
<td>21st Century: CRP4; CRP6</td>
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**Grade 2, Unit 4- Aesthetic Responses and Critique Methodologies**

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<tbody>
<tr>
<td>1</td>
<td>Listen to instrumental pieces that are based on familiar melodies (e.g., “Mahler Symphony #1”, “Movement 3”; Mozart Variations on “Ah, vous dirais-je Maman”). Sing the melodies in their original forms. Discuss the origin of the original melodies and how they were used in the instrumental versions.</td>
<td>Standards: 1.4.2.A.1</td>
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<td>21st Century: CRP4; CRP6</td>
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<tr>
<td>2</td>
<td>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.</td>
<td>Standards: 1.4.2.A.2</td>
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<td>21st Century: CRP4; CRP6</td>
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<tr>
<td>3</td>
<td>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.</td>
<td>Standards: 1.4.2.A.3</td>
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<td>21st Century: CRP4; CRP6</td>
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<td>4</td>
<td>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.</td>
<td>Standards: 1.4.2.A.4</td>
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<td>21st Century: CRP4; CRP6 Cross Curricular: 2-LS2</td>
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<td>5</td>
<td>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).</td>
<td>Standards: 1.4.2.B.1</td>
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<td>21st Century: CRP4; CRP6</td>
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<td>6</td>
<td>Critique an audio or video recording of a performance by the class/ school performing ensemble. Listen for all areas of performance (e.g., pitch, diction, breath support, proper vocal placement, vowel formation, posture, following the director, interpretation) and identify which areas were successful, which were in need of</td>
<td>Standards: 1.4.2.B.2</td>
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<td>Technology: 8.2.2.B.1</td>
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<td>21st Century: CRP4; CRP6</td>
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improvement. Use the principles of positive critique to improve subsequent performance.

7  Identify the instruments, rhythms, melodic patterns, etc. that convey the idea of a piece of music (e.g., Leopold Mozart – “Musical Sleigh Ride” etc.). Standards: 1.4.2.B.3 21st Century: CRP4; CRP6

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<tr>
<td>1</td>
<td>Identify the similarities and differences in celebratory music from different world cultures (e.g., holidays, birthdays, victories, coronations etc.). Listen to two or more pieces and describe what elements are used to create the air of celebration.</td>
<td>Standards: 1.2.2.A.1 21st Century: CRP4; CRP6 Cross Curricular: 6.1.4</td>
</tr>
<tr>
<td>2</td>
<td>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.</td>
<td>Standards: 1.2.2.A.2 21st Century: CRP4; CRP6 Cross Curricular: 6.1.4</td>
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*GRADE 3*

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<tbody>
<tr>
<td>1</td>
<td>Identify and sing or play steady beat in duple (2/4, 3/4, 4/4) and compound meter (6/8).</td>
<td>Standards: 1.1.5.B.1; 1.1.5.B.2 21st Century: CRP4; CRP6 Cross Curricular: 2.5.4.A.3</td>
</tr>
<tr>
<td>2</td>
<td>Read and perform rhythms using dotted-half and whole notes.</td>
<td>Standards: 1.1.5.B.1; 1.1.5.B.2 21st Century: CRP4; CRP6 Cross Curricular: 2.5.4.A.3</td>
</tr>
<tr>
<td>3</td>
<td>Classify orchestra instruments into families (brass, strings, woodwinds, percussion), and by pitch range.</td>
<td>Standards: 1.1.5.B.1; 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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<tr>
<td>4</td>
<td>Identify and sing or play mezzo (mp, mf), pp/ff; accelerando, ritardando; legato/staccato</td>
<td>Standards: 1.1.5.B.1; 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>Identify forms: ABACA (rondo); D.C. al fine (ABA); first and second endings; D.S. al fine.</td>
<td>Standards: 1.1.5.B.1; 1.1.5.B.2</td>
</tr>
</tbody>
</table>
Identify, read, and sing melodic patterns using "low sol-low la-do-re-mi-so-la-high do." Identify treble and bass clefs; name letter names of lines and spaces.

Identify and sing home tone; compare and contrast unison with chordal harmony.

### Grade 3 Unit 2 - Performing 4 Lessons

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<tbody>
<tr>
<td>1</td>
<td>On pitched barred instruments or recorder, perform melodies in duple and triple meter, notated in treble clef, using note values from 8(\text{th})-note to whole note/rest, pitches in pentatonic and diatonic scales, and dynamic changes.</td>
<td>Standards: 1.3.5.B.1&lt;br&gt;1.3.5.B.4&lt;br&gt;21st Century: CRP4; CRP6&lt;br&gt;Cross Curricular: 2.5.4.A.3</td>
</tr>
<tr>
<td>2</td>
<td>Read and sing melodies using note values from 8(\text{th})-note to whole note/rests, and pitches in pentatonic and diatonic scales.</td>
<td>Standards: 1.3.5.B.2&lt;br&gt;1.3.5.B.4&lt;br&gt;21st Century: CRP4; CRP6&lt;br&gt;Cross Curricular: 2.5.4.A.3</td>
</tr>
<tr>
<td>3</td>
<td>Sing rounds/canons, partner songs, and call and response, using correct posture, vocal placement, and breathing technique.</td>
<td>Standards: 1.3.5.B.2&lt;br&gt;1.3.5.B.4&lt;br&gt;21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>4</td>
<td>Improvise vocalises in call-and-response form to a given vocal prompt; compose and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches.</td>
<td>Standards: 1.3.5.B.3&lt;br&gt;21st Century: CRP4; CRP6</td>
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### Grade 3 Unit 3 - Performing 4 Lessons

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<tbody>
<tr>
<td>1</td>
<td>Perform songs, rounds, and partner songs alone and with others, using proper vocal placement and proper posture and breathing techniques, to produce a uniform vocal tone quality in the range of A4 – D5.</td>
<td>Standards: 1.3.5.B.2&lt;br&gt;21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>Improvise a vocal melody on a pentatonic scale over an ostinato of do-sol, ending on the home tone.</td>
<td>Standards: 1.3.5.B.3&lt;br&gt;21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>3</td>
<td>Improvise a melody on a pentatonic scale over an ostinato of do-sol played either on a barred instrument or recorder, and end on the home tone.</td>
<td>Standards: 1.3.5.B.3&lt;br&gt;21st Century: CRP4; CRP6</td>
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Grade 3 Unit 4- Aesthetic Responses and Critique Methodologies  4 Lessons

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<th>STUDENT LEARNING OBJECTIVES</th>
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</thead>
</table>
| 1   | Demonstrate how art communicates personal and social values and is inspired by imagination and frame of reference by titling an original scored or improvised piece of music and explaining its relevance. | Standards: 1.4.5.A.3  
21st Century: CRP4; CRP6  
Cross Curricular: SL.3.4; L.3.1                                                                                     |
| 2   | Demonstrate ways art communicates ideas about personal and social values, and is inspired by imagination and frame of reference, through discussion, in response to three music compositions with common musical or extra-musical themes (e.g., music compositions having three string quartets or three pieces in rondo form... versus music with common subject matters such as Handel’s “Water Music”, “Debussy’s La Mer”, or the “Octopuss’s Garden” by the Beatles etc.). Discuss how the composers’ personal lives and historical contexts are reflected in the music. | Standards: 1.4.5.A.3  
21st Century: CRP4; CRP6  
Cross Curricular: SL.3.4; L.3.1                                                                                     |
| 3   | Use music-specific rubrics and holistic scoring guides to objectively self-evaluate live or recorded solo performances, improvisations and/or compositions.                                                                 | Standards: 1.4.5.B.2  
21st Century: CRP4; CRP6                                                                                                           |
| 4   | Compare and contrast music compositions based on similar themes (e.g., Ellington’s “Dance of the Floreadores” & Tchaikovsky’s “Waltz of the Flowers”) and distinguish ways individuals may disagree about the relative merits and effectiveness of the music. | Standards: 1.4.5.B.5  
21st Century: CRP4; CRP6                                                                                                           |

Grade 3 Unit 5- History of the Arts and Culture  4 Lessons

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<tr>
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</table>
| 1   | Listen to music by a significant musician from each of the following genres: classical, jazz, popular.                                                                                                                   | Standards: 1.2.5.A.3  
21st Century: CRP4; CRP6                                                                                                           |
| 2   | Discuss the lives and works of the musicians above, using appropriate terminology.                                                                                                                                     | Standards: 1.2.5.A.3  
21st Century: CRP4; CRP6  
Cross Curricular: SL.3.4; L.3.1                                                                                                   |

*GRADE 4*

Grade 4 Unit 1- Creative Process  4 Lessons
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<tbody>
<tr>
<td>1</td>
<td>Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) and compound (6/8) meter.</td>
<td>Standards: 1.1.5.B.1; 1.1.5.B.2 21st Century: CRP4; CRP6 Cross Curricular: 2.5.4.A.3</td>
</tr>
<tr>
<td>2</td>
<td>Read and perform: syncopated rhythms, dotted eighth-note/sixteenth note rhythms.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6 Cross Curricular: 2.5.4.A.3</td>
</tr>
<tr>
<td>3</td>
<td>Identify vocal ranges: Soprano, Alto, Tenor, Bass.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>4</td>
<td>Compare and contrast instrumentation from diverse cultures.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>Identify and perform sudden changes (subito); allegro, moderato, adagio, accelerando, ritardando, presto, andante.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>6</td>
<td>Identify introduction, interlude, coda, D.C. al fine (ABA); first and second endings.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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<tr>
<td>7</td>
<td>Identify, read, and sing: melodic patterns using “Sol-La-Do-Re-Mi-La-Do” including upward/downward melodic intervals by skip, step and leap.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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<td>8</td>
<td>Identify/read the home tone as Do and as La; tonic note of scale; monophonic, homophonic, and polyphonic textures; and identify the I, IV, and V7 chords.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>9</td>
<td>Identify accents, pizzicato, slurs, phrasing.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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**Grade 4 Unit 2- Performing** 4 Lessons

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<tbody>
<tr>
<td>1</td>
<td>On pitched barred instruments or recorder, play two-part pieces in duple and triple meter, notated in treble clef, using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic changes.</td>
<td>Standards: 1.3.5.B.1 1.3.5.B.4 21st Century: CRP4; CRP6 Cross Curricular: 2.5.4.A.3</td>
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<tr>
<td>2</td>
<td>Read and sing melodies using note values from 16th-note to whole note/rest, including dotted rhythms; and pitches in diatonic scales; and dynamic and tempo changes.</td>
<td>Standards: 1.3.5.B.2 1.3.5.B.4 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>3</td>
<td>Sing rounds/canons, partner songs, and two-part songs, using correct posture, vocal placement, and breathing technique.</td>
<td>Standards: 1.3.5.B.2 1.3.5.B.4 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>4</td>
<td>Improvise a vocal melody in call-and-response form to a given instrumental prompt; compose, notate, and perform an 8-bar melody for barred instrument or recorder, using a variety of note values and pentatonic pitches, over an ostinato.</td>
<td>Standards: 1.3.5.B.3 21st Century: CRP4; CRP6</td>
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**Grade 4 Unit 3- Performing** 4 Lessons

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<tr>
<td>1</td>
<td>Perform unison songs, rounds, partner songs, and descants, alone and with others, using proper vocal placement and breathing techniques in the range of A₄ – D₅ (making allowances for emerging cambiata voices). Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor.</td>
<td>Standards: 1.3.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>2</td>
<td>Improvise a vocal melody on a diatonic scale over a given harmonic progression using I-V7, and ending on the home tone using either solfege or a neutral syllable (“loo”).</td>
<td>Standards: 1.3.5.B.3 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>3</td>
<td>Improvise a melody on a diatonic scale over a given harmonic progression using I-V7, ending on the home tone played on barred instruments or recorder.</td>
<td>Standards: 1.3.5.B.3 21st Century: CRP4; CRP6</td>
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<tr>
<td>4</td>
<td>Compose and score two 4-bar melodies in F major and G major, using note values as small as the 8th note in 3/4 and/or 4/4 time, and resolving to the home tone, using traditional instruments and/or computer programs.</td>
<td>Standards: 1.3.5.B.3 21st Century: CRP4; CRP6</td>
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**Grade 4 Unit 4- Aesthetic Responses and Critique Methodologies** 4 Lessons

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<tr>
<td>1</td>
<td>Teacher chooses three disparate genres of music (e.g., baroque, be-bop, traditional Japanese); students use a graphic organizer to describe the melodic, rhythmic, texture, timbral, and other characteristics of each genre.</td>
<td>Standards: 1.4.5.A.1 21st Century: CRP4; CRP6 Cross Curricular: 6.1.4</td>
</tr>
<tr>
<td>2</td>
<td>Compare and contrast two pieces each in two different forms (four pieces total; e.g., two pieces in rondo form,</td>
<td>Standards: 1.4.5.A.2 21st Century: CRP4; CRP6</td>
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two pieces in verse/refrain form); pieces should be from different historical periods and in different genres.

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| 3  | Document the personal and historical contexts of a genre of music in two diverse time periods. Describe these influences, referencing the composer’s personal, social and political influences in written, graphic, multi-media, or other formats. | Standards: 1.4.5.A.3  
21st Century: CRP4; CRP6  
Cross Curricular: W.4.2 |
| 4  | Assess the musical elements used in three different recordings of the same song (e.g., Santa Claus Is Coming To Town, recorded by Bruce Springsteen, Burl Ives, and Smokey Robinson). Develop a rubric to compare the arrangements in orchestration, tempo, key, etc. | Standards: 1.4.5.B.1  
1.4.5.B.3  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4 |
| 5  | Devise criteria for evaluating performances and compositions of self and others (e.g., rubrics, checklists, holistic scoring charts). | Standards: 1.4.5.B.2  
Technology: 8.1.5.A.1-4  
21st Century: CRP4; CRP6 |
| 6  | Explain personal reactions to musical works based on developed criteria. | Standards: 1.4.5.B.5  
21st Century: CRP4; CRP6  
Cross Curricular: Cross Curricular: SL.4.4; L.4.1 |

Grade 4 Unit 5- History of the Arts and Culture 4 Lessons

<table>
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<tr>
<th>#</th>
<th>STUDENT LEARNING OBJECTIVES</th>
<th>STANDARDS</th>
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</thead>
</table>
| 1  | Identify musical works that have relevance to a particular historical social movement (e.g., We Shall Overcome and its importance to the civil rights movement). | Standards: 1.2.5.A.1  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4 |
| 2  | Analyze how different instruments are used in various musical styles and cultures (e.g., the use of the violin in classical, bluegrass, and jazz styles). | Standards: 1.2.5.A.2  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4 |
| 3  | Create a timeline of important musicians in a variety of musical styles; include biographical information, representative works, and important historical events occurring in the lives of the musicians. | Standards: 1.2.5.A.3  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4 |

*GRADE 5*

Grade 5 Unit 1- Creative Process 4 Lessons
<table>
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<th>STUDENT LEARNING OBJECTIVES</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Identify and perform steady beat and off-beat in duple (2/4, 3/4, 4/4) compound (6/8) and cut-time (2/2) meter. Read and perform: dotted quarter- note/eighth note; eighth-note rest.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6 Cross Curricular: 2.5.6.A.3</td>
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<tr>
<td>2</td>
<td>Identify various instrumental and vocal ensembles based on the tone qualities produced.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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<tr>
<td>3</td>
<td>Identify allegretto, lento, fermata.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>4</td>
<td>Identify Motive, ballad, 12-bar blues, theme/variations, march, overture, finale, and movement.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>5</td>
<td>Identify, read, and sing; melodic patterns using solfege syllables of the diatonic scale, and Si in harmonic minor, in higher and lower octaves; whole and half steps.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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<tr>
<td>6</td>
<td>Derive and ID Bb (Fa) in key of F, F# (Ti) in the Key of G.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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<tr>
<td>7</td>
<td>Identify, construct, notate, and perform I, IV, and V7 chords.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
</tr>
<tr>
<td>8</td>
<td>Identify accents, pizzicato, slurs, phrasing.</td>
<td>Standards: 1.1.5.B.1 1.1.5.B.2 21st Century: CRP4; CRP6</td>
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**Grade 5 Unit 2 - Performing** 4 Lessons

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<tbody>
<tr>
<td>1</td>
<td>On pitched barred instruments and/or recorder, perform three-part pieces in duple and triple meter, notated in treble and bass clef, using note values from 16th-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic &amp; tempo changes.</td>
<td>Standards: 1.3.5.B.1 1.3.5.B.4 21st Century: CRP4; CRP6 Cross Curricular: 2.5.6.A.3</td>
</tr>
<tr>
<td>2</td>
<td>Read and sing melodies using note values from 16th.-note to whole note/rest, including syncopations; and pitches in diatonic scales w/chromatic additions; and dynamic &amp; tempo changes.</td>
<td>Standards: 1.3.5.B.2 1.3.5.B.4 21st Century: CRP4; CRP6</td>
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### Grade 5 Unit 3 - Performing

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| 1  | Perform unison songs, descants, and harmonizing parts in 3rds, alone and with others, using proper vocal placement and breathing techniques in the range of A4 – F5 (making allowances for emerging cambiata voices). Sing accurately in octaves. Demonstrate proper posture and breathing techniques to produce a uniform vocal tone quality and respond to expressive cues from a conductor. | Standards: 1.3.5.B.2  
1.3.5.B.1  
21st Century: CRP4; CRP6       |
| 2  | Sing choral music from complex notation, in unison and two-parts, reading from choral octavos, in treble and bass clef, mixed meter, and compound meter.                                                                              | Standards: 1.3.5.B.1  
21st Century: CRP4; CRP6       |
| 3  | Improvise a melody on a barred instrument, recorder or non-traditional instrument using a diatonic scale played over a given harmonic progression using I-IV-V7, and ending on the home tone.                         | Standards: 1.3.5.B.3  
21st Century: CRP4; CRP6       |
| 4  | Compose and score an 8-bar melody in either a major or minor key, using note and rest values as small as the 16th-note played in 3/4 and/or 4/4 time, and resolving to the home tone.                                             | Standards: 1.3.5.B.3  
21st Century: CRP4; CRP6       |
| 5  | Describe how and demonstrate how the use of an antecedent/consequent phrase relationship and dynamic markings are used to achieve unity and variety, tension and release, and balance in musical composition.                 | Standards: 1.3.5.B.4  
21st Century: CRP4; CRP6       |

### Grade 5 Unit 4 - Aesthetic Responses and Critique Methodologies

4 Lessons

BERKELEY HEIGHTS PUBLIC SCHOOLS
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</table>
| 1  | Categorize a series of 8-10 pieces into different styles (e.g., jazz, classical, romantic, folk, patriotic, popular music, etc.) using graphic organizers, manipulatives, or other tools. | Standards: 1.4.5.A.1  
Technology: 8.1.5.A.1-4  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4 |
| 2  | Identify/analyze the structure of various musical forms (e.g., verse/refrain, chorus format, sonata, etc.) from varied cultures, time periods or musical genres. | Standards: 1.4.5.A.2  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4.A |
| 3  | Demonstrate an understanding of how music reflects the ideas of a composer and/or performer based on the historical, cultural, and personal characteristics of each musician. Make connections to the pieces when warranted. | Standards: 1.4.5.A.3  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4 |
| 4  | Describe what constitutes a quality vocal performance (e.g., posture, breath support, intonation, diction, vowel placement, etc.) and interpretive elements (e.g., dynamics, phrasing, emotion, etc.) and apply these attributes to performance. | Standards: 1.4.5.B.1  
21st Century: CRP4; CRP6 |
| 5  | Use a graphic organizer or other tool, to show common performance traits (e.g., technical fluency, rhythmic accuracy, intonation, etc.) in generally accepted great performances of music. Choose performances in three different styles (e.g., YoYo Ma's recording of a “Bach Cello Suite”, John Coltrane’s “Giant Steps”, Ravi Shankar in a traditional Hindustani sitar raga). | Standards: 1.4.5.B.3  
1.4.5.B.4  
Technology: 8.1.5.A.1-4  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.4 |
| 6  | Evaluate a student group performance on three criteria using a student created vocabulary list (e.g., interpretation, articulation, technique, intonation). | Standards: 1.4.5.B.2  
Technology: 8.1.5.A.1-4  
21st Century: CRP4; CRP6 |
| 7  | Describe three ways that individuals can agree or disagree about the merits of a musical performance based on technical and interpretive perspectives, the composer and his/her intent, and if the intent was realized. | Standards: 1.4.5.B.5  
21st Century: CRP4; CRP6  
Cross Curricular: SL.5.4; L.5.1 |
|   | Compare and contrast the function of music from various and distinct historical periods (e.g., music from the Revolutionary War with music from the Civil War). | Standards: 1.2.5.A.1  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.8 |
|---|---|---|
| 2 | Compare and contrast how rhythm, melody, and harmony are utilized in a variety of genres and cultures (e.g., European classical music, jazz, Hindustani, West African Rock, etc.). | Standards: 1.2.5.A.2  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.8 |
| 3 | Identify major characteristics of Baroque, Classical, Romantic, and early modern music as impacted by famous composers representative of their era (e.g., Baroque composers such as Vivaldi, Handel, or Bach; Hayden, Mozart, Beethoven, or Schubert as exemplifying the Classical period; Romantic composers such as Chopin, Brahms, Dvorak, Tchaikovsky or Rachmaninoff; and Modern composers such as Debussy, Ravel, Stravinsky, Copeland, or Gershwin. | Standards: 1.2.5.A.3  
21st Century: CRP4; CRP6  
Cross Curricular: 6.1.8 |
SUGGESTED MATERIALS


First Steps in Music (GIA Publications, Inc. 2006) John M. Feierabend; Chicago, IL; teacher manual, CD: First Steps in Classical Music, Keeping The Beat CD: There’s a Hole In The Bucket CD: Hada Little Rooster CD: Old Joe Clark
Books:
- The Book of Echo Songs: John M. Feierabend, (GIA Publications, Inc. 2003), Chicago, IL
- The Book of Song Tales: John M. Feierabend, (GIA Publications, Inc. 2014) Chicago, IL

Conversational Solfege Level 1, John M. Feierabend, (GIA Publications, Inc. 2001), Chicago, IL; teacher manual and CD

Instruments: various pitched and unpitched percussion, recorders, ukuleles