



West Windsor-Plainsboro Regional School District  
General Music  
Grade 2

**Unit 1: Beat, Meter, Rhythm**

**Content Area: Music**

**Course & Grade Level: General Music, Grade 2**

**Summary and Rationale**

Music is an academic subject with its own special body of knowledge, skills, and unique way of knowing and thinking. It is an integral part of other curricular areas. Music creates a bridge between the school and the community. Musicianship is knowledge-based and is developed through practicing, critical listening, performing, and creating. Music fosters creative growth as well as develops self-confidence and self-discipline. This creative art form allows use of the whole brain and promotes self-expression through performance, composition, and/or the use of technology. It provides many opportunities for all students, at all levels and abilities, to participate and excel while building teamwork. By helping our students to develop their musical abilities in ensemble and solo settings, we are helping to provide them with skills that also encourage lifelong learning.

In this unit students will discover that music has a pulse (beat) that patterns of strong and weak beats create meter. Students will distinguish between rhythm and beat, identify and create patterns, and use rhythmic notation. Rhythmic acuity and beat competency are essential to successful music making as an individual and in a group. This understanding helps students to make progress toward becoming musically literate.

**Recommended Pacing**

35 days

**New Jersey Student Learning Standards for Visual & Performing Arts**

**Creating**

<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Cr1a	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
1.3A.2.Cr2a	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent
1.3A.2.Cr2b	Use iconic or standard notation and/or recording technology to organize and document personal musical ideas
1.3A.2.Cr3b	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.

**Performing**

<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Pr4a	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
1.3A.2.Pr5a	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.
1.3A.2.Pr5c	Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
1.3A.2.Pr5d	When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation
1.3A.2.Pr5e	Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
1.3A.2.Pr6b	Perform appropriately for the audience and purpose.

**New Jersey Student Learning Standards for English Language Arts  
Companion Standards**

<b>Standard:</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
NJSLSA.R10	Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
<b>New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
9.4.2.CI.1	Demonstrate openness to new ideas and perspectives
9.4.2.CI.2	Demonstrate originality and inventiveness in work
<b>New Jersey Student Learning Standards for Computer Science and Design Thinking</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
8.2.2.ITH.2	Explain the purpose of a product and its value
<b>Interdisciplinary Standards ( fill-in Science, or SS, or Math, etc..)</b>	
6.1.2.HistoryUP.2	Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture
<b>Instructional Focus</b>	
<b>Unit Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>● Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> <li>● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Musicians and audience members interact with a performance based on criteria that vary across time, place, and cultures.</li> </ul>	
<b>Unit Essential Questions</b>	
<ul style="list-style-type: none"> <li>● How do musicians make creative decisions?</li> <li>● How do musicians improve the quality of their creative work?</li> <li>● How do musicians generate creative ideas?</li> <li>● How do performers select repertoire?</li> <li>● How do musicians improve and refine the quality of their performance?</li> <li>● How do members of an audience demonstrate their appreciation of a performance?</li> </ul>	
<b>Objectives</b>	
<b>When CREATING, we are learning to/that:</b>	
<ul style="list-style-type: none"> <li>● Identify, read, write, create, and play using the following note durations: quarter note, paired eighth notes, quarter rest, <b>half note</b>, and <b>half rest</b></li> <li>● Differentiate between note duration names (quarter note, paired eighth note, quarter rest, <b>half note</b>, and <b>half rest</b>) from Froseth/Gordon rhythm syllables ("du-u", "du", "du-de", *silence*)</li> <li>● Understand the use of tie between notes (ex. two tied quarter notes = half note)</li> <li>● Perform rhythmic patterns that include quarter note, paired eighth notes, quarter rest, <b>half note</b>, <b>half rest</b> while singing aloud and audiating known songs/chants (ie. clap, tapping, patting, on instruments, etc.)</li> <li>● Audiate songs in multiple meters and tonalities</li> <li>● Perform 2, 4, and/or 3-beat ostinati while performing and/or listening to music within the context of multiple tonalities and meters</li> <li>● Explore meter and beat through locomotor and nonlocomotor movement</li> <li>● Sing, chant, and move to songs and chants in multiple tonalities and meters through musical games and activities</li> </ul>	

- Differentiate between same/different tonal and rhythmic patterns in multiple meters and tonalities
- Demonstrate expressive intent through the use of "sound stories" or poems where we decide which instruments fit best to express the feelings in the story
- Use familiar words (ie. apple, watermelon, pear), and/or standard notation to create and improvise rhythmic patterns

**When PERFORMING, we are learning to/that:**

- Perform songs and chants from a variety of cultures, historical periods, and genres
- Demonstrate a steady beat in a set tempo in simple and compound meters.
- Differentiate between simple and compound meters through movement (bouncing, skipping, swaying, etc.)
- Differentiate between beat and rhythm of known songs and chants
- Derive the rhythm of a known song/chant (using quarter note, paired eighth notes and quarter rest, **half note, half rest**) in a steady tempo
- Create musical phrases in response to a teacher prompt (i.e. call and response and improvisation)
- Identify, sing and play a variety of forms and textures, including: unison, round/canon, ostinato, bordun, ABA, rondo, introduction, coda, call-response and verse/ refrain
- Use familiar words to create and improvise rhythmic patterns
- Perform rhythmic patterns using the following note durations using Froseth/Gordon rhythm syllables: quarter note, paired eighth notes, quarter rest, **half note, half rest**
- Differentiate between piano, **mezzo piano, mezzo forte**, forte as well as crescendo and decrescendo; using standard symbols
- Differentiate between slow and fast tempi.
- Perform for our peers or teacher within general music class.
- Perform rhythmic patterns that include quarter note, paired eighth notes, quarter rest, **half note, half rest** while singing aloud and audiating known songs/chants (ie. clap, tapping, patting, on instruments, etc.)

**Evidence of Learning**

- Formative Assessment
- Summative Assessment
- Alternative Assessment
- Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. [Accommodations](#)

**Resources**

**Core Text:**

This course does not have a textbook. Activities and song materials are collected from public domain sources as well as song books such as *"Sail Away. 155 American Folk Songs to Sing, Read, and Play"* by Eleanor G. Locke

**Unit 2: Melody, Harmony, Tonality****Content Area: Music****Course & Grade Level: General Music, Grade 2****Summary and Rationale**

Music is an academic subject with its own special body of knowledge, skills, and unique way of knowing and thinking. It is an integral part of other curricular areas. Music creates a bridge between the school and the community. Musicianship is knowledge-based and is developed through practicing, critical listening, performing, and creating. Music fosters creative growth as well as develops self-confidence and self-discipline. This creative art form allows use of the whole brain and promotes self-expression through performance, composition, and/or the use of technology. It provides many opportunities for all students, at all levels and abilities, to participate and excel while building teamwork. By helping our students to develop their musical abilities in ensemble and solo settings, we are helping to provide them with skills that also encourage lifelong learning.

Students will experience melodic concepts that will help develop their aural skills and gain better understanding of contour, expressive qualities, harmony, and tonality. The voice will be the primary instrument used in this unit, as students will be encouraged to sing in groups and as individuals. Students will use their voice in conjunction with pitched percussion instruments to reinforce tonal skills. The repertoire of songs will foster healthy vocal development and encourage students to make connections from rote to note. This understanding helps students to make progress toward becoming musically literate.

**Recommended Pacing**

35 days

**New Jersey Student Learning Standards for Visual & Performing Arts****Creating**

<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Cr1a	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
1.3A.2.Cr2a	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent
1.3A.2.Cr2b	Use iconic or standard notation and/or recording technology to organize and document personal musical ideas
1.3A.2.Cr3b	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.

**Performing**

<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Pr4a	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
1.3A.2.Pr5a	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.
1.3A.2.Pr5c	Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
1.3A.2.Pr5d	When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation
1.3A.2.Pr5e	Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
1.3A.2.Pr6a	Perform music for a specific purpose with expression and technical accuracy
1.3A.2.Pr6b	Perform appropriately for the audience and purpose.

**New Jersey Student Learning Standards for English Language Arts  
Companion Standards**

**Standard:**

**CPI #                      Cumulative Progress Indicator (CPI)**

NJSLSA.R10	Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
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**New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills**

**CPI #                      Cumulative Progress Indicator (CPI)**

9.4.2.CI.1	Demonstrate openness to new ideas and perspectives
9.4.2.CI.2	Demonstrate originality and inventiveness in work

**New Jersey Student Learning Standards for Computer Science and Design Thinking**

**CPI #                      Cumulative Progress Indicator (CPI)**

8.2.2.ITH.2	Explain the purpose of a product and its value
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**Interdisciplinary Standards ( fill-in Science, or SS, or Math, etc..)**

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

**Unit Enduring Understandings**

- The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.
- Musicians’ creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians and audience members interact with a performance based on criteria that vary across time, place, and cultures.

**Unit Essential Questions**

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do musicians generate creative ideas?
- How do performers select repertoire?
- How do musicians improve and refine the quality of their performance?
- How do members of an audience demonstrate their appreciation of a performance?

**Objectives**

**When CREATING, we are learning to/that:**

- Identify, read, write, create, and play melodic patterns using solfege syllables (**do, re, mi, so, la**) using various keys (moveable do), body signs, and Curwen hand signs
- Differentiate between songs in multiple tonalities (major/minor)
- Explore melodic contour by using locomotor and nonlocomotor movement through different levels of space
- Use our voices in different ways through vocal exploration
- Audiate songs in multiple meters and tonalities
- Perform 2-, 4-, and/or 3- beat ostinati while performing and/or listening to music within the context of multiple tonalities and meters
- Explore and create melodic and rhythmic patterns both individually and with a group
- Sing, chant, and move to songs and chants in multiple tonalities and meters through musical games and activities

- Differentiate between same/different tonal and rhythmic patterns in multiple meters and tonalities
- Demonstrate expressive intent through the use of "sound stories" or poems where we decide which instruments fit best to express the feelings in the story
- Interpret **do, re, mi, so, and la** with iconic representation
- Interpret **do, re, mi, so, and la** with notation on a staff

**When PERFORMING, we are learning to/that:**

- Perform songs and chants from a variety of cultures, historical periods, and genres
- Perform songs demonstrating progress in pitch accuracy
- Perform songs accessing head voice
- Show phrases of a song while singing through movement (ex. tracing a rainbow in space in the air with their hand)
- Create musical phrases in response to a teacher prompt (i.e. call and response and improvisation)
- Identify, sing and play a variety of forms and textures, including: unison, round/canon, ostinato, bordun, ABA, rondo, introduction, coda, call-response and verse/ refrain
- Use pictures of high and low objects to create high and low patterns
- Perform melodic patterns using solfege syllables (**do, re, mi, sol, la**) using various keys (moveable do), body signs, and Curwen hand signs
- Differentiate between piano, **mezzo piano, mezzo forte**, forte as well as crescendo and decrescendo; using standard symbols
- Perform songs demonstrating progress in pitch accuracy
- Perform songs accessing head voice
- Perform for our peers or teacher within general music class.
- Sing as an individual and as a group using simple songs with a limited range

**Evidence of Learning**

- Formative Assessment
- Summative Assessment
- Alternative Assessment
- Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. [Accommodations](#)

**Resources**

**Core Text:**

This course does not have a textbook. Activities and song materials are collected from public domain sources as well as song books such as *“Sail Away. 155 American Folk Songs to Sing, Read, and Play”* by Eleanor G. Locke.

**Unit 3: Movement**

<b>Content Area: Music</b>	
<b>Course &amp; Grade Level: General Music, Grade 2</b>	
<b>Summary and Rationale</b>	
<p>Music is an academic subject with its own special body of knowledge, skills, and unique way of knowing and thinking. It is an integral part of other curricular areas. Music creates a bridge between the school and the community. Musicianship is knowledge-based and is developed through practicing, critical listening, performing, and creating. Music fosters creative growth as well as develops self-confidence and self-discipline. This creative art form allows use of the whole brain and promotes self-expression through performance, composition, and/or the use of technology. It provides many opportunities for all students, at all levels and abilities, to participate and excel while building teamwork. By helping our students to develop their musical abilities in ensemble and solo settings, we are helping to provide them with skills that also encourage lifelong learning.</p> <p>Movement should be used in music class to reflect and express what students hear. Through movement, students can show understanding of form, meter, dynamics, articulation, melodic contour, note duration and make emotional connections. Movement encourages playfulness, partner work, and turn-taking as well as ways to collaborate with peers. It is an integral part of the creative process and allows for students to be musically expressive in an interactive and engaging way.</p>	
<b>Recommended Pacing</b>	
35 days	
<b>New Jersey Student Learning Standards for Visual &amp; Performing Arts</b>	
<b>Creating</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Cr1a	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
1.3A.2.Cr3b	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.
<b>Performing</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Pr5a	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.
1.3A.2.Pr5b	Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.
1.3A.2.Pr5c	Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
1.3A.2.Pr5e	Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
1.3A.2.Pr6b	Perform appropriately for the audience and purpose.
<b>Responding</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Re7b	Describe how specific music concepts are used to support a specific purpose in music.
<b>New Jersey Student Learning Standards for English Language Arts</b>	
<b>Companion Standards</b>	
<b>Standard:</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
NJSLSA.R10	Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.



New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.2.CI.1	Demonstrate openness to new ideas and perspectives
9.4.2.CI.2	Demonstrate originality and inventiveness in work
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.2.ITH.2	Explain the purpose of a product and its value
Interdisciplinary Standards ( fill-in Science, or SS, or Math, etc..)	
6.1.2.HistoryUP.2	Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> <li>● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>● Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> <li>● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Musicians and audience members interact with a performance based on criteria that vary across time, place, and cultures.</li> <li>● Response to music is informed by understanding context (i.e., social, cultural, historical).</li> <li>● Response to music is informed by how creators or performers manipulate elements of music to show expressive intent.</li> </ul>	
Unit Essential Questions	
<ul style="list-style-type: none"> <li>● How do musicians make creative decisions?</li> <li>● How do musicians improve the quality of their creative work?</li> <li>● How do musicians generate creative ideas?</li> <li>● How do performers select repertoire?</li> <li>● How do musicians improve and refine the quality of their performance?</li> <li>● How do members of an audience demonstrate their appreciation of a performance?</li> <li>● How does understanding the context of music inform a response?</li> <li>● How do we discern the musical creators' and performers' expressive intent through their use of musical elements?</li> </ul>	
Objectives	
<p><b>When CREATING, we are learning to/that:</b></p> <ul style="list-style-type: none"> <li>● Explore melodic contour by using locomotor and nonlocomotor movement through different levels of space</li> <li>● Perform rhythmic patterns that include quarter note, paired eighth notes, quarter rest, <b>half note, half rest</b> while singing aloud and audiating known songs/chants (ie. clap, tapping, patting, on instruments, etc.)</li> <li>● Audiate songs in multiple meters and tonalities</li> <li>● Perform 2, 4, and/or 3 beat ostinati while performing and/or listening to music within the context of multiple tonalities and meters</li> <li>● Explore meter and beat through locomotor and nonlocomotor movement</li> <li>● Sing, chant, and move to songs and chants in multiple tonalities and meters through musical games and activities</li> <li>● Use props (i.e. puppets, scarves, ribbons, etc.) or instruments to convey musical meaning.</li> </ul> <p><b>When PERFORMING, we are learning to/that:</b></p>	

- Demonstrate a steady beat in a set tempo in simple and compound meters.
- Differentiate between simple and compound meters through movement (bouncing, skipping, swaying, etc.)
- Show phrases of a song while singing through movement (ex. tracing a rainbow in space in the air with their hand)
- Differentiate between beat and rhythm of known songs and chants
- Create musical phrases in response to a teacher prompt (i.e. call and response and improvisation)
- Identify, sing and play a variety of forms and textures, including: unison, round/canon, ostinato, bordun, ABA, rondo, introduction, coda, call-response and verse/ refrain
- Differentiate between piano, **mezzo piano**, **mezzo forte**, forte as well as crescendo and decrescendo; using standard symbols
- Move during activities that incorporate circles in motion, changing direction, partner work, and partner changes
- Perform for our peers or teacher within general music class.

**When RESPONDING, we are learning to/that:**

- Respond to music through movement (locomotor/non-locomotor movement, high/medium/low space, starting/stopping, mirroring, etc.)

**Evidence of Learning**

- Formative Assessment
- Summative Assessment
- Alternative Assessment
- Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. [Accommodations](#)

**Resources**

**Core Text:**

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**Unit 4: Concepts, Skills, Techniques**

**Content Area: Music**

**Course & Grade Level: General Music, Grade 2**

### Summary and Rationale

Music is an academic subject with its own special body of knowledge, skills, and unique way of knowing and thinking. It is an integral part of other curricular areas. Music creates a bridge between the school and the community. Musicianship is knowledge-based and is developed through practicing, critical listening, performing, and creating. Music fosters creative growth as well as develops self-confidence and self-discipline. This creative art form allows use of the whole brain and promotes self-expression through performance, composition, and/or the use of technology. It provides many opportunities for all students, at all levels and abilities, to participate and excel while building teamwork. By helping our students to develop their musical abilities in ensemble and solo settings, we are helping to provide them with skills that also encourage lifelong learning.

In this unit, students will experience a variety of activities designed to foster singing and instrumental techniques, dynamics, tempo, form, and articulations. They will learn to use alternating mallet technique on barred instruments and experience playing a variety of non-pitched percussion. They will be able to thoughtfully choose and play instruments expanding their knowledge of texture and timbre. Through collaborative use of voice and instruments students will develop leadership and ensemble skills.

Students will engage in guided discussion regarding the social and historical context of music chosen for performance and active listening. Through these experiences, students will develop their ability to reflect on their musical experiences and make connections to other arts, cultures, disciplines, and daily life.

Evaluation and assessment of student work will be done by the instructor, fellow students, and themselves. Students will be asked to create with and present for their peers and will be graded on how well they meet the specific criteria of that exercise. Most of the assignments and projects are performance based; therefore, preparation and delivery are equally weighed when distributing grades. Finally, classroom participation is critical to the productivity of the course and is also included in all grading and evaluations.

### Recommended Pacing

35 days

### New Jersey Student Learning Standards for Visual & Performing Arts

#### Creating

CPI #	Cumulative Progress Indicator (CPI)
1.3A.2.Cr1a	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
1.3A.2.Cr2a	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent
1.3A.2.Cr3a	Interpret and apply personal, peer, and teacher feedback to revise personal music.
1.3A.2.Cr3b	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.

#### Performing

CPI #	Cumulative Progress Indicator (CPI)
1.3A.2.Pr4a	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
1.3A.2.Pr5a	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.
1.3A.2.Pr5b	Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.
1.3A.2.Pr5c	Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.

1.3A.2.Pr5e	Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
1.3A.2.Pr6a	Perform music for a specific purpose with expression and technical accuracy
1.3A.2.Pr6b	Perform appropriately for the audience and purpose.
<b>Responding</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Re7a	Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
1.3A.2.Re7b	Describe how specific music concepts are used to support a specific purpose in music.
1.3A.2.Re8a	Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent
1.3A.2.Re9a	Apply personal and expressive preferences in the evaluation of music
<b>Connecting</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
1.3A.2.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
1.3A.2.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
<b>New Jersey Student Learning Standards for English Language Arts Companion Standards</b>	
<b>Standard:</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
NJSLSA.R10	Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
<b>New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
9.4.2.CI.1	Demonstrate openness to new ideas and perspectives
9.4.2.CI.2	Demonstrate originality and inventiveness in work
<b>New Jersey Student Learning Standards for Computer Science and Design Thinking</b>	
<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
8.2.2.Ith.2	Explain the purpose of a product and its value
<b>Interdisciplinary Standards ( fill-in Science, or SS, or Math, etc..)</b>	
6.1.2.HistoryUP.2	Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture
<b>Instructional Focus</b>	
<b>Unit Enduring Understandings</b>	
<ul style="list-style-type: none"> <li>● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>● Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> <li>● Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Musicians and audience members interact with a performance based on criteria that vary across time, place, and cultures.</li> </ul>	

- Response to music is informed by understanding context (i.e., social, cultural, historical).
- Response to music is informed by how creators or performers manipulate elements of music to show expressive intent.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### Unit Essential Questions

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- How do musicians generate creative ideas?
- How do performers select repertoire?
- How do musicians improve and refine the quality of their performance?
- How do members of an audience demonstrate their appreciation of a performance?
- How does understanding the context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent through their use of musical elements?
- How do personal connections and the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### Objectives

#### When CREATING, we are learning to/that:

- Differentiate between songs in multiple tonalities (major/minor)
- Use our voices in different ways through vocal exploration
- Perform rhythmic patterns that include quarter note, paired eighth notes, quarter rest, **half note, half rest** while singing aloud and audiating known songs/chants (ie. clap, tapping, patting, on instruments, etc.)
- Audiate songs in multiple meters and tonalities
- Perform 2, 4, and/or 3-beat ostinati while performing and/or listening to music within the context of multiple tonalities and meters
- Explore and create melodic and rhythmic patterns both individually and with a group
- Sing, chant, and move to songs and chants in multiple tonalities and meters through musical games and activities
- Differentiate between same/different tonal and rhythmic patterns in multiple meters and tonalities
- Demonstrate expressive intent through the use of "sound stories" or poems where we decide which instruments fit best to express the feelings in the story
- Informally self-assess using thumbs up, middle or down or by showing 1, 2, or 3 on fingers (or other self-assessment techniques)
- Informally peer-assess through cooperative communication
- Demonstrate expressive intent through the use of "sound stories" or poems where we decide which instruments fit best to express the feelings in the story
- Use props (i.e. puppets, scarves, ribbons, etc.) or instruments to convey musical meaning.

#### When PERFORMING, we are learning to/that:

- Explore the context of selected songs, chants, and listening examples
- Perform songs and chants from a variety of cultures, historical periods, and genres
- Demonstrate and explain personal interest in musical selections
- Perform songs accessing head voice
- Perform with appropriate dynamics, phrasing, and expression (vocally and instrumentally)
- Demonstrate the ability to informally self-assess using thumbs up, middle or down or by showing 1, 2, or 3 on fingers (or other age-appropriate self-assessment techniques)
- Discuss ideas on how to improve performance quality with teacher guidance.
- Demonstrate appropriate care and use for classroom instruments

- Show phrases of a song while singing through movement (ex. tracing a rainbow in space in the air with their hand)
- Arrange compositions into simple form (rondo/ ABA)
- Identify, sing and play a variety of forms and textures, including: unison, round/canon, ostinato, bordun, ABA, rondo, introduction, coda, call-response and verse/ refrain
- Differentiate between piano, **mezzo piano**, **mezzo forte**, forte as well as crescendo and decrescendo; using standard symbols
- Recognize the emotions that different musical sounds evoke
- Perform songs accessing head voice
- Perform songs and chants with appropriate dynamics, phrasing, and expression
- Perform for our peers or teacher within general music class.
- Demonstrate appropriate performance etiquette as both a performer and audience member
- Demonstrate appropriate care and use for classroom instruments
- Respond appropriately to gestures and cues (start and stop, louder and quieter, etc. )

**When RESPONDING, we are learning to/that:**

- Explore how our personal experiences and interests influence musical preferences
- Understand how a musical concept can convey meaning or serve a purpose in music with teacher guidance (i.e. how does this instrument represent an animal?)
- Explore the context of selected songs, chants, and listening examples
- Discuss our preferences of songs, chants, and listening examples

**When CONNECTING, we are learning to/that:**

- Describe and justify how our musical preferences are based on personal interests, knowledge, and skills
- Discuss how musical selections relate to cultural, societal, and historical context
- Discuss how musical selections relate to other arts, other disciplines, and daily life
- Explore songs from a variety of cultures, historical periods, and genres

**Evidence of Learning**

- Formative Assessment
- Summative Assessment
- Alternative Assessment
- Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

**Resources**

**Core Text:**

This course does not have a textbook. Activities and song materials are collected from public domain sources as well as song books such as *“Sail Away. 155 American Folk Songs to Sing, Read, and Play”* by Eleanor G. Locke.