



West Windsor-Plainsboro Regional School District
General Music
Grade 3

Unit 1: Beat, Meter, Rhythm

Content Area: Music

Course & Grade Level: General Music, Grade 3

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

CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Cr1a	Generate and improvise rhythmic, melodic, and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical)
1.3A.5.Cr2a	Demonstrate developed musical ideas for improvisations, arrangements, or compositions to express intent. Explain connection to purpose and context
1.3A.5.Cr2b	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas
1.3A.5.Cr3b	Present to others final versions of personally and collaboratively created music that demonstrates craftsmanship. Explain connection to expressive intent.

Performing

CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Pr4a	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as the students' technical skill.
1.3A.5.Pr4b	Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, and harmony) in music selected for performance
1.3A.5.Pr4c	Analyze selected music by reading and performing using standard notation.
1.3A.5.Pr4d	Explain how context (e.g., personal, social, cultural, historical) informs performances.
1.3A.5.Pr4e	Convey creator's intent through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
1.3A.5.Pr5a	Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
1.3A.5.Pr5b	Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.

1.3A.5.Pr6a	Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
1.3A.5.Pr6b	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)
RI.3.10	By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.5.Cl.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.2.ITH.2	Explain how societal needs and wants influence the development and function of a product and a system
Interdisciplinary Standards (Social Studies)	
6.1.5.HistoryUP.7	Describe why it is important to understand the perspectives of other cultures in an interconnected world
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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:	
<ul style="list-style-type: none"> ● Identify, read, write, create, and play using the following note durations: quarter note, paired eighth notes, quarter rest, half note, half rest, dotted half note, dotted half rest, whole note, and whole rest ● Differentiate between note duration names (quarter note, paired eighth note, quarter rest, half note, half rest, dotted half note, dotted half rest, whole note, and whole rest) from Froseth/Gordon rhythm syllables ("du-u", "du", "du-de", *silence*) ● Understand the use of tie between notes 	

- Perform rhythmic patterns that include quarter note, paired eighth notes, quarter rest, half note, half rest, dotted half note, dotted half rest, whole note, and whole 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 meter and beat through locomotor and nonlocomotor movement
- 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
- Improvise, arrange, and compose rhythmic ideas related to purpose and context (speech, body percussion, classroom instruments, etc.)
- Identify, read, write, and perform using different beat groupings (2/4, 3/4, 4/4)
- Navigate staff notation by demonstrating understanding of clef, time signature, measures, measure numbers, bar lines, double bar lines, repeat signs, etc.
- Read and notate melodic and rhythmic patterns
- Improvise, arrange, and compose short melodies and ostinati (vocal, barred instruments, etc.)

When PERFORMING, we are learning to/that:

- Apply knowledge of appropriate performance style to songs and chants from a variety of cultures, historical periods, and genres
- Demonstrate musical independence in the context of partwork
- Demonstrate the ability to sing and play in multiple parts, emphasizing independent musicianship
- Identify, read, write, and create using rhythms of known songs/chants (using quarter note, paired eighth notes and quarter rest, **dotted half note, dotted half rest, whole note, and whole rest**) in a steady tempo
- 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, and partner songs
- Use standard notation to read, write, and create 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, **dotted half note, dotted half rest, whole note, and whole rest**
- Explore and identify step, skip, leap, and repeat visually (staff notation) aurally (ear training), and/or on barred instruments
- Demonstrate appropriate performance style to songs and chants from a variety of cultures, historical periods, and genres
- Identify and make musical decisions about dynamics: piano, **mezzo piano, mezzo forte**, forte as well as crescendo and decrescendo; using standard symbols and vocabulary
- Perform for our peers or teacher within general music class

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 3

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

CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Cr1a	Generate and improvise rhythmic, melodic, and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical)
1.3A.5.Cr2a	Demonstrate developed musical ideas for improvisations, arrangements, or compositions to express intent. Explain connection to purpose and context
1.3A.5.Cr2b	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas
1.3A.5.Cr3b	Present to others final versions of personally and collaboratively created music that demonstrates craftsmanship. Explain connection to expressive intent.

Performing

CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Pr4a	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as the students' technical skill.
1.3A.5.Pr4b	Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, and harmony) in music selected for performance
1.3A.5.Pr4c	Analyze selected music by reading and performing using standard notation.
1.3A.5.Pr4d	Explain how context (e.g., personal, social, cultural, historical) informs performances.
1.3A.5.Pr4e	Convey creator's intent through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
1.3A.5.Pr5a	Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.

1.3A.5.Pr6a	Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
1.3A.5.Pr6b	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)
RI.3.10	By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.5.Cl.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.2.Ith.2	Explain how societal needs and wants influence the development and function of a product and a system
Interdisciplinary Standards (Social Studies)	
6.1.5.HistoryUP.7	Describe why it is important to understand the perspectives of other cultures in an interconnected world
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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:	
<ul style="list-style-type: none"> ● Identify, read, write, create, and play melodic patterns using solfege syllables (do, re, mi, so, la, do') 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
- Improvise, arrange, and compose short melodies and ostinati (vocal, barred instruments, etc.)
- Interpret do, re, mi, so, la, **do'** with iconic representation
- Interpret do, re, mi, so, la, **do'** with notation on a staff
- Improvise, arrange, and compose short melodies and ostinati (vocal, barred instruments, etc.)

When PERFORMING, we are learning to/that:

- Apply knowledge of appropriate performance style to songs and chants from a variety of cultures, historical periods, and genres
- Demonstrate musical independence in the context of partwork
- Demonstrate the ability to count phrases while listening to a piece of music
- Demonstrate the ability to sing and play in multiple parts, emphasizing independent musicianship
- 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, and partner songs
- Use melodic notation to read, write, and create melodic patterns on the staff
- Perform melodic patterns using solfege syllables (do, re, mi, sol, la, **do'**) in various keys (moveable do), body signs, and Curwen hand signs
- Demonstrate appropriate performance style to songs and chants from a variety of cultures, historical periods, and genres
- Identify and make musical decisions about dynamics: piano, **mezzo piano**, **mezzo forte**, forte as well as crescendo and decrescendo; using standard symbols and vocabulary
- Monitor and adjust pitch/rhythmic accuracy and vocal production in response to teacher feedback
- "Demonstrate the ability to blend registers of the voice in response to teacher feedback"
- Perform with pitch/rhythmic accuracy and vocal production individually and with a group
- "Demonstrate the ability to blend registers of the voice individually and with a group"
- Perform for our peers or teacher within general music class

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

Content Area: Music	
Course & Grade Level: General Music, Grade 3	
Summary and Rationale	
<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>	
Recommended Pacing	
35 days	
New Jersey Student Learning Standards for Visual & Performing Arts	
Creating	
CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Cr1a	Generate and improvise rhythmic, melodic, and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical)
1.3A.5.Cr3b	Present to others final versions of personally and collaboratively created music that demonstrates craftsmanship. Explain connection to expressive intent.
Performing	
CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Pr4b	Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, and harmony) in music selected for performance
1.3A.5.Pr4c	Analyze selected music by reading and performing using standard notation.
1.3A.5.Pr4e	Convey creator's intent through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
1.3A.5.Pr5b	Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
1.3A.5.Pr6b	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style
Responding	
CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Re7b	Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)

RI.3.10	By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.5.CI.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one’s thinking about a topic of curiosity
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.2.ITH.2	Explain how societal needs and wants influence the development and function of a product and a system
Interdisciplinary Standards (Social Studies)	
6.1.5.HistoryUP.7	Describe why it is important to understand the perspectives of other cultures in an interconnected world
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> ● 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. ● 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. 	
Unit Essential Questions	
<ul style="list-style-type: none"> ● 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? 	
Objectives	
When CREATING, we are learning to/that:	
<ul style="list-style-type: none"> ● Explore melodic contour by using locomotor and nonlocomotor movement through different levels of space ● Perform rhythmic patterns that include quarter note, paired eighth notes, quarter rest, half note, half rest, dotted half note, dotted half rest, whole note, and whole 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 meter and beat through locomotor and nonlocomotor movement 	

- Sing, chant, and move to songs and chants in multiple tonalities and meters through musical games and activities
- Use props (i.e. puppets, scarves, ribbons, etc.) or instruments to convey musical meaning.

When PERFORMING, we are learning to/that:

- 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, and partner songs
- Explore and identify step, skip, leap, and repeat visually (staff notation) aurally (ear training), and/or on barred instruments
- Move during activities that incorporate circles in motion, changing direction, partner work, and partner changes, self/shared space, additional formations (concentric circles, lines, scattered), etc.
- Perform for our peers or teacher within general music class

When RESPONDING, we are learning to/that:

- Respond to music through movement (locomotor/nonlocomotor 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 3	
Summary and Rationale	
<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>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.</p> <p>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.</p> <p>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.</p>	
Recommended Pacing	
35 days	
New Jersey Student Learning Standards for Visual & Performing Arts	
Creating	
CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Cr1a	Generate and improvise rhythmic, melodic, and harmonic ideas, and simple accompaniment patterns and chord changes. Explain connection to specific purpose and context (e.g., social, cultural, historical)
1.3A.5.Cr2a	Demonstrate developed musical ideas for improvisations, arrangements, or compositions to express intent. Explain connection to purpose and context
1.3A.5.Cr2b	b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas
1.3A.5.Cr3a	a. Evaluate, refine, and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.
1.3A.5.Cr3b	b. Present to others final versions of personally and collaboratively created music that demonstrates craftsmanship. Explain connection to expressive intent.
Performing	
CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Pr4a	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as the students' technical skill.

1.3A.5.Pr4b	Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, and harmony) in music selected for performance
1.3A.5.Pr4d	Explain how context (e.g., personal, social, cultural, historical) informs performances.
1.3A.5.Pr4e	Convey creator's intent through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).
1.3A.5.Pr5a	Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance.
1.3A.5.Pr5b	Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.
1.3A.5.Pr6a	Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
1.3A.5.Pr6b	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style
Responding	
CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Re7a	Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
1.3A.5.Re7b	Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (i.e., social, cultural, historical).
1.3A.5.Re8a	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music
1.3A.5.Re8b	Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.
Connecting	
CPI #	Cumulative Progress Indicator (CPI)
1.3A.5.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
1.3A.5.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)
RI.3.10	By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.5.Cl.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.2.ITH.2	Explain how societal needs and wants influence the development and function of a product and a system
Interdisciplinary Standards (Social Studies)	
6.1.5.HistoryUP.7	Describe why it is important to understand the perspectives of other cultures in an interconnected world

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.
- 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, **dotted half note, dotted half rest, whole note, and whole 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
- Improvise, arrange, and compose rhythmic ideas related to purpose and context (speech, body percussion, classroom instruments, etc.)
- Improvise, arrange, and compose short melodies and ostinati (vocal, barred instruments, etc.)
- Navigate staff notation by demonstrating understanding of clef, time signature, measures, measure numbers, bar lines, double bar lines, repeat signs, etc.
- Read and notate melodic and rhythmic patterns

- 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
- Improvise, arrange, and compose short melodies and ostinati (vocal, barred instruments, etc.)
- Use props (i.e. puppets, scarves, ribbons, etc.) or instruments to convey musical meaning.

When PERFORMING, we are learning to/that:

- Understand the context of selected songs, chants, and listening examples
- Apply knowledge of appropriate performance style to songs and chants from a variety of cultures, historical periods, and genres
- Demonstrate and explain personal interest in musical selections
- Demonstrate musical independence in the context of partwork
- Demonstrate the ability to count phrases while listening to a piece of music
- Demonstrate the ability to sing and play in multiple parts, emphasizing independent musicianship
- 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, and partner songs
- Explain the context of selected songs, chants, and listening examples
- Demonstrate appropriate performance style to songs and chants from a variety of cultures, historical periods, and genres
- Identify and make musical decisions about dynamics: piano, mezzo piano, mezzo forte, forte as well as crescendo and decrescendo; using standard symbols and vocabulary
- Identify and make musical decisions about articulation: staccato, legato, accents, and fermata using standard symbols and vocabulary
- Recognize the emotions that different musical sounds evoke
- Demonstrate the ability to blend registers of the voice in response to teacher feedback
- Adjust dynamics, phrasing, and expression (vocally and instrumentally) in response to teacher feedback
- Provide ideas on how to improve performance quality with teacher guidance.
- Demonstrate the ability to blend registers of the voice individually and with a group
- 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:

- Demonstrate and describe how our personal experiences and interests influence musical preferences
- Demonstrate and describe the context of selected songs, chants, and listening examples
- Share knowledge of appropriate performance style to songs and chants from a variety of cultures, historical periods, and genres
- Use critical listening skills to describe structures, use of musical elements and context (cultural, personal, etc.).
- Demonstrate awareness of criteria by discussing strengths and weaknesses of student performances.
- Demonstrate awareness of purpose and intent of each selection by discussing if elements of music were used properly to achieve the desired expression.
- Demonstrate awareness of criteria by discussing strengths and weaknesses of student performances.
- Demonstrate awareness of purpose and intent of each selection by discussing if elements of music were used properly to achieve the desired expression.

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.