

PITTSGROVE TOWNSHIP SCHOOL DISTRICT



Course Name: Music	Grade Level(s): 4
Department: Humanities	Credits:
BOE Adoption Date: September 2021	Revision Date(s): August 2021

Course Description

Mission Statement

The Pittsgrove Township School District believes in growing all learners to thrive. The district offers an intellectually rigorous, dynamic curriculum aligned to state and national standards coupled with research-based practices in classrooms. The Pittsgrove Township School District strives to highlight critical thinking, problem-solving, intercultural literacy, digital literacy, collaboration, innovation, and a growth mindset as part of the instructional core of learning. The district provides high quality resources to provide young people the knowledge they need to approach the future as leaders and learners.

Curriculum & Instruction Goals

1. To ensure students are college and career ready upon graduation
2. To vertically and horizontally align curriculum PreK-12 to ensure successful transition of students at each grade level
3. To identify individual student strengths and weaknesses utilizing various assessment measures (formative, summative, alternative, etc.) so as to differentiate instruction while meeting the rigor of the applicable content standards
4. To improve student achievement as assessed through multiple measures including, but not limited to, state testing, local assessments, and ongoing progress monitoring

How to Read this Document

This curricular document contains both a *pacing guide* and *curriculum units* . The pacing guide serves to communicate an estimated timeframe as to *when* critical knowledge and skills will be taught throughout the year. The pacing, however, may differ slightly depending upon the unique needs of each learner. The *curriculum units* contain more detailed information as to the content, goals, objectives, instructional strategies, resources, and assessments.

NJ Administrative Code and Statutes Key
<p>^=Amistad Law O=Diversity & Inclusion Law <>=Holocaust + =LGBT and Disabilities Law *=AAPI (Asian American and Pacific Islanders) \$=Financial Literacy</p> <p>Use this key to understand where the NJ mandates are being implemented in the K-12 curriculum units.</p>

Pacing Guide

Course Title: Music 4

Prerequisite(s): Music 3

Unit Title	Duration/ Month(s)	Related Standards	Learning Goals	Critical Knowledge and Skills
Unit 1:Triplets	1 1/2	<i>VPA.1.3.5.B.CS1</i> <i>VPA.1.3.5.B.1</i> <i>VPA.1.3.5.B.CS4</i> <i>VPA.1.1.5.B.CS2</i>	Review the purpose of a steady beat-Explain the purpose of a meter sign-Define triplets	Recognize and perform rhythm patterns that include triplets
Unit 2:Sixteenth Notes	1 1/2	<i>VPA.1.3.5.B.CS4</i> <i>VPA.1.1.5.B.CS2</i> <i>VPA.1.3.5.B.3</i> <i>VPA.1.4.5.A.CS1</i> <i>VPA.1.4.5.B.CS1</i>	Define sixteenth notes	Perform rhythmic patterns in a song based on sixteenth notes-Improvise a rhythm pattern independently on a classroom instrument while others play a steady beat

<p>Unit 3:Ascending and Descending Scales-Major and Minor Melodies-Melodic Ostinato</p>	<p>2</p>	<p><i>VPA.1.1.5.B.CS2</i> <i>VPA.1.1.5.B.2</i> <i>VPA.1.2.5.A.2</i> <i>VPA.1.2.5.A.CS3</i> <i>VPA.1.4.5.B.4</i></p>	<p>Define Scale-.Describe a minor melody as sad, serious, or reflective and a major melody as happy, upbeat, or triumphant-Define melodic ostinato</p>	<p>Aurally identify melodies based on ascending and descending scales-Perform a simple song containing an ascending and descending melody-Aurally identify a melody in a major or minor key-Perform a song containing both major and minor melodies-Play a melodic ostinato on a classroom instrument while others sing/play an alternate melody or accompaniment</p>
<p>Unit 4:Singing Triads-Part Singing</p>	<p>1</p>	<p><i>VPA.1.1.5.B.CS1</i> <i>VPA.1.1.5.B.CS2</i> <i>VPA.1.3.5.B.CS2</i> <i>VPA.1.3.5.B.2</i> <i>VPA.1.4.5.A.CS3</i></p>	<p>Recognize the home tone in a minor song-Recognize minor tonic patterns-Recognize the dominant V7 chord within a song</p>	<p>Wing the home tone in a minor song-Sing minor tonic patterns-Sing the dominant V7 chord within a song</p>

Unit 5:Articulation	1	<i>VPA.1.1.5.B.1</i> <i>VPA.1.1.5.B.CS2</i> <i>VPA.1.2.5.A.CS1</i> <i>VPA.1.3.5.B.CS4</i> <i>VPA.1.4.5.A.1</i>	Define fermata-Define articulation-Introduce legato and staccato	Perform the fermata-Perform contrasting articulations-Perform legato and staccato
Unit 6:Tricky Tempos	1	<i>VPA.1.1.5.B.1</i> <i>VPA.1.1.5.B.CS2</i> <i>VPA.1.2.5.A.CS1</i> <i>VPA.1.3.5.B.CS4</i> <i>VPA.1.4.5.A.1</i>	Define molto, allegro, and andante	Perform molto, allegro, and andante
Unit 7:Chords and Harmony	1	<i>VPA.1.1.5.B.CS2</i> <i>VPA.1.1.5.B.2</i> <i>VPA.1.2.5.A.2</i> <i>VPA.1.2.5.A.CS3</i> <i>VPA.1.4.5.B.4</i>	Recall how chords are taken from scales	Add harmony to a song by playing one of two recorder parts-Add an ostinato and single note harmony line to a song by playing a barred instrument part

Course Title: Music-4			
Triplets.		Trimester 1.	
		5-8 periods.	
<p>Content Standards <i>What do we want them to know, understand, & do?</i></p>	<p>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)</p> <p>1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p>1.3A.5.Cr2b: Use standard and/or iconic notation and/or</p>	<p>Learning Goals</p>	<ul style="list-style-type: none"> ● Define Triplets. ● Explain the purpose of a meter sign. ● Perform rhythm patterns that include triplets in various meters.

	<p>recording technology to document personal rhythmic, melodic and two-chord harmonic musical ideas.</p> <p>1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.</p>			
Essential Questions	Do beats have to be divided equally?			
Assessments <i>How will we know they have gained the knowledge & skills?</i>				
	<ul style="list-style-type: none"> • Sing/move to/perform various songs and chants that utilize triplets while 	<ul style="list-style-type: none"> • Demonstrate the performance of triplets while reading from a score. 	<ul style="list-style-type: none"> • Demonstrate triplets by performing the rhythm of the words of 	

	<p>maintaining patterns of strong and weak beats in the body or on instruments.</p> <ul style="list-style-type: none"> • Listen, and choose (from different pieces of music) the one selection that exemplifies the use of triplets. 		<p>a familiar chant based on triplets.</p>	
<p>Unit Pre-Assessment(s) <i>What do they already know?</i></p>	<p>Demonstrate the performance of all previously learned rhythms.</p>			
<p>Instructional Strategies/Student Activities</p>	<ul style="list-style-type: none"> • Direct instruction. • Listening (Active/Dyadic). • Modeling. • Guided practice. • Group work. • Making life connections. 			
<p>Instructional/Assessment Scaffolds (<i>Modifications /Accommodations</i>) – planned for prior to instruction</p>				
	<ul style="list-style-type: none"> • Beat buddy. • Use of native language. 	<ul style="list-style-type: none"> • Modified instruments. • Graphic measure chart. 	<ul style="list-style-type: none"> • Performance encore. • Vary performance format. 	<ul style="list-style-type: none"> • Music maestro. • Rhythm pattern improvisation.

Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>			
	<ul style="list-style-type: none"> ● Vary styles/song selection. ● Adjust tempos according to skill level. ● Allow supplementary practice time. 	<ul style="list-style-type: none"> ● Students will perform specific rhythms only. ● Small group/solo demonstrations. ● Alternative assignments. 	
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2. <ul style="list-style-type: none"> ● Audiate. ● Meter. 		
Integration of Technology <u>SAMR</u>	Google Classroom.		
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	K-PS3-1.2.1-Events have causes that generate observable patterns.		
21st Century Themes/Skills <u>P21 Framework</u>			
	1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts. 2. Understanding other nations and cultures, including the use of non-English languages.	<ul style="list-style-type: none"> ● Critical Thinking and Problem Solving. ● Communication. ● Collaboration. 	

Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Contrasting styles/examples of music exemplifying triplets.
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Course Title: Music-4			
	Sixteenth Notes.		Trimester 1.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	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)	Learning Goals	<ul style="list-style-type: none"> ● Recognize and perform rhythm patterns using sixteenth notes. ● Using the names of fruits as a basis for building rhythmic phrases, compose rhythms for an African Drum Circle.

	<p>1.3A.5.Cr2a: Demonstrate developed musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p>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.</p> <p>1.3A.5.Pr4b: Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.</p>		
Essential Questions	How many times can beats be Divided?		

<p>Assessments <i>How will we know they have gained the knowledge & skills?</i></p>			
	<ul style="list-style-type: none"> ● Sing/move to/perform various songs and chants that utilize sixteenth notes while maintaining patterns of strong and weak beats in the body or on instruments. ● Listen, and choose (from different pieces of music) the one selection that exemplifies the use of sixteenth notes. 	<ul style="list-style-type: none"> ● Demonstrate the performance of sixteenth notes while reading from an original score (African Drum Circle). 	<ul style="list-style-type: none"> ● Demonstrate sixteenths by performing the rhythm of the words of a familiar chant based on sixteenth notes.
<p>Unit Pre-Assessment(s) <i>What do they already know?</i></p>	<p>Eyes closed ears open listening activity.</p>		
<p>Instructional Strategies/Student Activities</p>	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Guided practice. ● Group work. 		
<p>Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i></p>			

	<ul style="list-style-type: none"> ● Beat buddy. ● Use of native language. 	<ul style="list-style-type: none"> ● Modified instruments. ● Graphic measure chart. 	<ul style="list-style-type: none"> ● Performance encore. ● Vary performance format. 	<ul style="list-style-type: none"> ● Music maestro. ● Rhythm pattern improvisation.
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>				
	<ul style="list-style-type: none"> ● Vary styles/song selection. ● Adjust tempos according to skill level. ● Allow supplementary practice time. 	<ul style="list-style-type: none"> ● Students will perform specific rhythms only. ● Small group/solo demonstrations. ● Alternative assignments. 		
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2. <ul style="list-style-type: none"> ● Meter. ● Measure. 			
Integration of Technology <u>SAMR</u>	Google Classroom.			
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	K-PS3-1.2.1 -Events have causes that generate observable patterns			
21st Century Themes/Skills <u>P21 Framework</u>				
	1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.			

	2. Understanding other nations and cultures, including the use of non-English languages.	
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Contrasting styles/examples of music in contrasting meters. 	

Course Title: Music-4			
	Ascending and Descending Scales-Major and Minor Melodies-Melodic Ostinato		Trimester 2. 5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	1.3A.5.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music.	Learning Goals	<ul style="list-style-type: none"> ● Aurally identify melodies based on ascending and descending scales, and perform a simple song containing an ascending and descending melody. ● Describe a minor melody as sad, serious, or reflective and a major melody as happy, upbeat, or triumphant, and perform a song containing both major and minor melodies.

	<p>1.3A.5.Re9a: Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.</p> <p>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.</p> <p>1.3A.5.Pr6b: Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.</p>		<ul style="list-style-type: none"> • Compose a melody (with ostinato) using their telephone numbers as a basis for generating the note names.
Essential Questions	How does tonality affect the emotion of sound?		

<p>Assessments <i>How will we know they have gained the knowledge & skills?</i></p>			
<p>Unit Pre-Assessment(s) <i>What do they already know?</i></p>	<p>Construct and perform a melody using the pentatonic scale (extended).</p>		
<p>Instructional Strategies/Student Activities</p>	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Utilize printed scores/treble clef. ● Guided practice. ● Group work. ● Learning how to make educated predictions. 		
<p>Instructional/Assessment Scaffolds <i>(Modifications)</i></p>			
	<ul style="list-style-type: none"> ● Sing/perform on instruments melodies using ascending/descending scales as melodic motives. ● Listen, and choose (from different pieces of music) the one selection that exemplifies the use ascending/descending melody. 	<ul style="list-style-type: none"> ● Using their telephone number, compose a melody comprised of an ostinato, and ascending/descending motives. Use accidentals to change the tonality from major to minor. 	<ul style="list-style-type: none"> ● Using an extended pentatonic scale, compose a melody comprised of an ostinato, and ascending/descending motives.

/Accommodations) – planned for prior to instruction	<ul style="list-style-type: none"> Scale Star. 	<ul style="list-style-type: none"> Two line staff. Reduced number of pitches. 	<ul style="list-style-type: none"> Performance encore. Reduced number of pitches. 	<ul style="list-style-type: none"> Combine major and minor in one composition.
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>				
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2. <ul style="list-style-type: none"> Audiate. Ascending. Descending. 			
Integration of Technology <u>SAMR</u>	Google Classroom.			
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	MA.K.K.CC.B.4-Understand the relationship between numbers and quantities; connect counting to cardinality. MA.K.K.CC.B.4a-When counting objects, say the number names in the standard order, pairing each object with one and only one number name and each number name with one and only one object. MA.K.K.CC.B.4b-Understand that the last number name said, tells the number of objects counted. The number of objects is the same regardless of their arrangement or the order in which they were counted.			

21st Century Themes/Skills <u>P21 Framework</u>	<p>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</p> <p>2. Understanding other nations and cultures, including the use of non-English languages.</p>	<ul style="list-style-type: none"> ● Critical Thinking and Problem Solving. ● Communication. ● Collaboration.
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Song repertoire. ● Shower curtain treble clef. 	

Course Title: Music-4		
	Singing Triads and Part Singing	Trimester 2. 5-8 periods.

<p>Content Standards <i>What do we want them to know, understand, & do?</i></p>	<p>1.3A.5.Pr4c: Analyze selected music by reading and performing using standard notation.</p> <p>1.3A.5.Pr5b: Rehearse to refine technical accuracy and expressive qualities to address challenges and show improvement over time.</p> <p>1.3A.5.Pr6a: Perform music, alone or with others, with expression, technical accuracy and appropriate interpretation.</p> <p>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).</p>	<p>Learning Goals</p>	<ul style="list-style-type: none"> ● Sing the home tone in a minor song. ● Sing minor tonic patterns. ● Recognize the Dominant V7 Chord and sing within a song.
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Essential Questions	How are scales and chords related?		
Assessments <i>How will we know they have gained the knowledge & skills?</i>			
	<ul style="list-style-type: none"> Listen, and choose (from different pieces of music) the one selection that exemplifies the use of I, IV and V7 chords. 	<ul style="list-style-type: none"> Generate triads from scales, and perform the triads (vocally) in a song. 	<ul style="list-style-type: none"> Generate triads from scales, and perform the triads (on handbells) in a song.
Unit Pre-Assessment(s) <i>What do they already know?</i>	<ul style="list-style-type: none"> Review the voice as an instrument, and define the parts of the voice (vocal chords, diaphragm). Review the five lines and four spaces on which music is written. Recall that it's defined as the staff. 		
Instructional Strategies/Student Activities	<ul style="list-style-type: none"> Direct instruction. Listening (Active/Dyadic). Modeling. Experimentation/improvisation. Guided practice (composition). Group work (combining compositions into song form). 		
Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i>			
	Alphabet All Star.	<ul style="list-style-type: none"> Focus on one chord only. 	<ul style="list-style-type: none"> Performance encore. Vary performance format.
			<ul style="list-style-type: none"> Music maestro. Add a note to the triads.

Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>		
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 2. <ul style="list-style-type: none"> ● Texture. ● Audiate. ● Triads. 	
Integration of Technology <u>SAMR</u>	<ul style="list-style-type: none"> ● Audacity program. ● Google Classroom. 	
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	MA.K.K.CC.B.4-Understand the relationship between numbers and quantities; connect counting to cardinality. MA.K.K.CC.B.4a-When counting objects, say the number names in the standard order, pairing each object with one and only one number name and each number name with one and only one object. MA.K.K.CC.B.4b-Understand that the last number name said, tells the number of objects counted. The number of objects is the same regardless of their arrangement or the order in which they were counted.	
21st Century Themes/Skills <u>P21 Framework</u>		
	1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.	<ul style="list-style-type: none"> ● Productivity and accountability. ● Leadership and responsibility.

	2. Understanding other nations and cultures, including the use of non-English languages.	
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Song repertoire. ● Audacity program. 	

Course Title: Music-4			
	The Impressionist Period.		Trimester 3.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	Learning Goals	<ul style="list-style-type: none"> ● Recognize the Impressionist Period was a time in which music sought to convey subtle pictures, sounds, moods, and dream-like feelings. ● Define composer and name three Impressionist composers.

	<p>1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</p> <p>1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p>		<ul style="list-style-type: none"> • Aurally identify unusual instrument timbres with Impressionist period music.
<p>Essential Questions</p>	<p>What is an influence, and what influences a composer to compose?</p>		
<p>Assessments</p>	<p style="background-color: black; color: black;">[Redacted]</p>		

<p><i>How will we know they have gained the knowledge & skills?</i></p>	<ul style="list-style-type: none"> ● Perform (on instruments or with the voice) unusual timbres and sound effects. ● Listen, and choose (from different pieces of music) the one selection that exemplifies an example of Impressionist music. 	<ul style="list-style-type: none"> ● Quaver’s Quirky Quiz (10 question assessment). 	<ul style="list-style-type: none"> ● Quaver Quiz Challenge (customizable questions, answer options, number of questions and answer options, time per question). 	
<p>Unit Pre-Assessment(s) <i>What do they already know?</i></p>	<p>Four corners.</p>			
<p>Instructional Strategies/Student Activities</p>	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Guided practice. ● Group work. ● Making life connections. 			
<p>Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i></p>	<ul style="list-style-type: none"> ● Mr./Miss Fancy pants. 	<ul style="list-style-type: none"> ● Only give two choices when making 	<ul style="list-style-type: none"> ● Teacher will select choices when making comparisons. 	<ul style="list-style-type: none"> ● Identify trills, turns and appoggiaturas in the music.

		comparisons. <ul style="list-style-type: none"> Utilize Train the Brain feature for extra support. 	<ul style="list-style-type: none"> Utilize Train the Brain feature for extra support. 	
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>				
	<ul style="list-style-type: none"> Vary styles/song selection. Adjust tempos according to skill level. Allow supplementary practice time. 	<ul style="list-style-type: none"> Small group/solo demonstrations. Alternative assignments. 		
Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 1. <ul style="list-style-type: none"> Purpose. Vocabulary. Parallel. 			
Integration of Technology <u>SAMR</u>	Google Classroom.			
Interdisciplinary Connections <u>NJ Student Learning Standards</u>				
21st Century Themes/Skills <u>P21 Framework</u>				

	<p>1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts.</p> <p>2. Understanding other nations and cultures, including the use of non-English languages.</p>	
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Orff instruments. ● Composer Bio textbooks/activity books. 	

Course Title: Music-4			
	Chords and Harmony.		Trimester 3.
			5-8 periods.
Content Standards <i>What do we want them to know, understand, & do?</i>	1.3A.5.Cr2a: Demonstrate developed	Learning Goals	

	<p>musical ideas for improvisations, arrangements or compositions to express intent. Explain connection to purpose and context.</p> <p>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.</p> <p>1.3A.5.Cr3a: Evaluate, refine and document revisions to personal music, applying collaboratively developed criteria, showing improvement over time and explaining rationale for changes.</p> <p>1.3A.5.Cr3b: Present to others final versions of personally and collaboratively created music that demonstrate</p>		<ul style="list-style-type: none"> • Aurally identify simultaneously played chord notes in a piece of music and define arpeggio. • Aurally and visually identify major and minor chords in a piece of music and define chord chart. • Aurally identify a chord progression using I - IV - V major and minor chords and play a I - IV - V progression in a song.
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	craftsmanship. Explain connection to expressive intent.		
Essential Questions	How can chords create tension/excitement?		
Assessments <i>How will we know they have gained the knowledge & skills?</i>			
	<ul style="list-style-type: none"> • Sing/move to/perform various songs based on simple chord progressions. • Listen, and choose (from different pieces of music) the one selection that exemplifies a progression using the I, IV and V chords. 	<ul style="list-style-type: none"> • Using handbells, perform a repetitious melody that builds excitement as it becomes chordal. • Recorded/critiqued performances. 	<ul style="list-style-type: none"> • Listen, and choose (from different pieces of music) the one selection that exemplifies a progression using the I, IV and V chords.

Unit Pre-Assessment(s) <i>What do they already know?</i>	Eyes closed, ears open listening activity.			
Instructional Strategies/Student Activities	<ul style="list-style-type: none"> ● Direct instruction. ● Listening (Active/Dyadic). ● Modeling. ● Guided practice. ● Group work. ● Experimentation. 			
Instructional/Assessment Scaffolds <i>(Modifications /Accommodations) – planned for prior to instruction</i>				
	<ul style="list-style-type: none"> ● Chord Catcher. ● Graphic color chart. 	<ul style="list-style-type: none"> ● Graphic song chart (color coded). 	<ul style="list-style-type: none"> ● Performance encore. ● Instrument modification. ● Shorten list of music elements used. 	<ul style="list-style-type: none"> ● Additions to instruments. ● Students switch instruments for different chordal sections.
Differentiated Instructional Methods: <i>(Multiple means for students to access content and multiple modes for student to express understanding)</i>	<ul style="list-style-type: none"> ● Utilize song form template. ● Story telling/poetry including chords to enhance the text. ● Vary styles/song selection. ● Adjust tempos according to skill level. ● Allow supplementary practice time. 		<ul style="list-style-type: none"> ● Experimentation. ● Improvisation. ● Small group/solo demonstrations. ● Alternative assignments. 	

Vocabulary <i>Highlight key vocabulary (both Tier II and Tier III words)</i>	Tier 1. <ul style="list-style-type: none"> ● Main idea. ● Symbol. 	
Integration of Technology <u>SAMR</u>	<ul style="list-style-type: none"> ● Audacity Program. ● Google Classroom. 	
Interdisciplinary Connections <u>NJ Student Learning Standards</u>	K-PS3-1.2.1-Events have causes that generate observable patterns. MA.K.K.CC.B.4-Understand the relationship between numbers and quantities; connect counting to cardinality.	
21st Century Themes/Skills <u>P21 Framework</u>	<div style="background-color: black; height: 20px; width: 100%;"></div> <ol style="list-style-type: none"> 1. Learning from and working collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts. 2. Understanding other nations and cultures, including the use of non-English languages. 	
Resources/Materials	<ul style="list-style-type: none"> ● Quaver curriculum. ● Sound graphs. ● Song/chant repertoire. ● Story/poem. ● Recording program. ● Critique rubric. 	

