

VOCAL/GENERAL MUSIC CURRICULUM

Kindergarten

Spring 2011

VOCAL/GENERAL MUSIC CURRICULUM
Kindergarten

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NJCCS Knowledge and Skills by the end of Grade 2

By the end of Grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in Music:

Standard 1.1 - The Creative Process

Strand B – Music (Demonstrates understanding of elements and principles of music)

- 1.1.2.B.1 Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
- 1.1.2.B.2 Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
- 1.1.2.B.3 Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, pitch, dynamics), and identify rhythmic notation up to eighth notes and rests.
- 1.1.2.B.4 Categorize families of instruments and identify their associated musical properties.

Standard 1.2 – History and Culture

Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

- 1.2.2.A.1 Identify characteristic theme-based works of music based on the themes of family and community, from various historical periods and world cultures.
- 1.2.2.A.2 Identify how artists and specific works of music reflect, and are affected by, past and present cultures.

Standard 1.3 – Performance

Strand B – Music (Synthesizes skills and methods in creating and performing)

- 1.3.2.B.1 Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
- 1.3.2.B.2 Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
- 1.3.2.B.3 Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
- 1.3.2.B.4 Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.

- 1.3.2.B.5 Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
- 1.3.2.B.6 Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
- 1.3.2.B.7 Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

Standard 1.4 – Aesthetic Responses & Critique Methodologies

Strand A – Aesthetic Responses (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

- 1.4.2.A.1 Identify aesthetic qualities of exemplary works of music and identify characteristics of the musicians who created them (e.g., gender, age, absence or presence of training, style, etc.)
- 1.4.2.A.2 Compare and contrast culturally and historically diverse works of music that evoke emotion and that communicate cultural meaning.
- 1.4.2.A.3 Use imagination to create a story based on a music experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
- 1.4.2.A.4 Distinguish patterns in nature found in works of music.

Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

- 1.4.2.B.1 Observe the basic arts elements in performances and use them to formulate objective assessments of artworks in music.
- 1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.
- 1.4.2.B.3 Recognize the subject or theme in works of music.

Mendham Township Elementary School Vocal/General Classroom Music

Philosophy

Music education is essential in order for all children to reach their full potential intellectually, socially, and emotionally. It is through music that children can develop and grow in cognitive skills, physical coordination, and sensitivity to the expanse of human emotions. But, going far beyond these is a vast range of benefits to be derived and garnered, all of which can allow for a lifetime of joy with continuing educational affects for any child.

For music education inherently encompasses disciplines from the artistic, physical, technical, intellectual, social, historical, cultural, practical, and spiritual realms. Music trains the mind, encourages the soul, and feeds the human spirit. It fosters the uniqueness of the individual by offering opportunities for creativity. It lifts the average while challenging the gifted. It allows for self-expression while instilling structure and discipline to thought and method.

It is the belief of the Music Department of the Mendham Township School District that music education is essential for all children. The scope of music education, being wide-ranged and far-reaching, is a valuable means of accomplishing a great diversity of educational goals. More importantly, however, are the lasting effects this education will have on all our students as they grow into adulthood and participate and contribute to society through professional and personal endeavors.

Goals

To provide the knowledge, skills, literacy, and techniques which will enable each child to understand, enjoy, create, perform, express and appreciate music.

To develop singing ability, music reading and notating skills, dexterity, coordination, and technique with instruments through varied music activity opportunities.

To apply developing knowledge and singing/instrumental skills to arranging, creating and improvising, and to performance in and out of the classroom.

To provide children with terminology/vocabulary/concepts which will enable independent thinking and individual conclusions in describing, analyzing, evaluating, and critiquing music they hear and music they make.

To relate music experiences to their derivation, role, and importance in culture, society, and history.

To allow for growth in depth of aesthetic awareness by fostering insight into understanding music as a vehicle for expressing uniquely human elements such as emotions and values.

To enhance each child's self-esteem through continued growth in skills and successful participation in performance.

To allow children to participate in the planning, structure, design of in-class performances so that these decision-making skills and technical/practical understanding can be applied to other areas in future educational and professional pursuits.

Scope and Sequence for Music Grades K – 4

Goal Standards	Kdg	1 st	2nd	3rd	4th
Literacy					
Music Theory and Concepts					
Can we label the things we learn with the correct terms? Can we demonstrate understanding of these terms through our singing, playing, moving?	Fast/slow tempo. Long/short duration. Hi/Lo pitch.	Hi/Lo pitch. Verse. Refrain/chorus. Repeat signs. Composer/Conductor. Orchestra Families.	Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S. al coda. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S./D.C. al coda, al fine. Score, part writing. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata. Soprano, Alto, Tenor, Bass. Chords.
Notating/Reading					
Can we demonstrate understanding of note values thru reading, writing, moving, playing, singing?		Quarter, eighth, half, whole notes. Quarter rest.	Quarter, eighth, half, whole notes. Quarter rest. Sixteenth notes.	Quarter, Eighth, Half, Whole Notes. Quarter rest. Sixteenth notes. Ti Tiri, Tiri Ti. G clef staff. Line and Space notes.	Quarter, Eighth, Half, Whole Notes and Rests Sixteenth notes. Triplets. Ti Tiri, Tiri Ti. Dotted notes. G clef staff. Line and Space notes.
Analyzing					
Listening/Evaluating/Critiquing/Analyzing					
How can we describe music of others? How can we rate and improve our own performance? Can we listen to a piece of music and identify repeating and contrasting sections, then label Form?	Self-Critique of class performance.	Identifying Repeat and Contrast. Self-Critique of class performance. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Determining Style, Mood, and expressive qualities. Evaluate music of others.
Creating					
Creating/Improvising/Composing					
How can new ideas be applied to what we already know to create something new?	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating rhythm patterns. Creating instrumental sound effect to stories.	Creating movement ideas. Creating ostinato. Creating instrumental sound effect to stories.
Relating					
Historical, Cultural, Social, and Other Disciplines					
What unique and special elements can we enjoy from music of other countries or eras?	Multicultural song and dance.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.

Goal Standards	Kdg	1st	2nd	3rd	4th
Producing Through:					
<i>Voice/Singing</i>					
<i>How does the vocal mechanism work to create different sounds? How can we improve our vocal ability?</i>	Whisper, Speaking, Singing Voices. Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Rounds, Canon.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Canon. Partner Songs.
<i>Movement/Dance</i>					
<i>How can we move to steady beat? How does dance relate to Form?</i>	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Waltz. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Traditional/Country Dance. Express tempo, dynamics, meter, style, pitch, duration through movement.
<i>Instrument Playing</i>					
<i>How can we use steady beat on classroom percussion instruments? What is the name and correct way to play each instrument? How can steady beat and chord tones be varied with borduns?</i>	Steady beat. Percussion instruments.	Steady beat. Percussion instruments.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement.	Steady beat. Percussion instruments. Echoing rhythm patterns. Hi/Lo Pitch. Up/Down Movement. Simple melody.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement. Simple melody. Bordun. Chords.
<i>Performing</i>					
<i>Can we combine elements of singing, movement, dance, and instruments in performance? Can we express using new ideas, simple props, and scenery?</i>	Dramatizing poetry. Dramatizing songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.

Kindergarten Content and Skill Areas

- Discovering that music is a means of expression, and exploring how ideas and feelings can be expressed in music activities using senses and imagination.
- Participating in performance involving singing, instrument playing, movement, dance, and dramatic effects.
- Recognizing that music can relate to family, community, and culture.
- Developing understanding of concepts of beat, rhythm, tempo, pitch, or dynamics through singing, movement, dance, and instrument playing.
- Developing a musical vocabulary for describing elements of music
- Developing and demonstrating vocal skills alone and with others.
- Developing a vocabulary for describing movement, and developing varied movement abilities to music.
- Creating speech, singing, instrumental, movement, dance, and dramatic effects to music.

Essential Questions – Semester One

- What does it mean to participate and “join in” in music class?
- What is the difference between the whispering, speaking, and singing voice?
- How do we produce a singing voice?
- What is “beat” and how can we play a steady beat?
- How can we recognize fast/slow music?
- How does this music make you feel?

Essential Questions – Semester Two

- How can we recognize loud/soft music?
- How can we recognize high/low sounds?
- What in the music makes us feeling like walking, jogging, skipping, galloping, or hopping?
- What is the name of the instrument, and what is the correct way to play it?
- How does this instrument produce its sound?
- How does music relate to our family and community experiences?
- What does this music make you think of?
- How can we appreciate music from another country?
- How can we make our performance better

BENCHMARKS ASSESSMENT

By the end of Kindergarten, students will be able to:

- Play a steady beat on a variety of percussion instruments.
- Move to a steady beat in musical movement and dance activities.
- Differentiate and apply use of speaking voice, whispering voice, and singing voice.
- Explain the difference in high and low pitch, and create high and low pitch with voices.
- Hear the difference in fast and slow duration, and additionally move, sing, and play to fast and slow tempos.
- Respond to changes in rhythm, tempo and style in music with a variety of movements.
- Classify classroom percussion instruments into the categories of shakers, strikers, or scrapers.
- Identify loudness and softness in music, and create changes in loudness and softness with voices and instruments.
- Identify changes in duration of sounds that are long and short.
- Use expression in voices, movement, and instrument playing in combination during classroom performances.
- Sing, move, dance, and play with a growing sense of confidence.

KINDERGARTEN LESSON ACTIVITY EXAMPLES

Students will describe and move to fast and slow music with walking and jogging to different tone colors of woodblock and hand drum. 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills).

Students will copy movements of teacher while using scarves in response to varied music (e.g., slow, fast, sad, happy, calm, excited). Students will then listen to characteristics of the music and create their own movement response to the changes in the music. 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills), 1.4.A Aesthetic Aspects, 1.4.B Critique Methods

Students will combine vocal, instrumental, movement, and dramatic effects to express the story actions described in “The Eency Weency Spider” (or other nursery rhyme, poem, chant, or song). Students will play instrument parts and perform movement to correlate to phrases in the song. Students will identify and play glissando going up and down on the xylophones, sound of rain on rainsticks, and brightness of sunshine on chimes. “Spider” actors will portray the action in the lyrics with movement performance. Students will critique own performance and identify ways to improve the presentation. 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods

Students will listen to “The Little Train of the Caipira” by Villa-Lobos (or other piece of classical music). While listening, students will be guided to follow a visual “music map” of the music. Students will listen for changes in dynamics, tempo, and orchestration. 1.1.B Creative Process (Identify/Categorize), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods

Students will play percussion instruments on steady beat to various music selections, such as “Rakes of Mallow,” “Old Joe Clark,” or other music with a strong and clear beat. Students will be able to classify the classroom instruments into the groupings of “shakers,” “strickers,” and “scrapers.” Students will learn names of various percussion and the proper ways to produce the best sound with each instrument. 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills), 1.4.A Aesthetic Aspects, 1.4.B Critique Methods

Students will apply dynamics in use of singing voice and respond to cues of teacher as conductor in singing game “Lucy Locket.” Students will sing louder when the person who is searching gets nearer to the hidden pocket purse. Students will sing softer when the person who is searching gets further from the hidden purse. 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills), 1.4.B Critique Methods

Students will listen to and learn the chant “Five Little Monkeys.” Students will perform chant with voices, puppets, and steady beat. All aspects of their performance will be critiqued with guidance from the teacher. Students will then discuss and state the factors which will be used in evaluation of performance. The chant can be performed again by students to apply the suggestions discussed. 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills), 1.4.A Aesthetic Aspects, 1.4.B Critique Methods

Students will describe differences in galloping, marching, skipping movements, move to these rhythmic changes with varied music selections, and describe how the music changed. 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills).

Students will play steady beat bordun on Orff instruments in song game “Someone Special Gets the Drum.” 1.1.B Creative Process (Identify/Categorize), 1.3.B Performance (Utilizing Skills), 1.2.A 1.4.B Critique Methods

Kindergarten Music Teaching Resources

Alligator Purse, Lee Campbell-Towell, Cat Paws in Motion, 1994.

Any Turkey Can Tango, Lee Campbell-Towell, Hal Leonard Corp, 1995.

Cat Paws, Lee Campbell-Towell, Cat Paws in Motion, 1993.

Crocodile Beat, G. Jorgensen & P. Mullins, Macmillan, 1994.

Fantasia, Walt Disney Home Video, 2000

Fantasia 2000, Walt Disney Home Video, 2000.

Folk Dance music CD, Sanna Longden, Folkstyle Productions.

In the Tall Tall Grass, Denise Fleming, Henry Holt and Company, 1995

Movement Plus Rhymes, Songs & Singing Games, P. Weikert, High Scope Press.

Movement Stories, H. Landalf & P. Gerke, Smith & Kraus Publishing, 1996.

Music K-8, T. Jennings, (Magazine, Audiotape, CD), Plank Road Publishing, 1990 to present.

Music together, L. Levinowitz & K. Guilmartin, Music and Movement Center.

Musicbook O, Tossi Aaron, Magnamusic, 1976.

One, Two, Three, Echo Me, Loretta Mitchell, Parker Publishing, 1991.

120 Singing Games and Dances for Elementary School, L. Choksy & D. Brummitt,
Prentice Hall, 1987.

Rhythmically Moving, CDs, Phyllis Weikert, High Scope Press, 1983.

Roar! P. D. Edwards & H. Cole, Scholastic Press, 2000.

Share the Music, Kindergarten, Macmillan/McGraw-Hill, 1995.

Silver-Burdett, Making Music, Kindergarten, Pearson Scott Foresman, 2005.

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First Grade

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Standard 1.2 – History and Culture

- Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

Standard 1.3 – Performance

- Strand B – Music (Synthesizes skills and methods in creating and performing)

Standard 1.4 – Aesthetic Responses & Critique Methodologies

- Strand A – Aesthetic Responses (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)
- Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

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By the end of Grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in Music:

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Strand B – Music (Demonstrates understanding of elements and principles of music)

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<i>How does the vocal mechanism work to create different sounds? How can we improve our vocal ability?</i>	Whisper, Speaking, Singing Voices. Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Rounds, Canon.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Canon. Partner Songs.
<i>Movement/Dance</i>					
<i>How can we move to steady beat? How does dance relate to Form?</i>	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Waltz. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Traditional/Country Dance. Express tempo, dynamics, meter, style, pitch, duration through movement.
<i>Instrument Playing</i>					
<i>How can we use steady beat on classroom percussion instruments? What is the name and correct way to play each instrument? How can steady beat and chord tones be varied with borduns?</i>	Steady beat. Percussion instruments.	Steady beat. Percussion instruments.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement.	Steady beat. Percussion instruments. Echoing rhythm patterns. Hi/Lo Pitch. Up/Down Movement. Simple melody.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement. Simple melody. Bordun. Chords.
<i>Performing</i>					
<i>Can we combine elements of singing, movement, dance, and instruments in performance? Can we express using new ideas, simple props, and scenery?</i>	Dramatizing poetry. Dramatizing songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.

FIRST GRADE CONTENT AND SKILL AREAS

- Discovering that music is a means of expression, and exploring how ideas and feelings can be expressed in music activities using senses and imagination.
- Participating in performance involving singing, instrument playing, movement, dance, and dramatic effects.
- Recognizing that music can relate to family, community, and culture.
- Developing understanding of concepts of beat, rhythm, tempo, pitch, or dynamics through singing, movement, dance, and instrument playing.
- Developing a musical vocabulary for describing elements of music
- Developing and demonstrating vocal skills alone and with others.
- Developing a vocabulary for describing movement, and developing varied movement abilities to music.
- Creating speech, singing, instrumental, movement, dance, and dramatic effects to music.

Essential Questions – Semester One

- What does it mean to participate and “join in” in music class?
- How do we produce a singing voice?
- What is “beat” and how can we play a steady beat?
- How does rhythm differ from beat?
- How do we write, read, and play quarter note, eighth note, whole note, half note, and quarter rest?
- What is the name of the instrument, and what is the correct way to play it?
- How does this instrument produce its sound?

Essential Questions – Semester Two

- What are the orchestra family groups?
- What distinguishes the sounds of the various orchestra instruments?
- How does music relate to our family and community experiences?
- What does this music make you think of or feel?
- How can we appreciate music from another country?
- How can we make our singing voices work best?
- How can we make our performance better?

BENCHMARKS ASSESSMENT

By the end of First Grade, students will be able to:

- Explain the difference between beat and rhythm.
- Identify, name, read, and play quarter notes, eighth notes, half notes, whole notes, and quarter rests.
- Read and play patterns which combine quarter notes, eighth notes, and quarter rests.
- Hear and identify changes in musical structure, and be able to label Form of music heard or sung in class.
- Describe the differences between composer and conductor.
- Identify the families of the orchestra and identify the main instruments from the orchestra families.

First Grade Lesson Examples

Students will listen to “Of a Tailor and a Bear” by E. MacDowell, and describe their impressions and observations of musical elements such as mood and style, and discuss how tempo, orchestration, and dynamics are used to add to the aesthetics of the piece. 1.1.B Creative Process (Identify/Categorize), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods.

Students will describe differences in quarter, eighth, half, and whole note and experience durations through movement. 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills).

Students will apply skill at reading and playing quarter, eighth, half, and whole note on percussion in story “The Little Old Lady Who Was Not Afraid of Anything.” Students will combine vocal, instrumental, movement, and dramatic effect to expressively describe story or song actions. 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects

Students will participate with singing and movement to traditional play songs such as “Let Us Chase the Squirrel” using steady beat and defining and identifying phrases. 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.B Critique Methods.

Students will understand duration of quarter note, eighth note, whole note, half note, and quarter rest by moving to these values in rhythm games, reading from written notation, and playing on percussion. Students will read and play rhythm patterns on percussion instruments during presentation of appropriate children’s literature (ex., “Baby Rattlesnake.”) 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects.

Students will apply knowledge of music theory concepts in dances from American and other cultures, such as Barnereinlender from Norway with tempo getting faster, or Mexican Hat Dance with AB form. 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects.

Students will create movement and play finger cymbals while exploring tempo, style, expression, and dynamics, to instrumental music, such as “The Holly and the Ivy” by Manheim Steamroller. Slow, graceful movements will be explored. 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods.

Students will listen for high/low pitches, correlating to the music staff, and identifying through movements in “Wishy Washy Wee,” participating in a song and dance-game. Students will discuss and state factors to be used in evaluation of performance. All aspects of their performance will be critiqued with guidance from the teacher. The song/dance can be performed again to apply suggestions discussed. 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods.

Students will describe, identify, and classify orchestra families and instrument qualities. Students will listen for instruments in classic music selections in study of Carnival of Animals, and Ballet of the Unhatched Chicks, with movement performance activities. 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods.

Students will play a bordun on a steady beat and add percussion for animal sounds to song “Jungle Beat” (L. Kleiner). 1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills).

Students will discuss legends and how they contribute to culture. Students will identify tone color characteristics of specific orchestral instruments. Students will then learn about a very old legend and listen to how this legend was set to music, and listen for tone color of specific instruments in “The Sorcerer’s Apprentice” by P. Dukas. 1.1.B Creative Process (Identify/Categorize), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods.

First Grade Music Teaching Resources

- Alligator Purse.* Lee Campbell-Towell, Cat Paws in Motion. 1994.
- Any Turkey Can Tango.* Lee Campbell-Towell, Hal Leonard Corp. 1995.
- Baby Rattlesnake.* L. Moroney & M. Reisberg. Children's Book Press. 1989.
- Bowmar orchestral library music series 1, 2, 3.* [Compact Disc]. CPP Belwin, Inc.
- Cat Paws.* Lee Campbell-Towell, Cat Paws in Motion. 1993.
- Carnival of the Animals.* B. T. Turner. Henry Holt & Co. 1998.
- Crocodile Beat.* G. Jorgensen & P. Mullins, Macmillan. 1994.
- Fantasia.* WaltDisney Home Video. 2000
- Fantasia 2000.* Walt Disney Home Video. 2000.
- Folk Dance music CD.* S. Longden. Folkstyle Productions.
- Jungle Beat.* Lynn Kleiner. Alfred Publishing. 2005.
- Kids Can Listen, Kids Can Move!* Lynn Kleiner. Warner Bros. Pub. 2003.
- Let's Go Zudie-O.* H. MacGregor & B. Gargrave. A. & C. Black Ltd. 2001.
- Little Old Lady Who Wasn't Afraid of Anything.* L. Williams & M. Lloyd. Harper Collins. 1986.
- Manheim Steamroller, Fresh Aire Christmas* [CD]. Chip Davis. American Gramophone. 1988.
- Movement Plus Rhymes, Songs & Singing Games.* P. Weikert. High Scope Press.
- Movement Stories.* H. Landalf & P. Gerke. Smith & Kraus. 1996.
- Music K-8.* T. Jennings. (Magazine, Audiotape, and CD). Plank Road Publishing. 1990 to present.
- Music together.* L. Levinowitz & K. Guilmartin. Music and Movement Center.
- One, Two, Three, Echo Me.* L. Mitchell. Parker Publishing. 1991.
- 120 singing games and dances for elementary school.* L. Choksy & D. Brummitt. Prentice Hall, 1987.
- Rhythmically Moving.* P. Weikert. High Scope Press. 1983.
- Roar!* P. D. Edwards & H. Cole. Scholastic. 2000.
- Share the Music, Kindergarten and First Grade..* Macmillan/McGraw-Hill. New York, NY. 1995.
- Silver-Burdett, Making Music, Grade One ,* Pearson Scott Foresman, 2005.

VOCAL/GENERAL MUSIC CURRICULUM

Second Grade

Spring 2011

VOCAL/GENERAL MUSIC CURRICULUM
Second Grade

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New Jersey Core Curriculum Standards for Music Education

Standard 1.1 - The Creative Process

- Strand B – Music (Demonstrates understanding of elements and principles of music)

Standard 1.2 – History and Culture

- Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

Standard 1.3 – Performance

- Strand B – Music (Synthesizes skills and methods in creating and performing)

Standard 1.4 – Aesthetic Responses & Critique Methodologies

- Strand A – Aesthetic Responses (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)
- Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

NJCCS Knowledge and Skills by the end of Grade 2

By the end of Grade 2, all students progress toward Basic Literacy in the following content knowledge and skills in Music:

Standard 1.1 - The Creative Process

Strand B – Music (Demonstrates understanding of elements and principles of music)

- 1.1.2.B.1 Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
- 1.1.2.B.2 Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
- 1.1.2.B.3 Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, pitch, dynamics), and identify rhythmic notation up to eighth notes and rests.
- 1.1.2.B.4 Categorize families of instruments and identify their associated musical properties.

Standard 1.2 – History and Culture

Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

- 1.2.2.A.1 Identify characteristic theme-based works of music based on the themes of family and community, from various historical periods and world cultures.
- 1.2.2.A.2 Identify how artists and specific works of music reflect, and are affected by, past and present cultures.

Standard 1.3 – Performance

Strand B – Music (Synthesizes skills and methods in creating and performing)

- 1.3.2.B.1 Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
- 1.3.2.B.2 Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
- 1.3.2.B.3 Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
- 1.3.2.B.4 Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.

- 1.3.2.B.5 Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
- 1.3.2.B.6 Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
- 1.3.2.B.7 Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.

Standard 1.4 – Aesthetic Responses & Critique Methodologies

Strand A – Aesthetic Responses (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

- 1.4.2.A.1 Identify aesthetic qualities of exemplary works of music and identify characteristics of the musicians who created them (e.g., gender, age, absence or presence of training, style, etc.)
- 1.4.2.A.2 Compare and contrast culturally and historically diverse works of music that evoke emotion and that communicate cultural meaning.
- 1.4.2.A.3 Use imagination to create a story based on a music experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
- 1.4.2.A.4 Distinguish patterns in nature found in works of music.

Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

- 1.4.2.B.1 Observe the basic arts elements in performances and use them to formulate objective assessments of artworks in music.
- 1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.
- 1.4.2.B.3 Recognize the subject or theme in works of music.

Mendham Township Elementary School Vocal/General Classroom Music

Philosophy

Music education is essential in order for all children to reach their full potential intellectually, socially, and emotionally. It is through music that children can develop and grow in cognitive skills, physical coordination, and sensitivity to the expanse of human emotions. But, going far beyond these is a vast range of benefits to be derived and garnered, all of which can allow for a lifetime of joy with continuing educational affects for any child.

For music education inherently encompasses disciplines from the artistic, physical, technical, intellectual, social, historical, cultural, practical, and spiritual realms. Music trains the mind, encourages the soul, and feeds the human spirit. It fosters the uniqueness of the individual by offering opportunities for creativity. It lifts the average while challenging the gifted. It allows for self-expression while instilling structure and discipline to thought and method.

It is the belief of the Music Department of the Mendham Township School District that music education is essential for all children. The scope of music education, being wide-ranged and far-reaching, is a valuable means of accomplishing a great diversity of educational goals. More importantly, however, are the lasting effects this education will have on all our students as they grow into adulthood and participate and contribute to society through professional and personal endeavors.

Goals

To provide the knowledge, skills, literacy, and techniques which will enable each child to understand, enjoy, create, perform, express and appreciate music.

To develop singing ability, music reading and notating skills, dexterity, coordination, and technique with instruments through varied music activity opportunities.

To apply developing knowledge and singing/instrumental skills to arranging, creating and improvising, and to performance in and out of the classroom.

To provide children with terminology/vocabulary/concepts which will enable independent thinking and individual conclusions in describing, analyzing, evaluating, and critiquing music they hear and music they make.

To relate music experiences to their derivation, role, and importance in culture, society, and history.

To allow for growth in depth of aesthetic awareness by fostering insight into understanding music as a vehicle for expressing uniquely human elements such as emotions and values.

To enhance each child's self-esteem through continued growth in skills and successful participation in performance.

To allow children to participate in the planning, structure, design of in-class performances so that these decision-making skills and technical/practical understanding can be applied to other areas in future educational and professional pursuits.

Scope and Sequence for Music Grades K – 4

Goal Standards	Kdg	1 st	2nd	3rd	4th
Literacy					
Music Theory and Concepts					
Can we label the things we learn with the correct terms? Can we demonstrate understanding of these terms through our singing, playing, moving?	Fast/slow tempo. Long/short duration. Hi/Lo pitch.	Hi/Lo pitch. Verse. Refrain/chorus. Repeat signs. Composer/Conductor. Orchestra Families.	Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S. al coda. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S./D.C. al coda, al fine. Score, part writing. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata. Soprano, Alto, Tenor, Bass. Chords.
Notating/Reading					
Can we demonstrate understanding of note values thru reading, writing, moving, playing, singing?		Quarter, eighth, half, whole notes. Quarter rest.	Quarter, eighth, half, whole notes. Quarter rest. Sixteenth notes.	Quarter, Eighth, Half, Whole Notes. Quarter rest. Sixteenth notes. Ti Tiri, Tiri Ti. G clef staff. Line and Space notes.	Quarter, Eighth, Half, Whole Notes and Rests Sixteenth notes. Triplets. Ti Tiri, Tiri Ti. Dotted notes. G clef staff. Line and Space notes.
Analyzing					
Listening/Evaluating/Critiquing/Analyzing					
How can we describe music of others? How can we rate and improve our own performance? Can we listen to a piece of music and identify repeating and contrasting sections, then label Form?	Self-Critique of class performance.	Identifying Repeat and Contrast. Self-Critique of class performance. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Determining Style, Mood, and expressive qualities. Evaluate music of others.
Creating					
Creating/Improvising/Composing					
How can new ideas be applied to what we already know to create something new?	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating rhythm patterns. Creating instrumental sound effect to stories.	Creating movement ideas. Creating ostinato. Creating instrumental sound effect to stories.
Relating					
Historical, Cultural, Social, and Other Disciplines					
What unique and special elements can we enjoy from music of other countries or eras?	Multicultural song and dance.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.

Goal Standards	Kdg	1st	2nd	3rd	4th
Producing Through:					
<i>Voice/Singing</i>					
<i>How does the vocal mechanism work to create different sounds? How can we improve our vocal ability?</i>	Whisper, Speaking, Singing Voices. Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Rounds, Canon.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Canon. Partner Songs.
<i>Movement/Dance</i>					
<i>How can we move to steady beat? How does dance relate to Form?</i>	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Waltz. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Traditional/Country Dance. Express tempo, dynamics, meter, style, pitch, duration through movement.
<i>Instrument Playing</i>					
<i>How can we use steady beat on classroom percussion instruments? What is the name and correct way to play each instrument? How can steady beat and chord tones be varied with borduns?</i>	Steady beat. Percussion instruments.	Steady beat. Percussion instruments.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement.	Steady beat. Percussion instruments. Echoing rhythm patterns. Hi/Lo Pitch. Up/Down Movement. Simple melody.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement. Simple melody. Bordun. Chords.
<i>Performing</i>					
<i>Can we combine elements of singing, movement, dance, and instruments in performance? Can we express using new ideas, simple props, and scenery?</i>	Dramatizing poetry. Dramatizing songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.

Second Grade Content and Skill Areas

- Discovering that music is a means of expressing uniquely human elements, and exploring how ideas and feelings can be expressed in music activities using senses and imagination.
- Participating in performance involving singing, instrument playing, movement, dance, and dramatic effects.
- Recognizing that music can relate to family, community, and culture.
- Developing understanding of concepts of beat, rhythm, tempo, pitch, dynamics, timbre, melody, and music notation, through singing, movement, dance, and instrument playing.
- Developing a musical vocabulary for describing elements of music.
- Developing and demonstrating vocal skills alone and with others.
- Developing a vocabulary for describing movement, and developing a repertoire of movement abilities to music.
- Creating speech, singing, instrumental, movement, dance, and dramatic effects to music.
- Developing sufficient knowledge of music terminology and vocabulary to enable independent thinking and individual conclusions in describing, analyzing, evaluating, and critiquing the quality of music produced by ourselves and by others.

Essential Questions – Semester One

- What does it mean to participate and “join in” in music class?
- What is the difference between beat and rhythm?
- What are the duration differences between quarter note, eighth note, half note, whole note, quarter rest, half rest, etc.?
- What is the ladder of pitch and what is its purpose?
- How did the pitch names come about?
- How can we find the lowest and highest notes on the Orff instruments?
- How do we play notes going upward and note going downward on the Orff instruments?
- What do the music symbols for fermata, repeat sign, bar lines, measures look like and mean?
- Where is the time signature in a piece of music, and what does the top number signify?
- Can identify notes going up, going down, or staying the same in music that we listen to or read?
- What does the term “Form” mean in relation to music, and how do we illustrate it?
- What is a “suite” in music?

Essential Questions – Semester Two

- What does the term “Dynamics” mean in relation to music, and what are the various degrees in which dynamics can change? What are the musical symbols for these dynamics?
- Can we produce music with varying dynamics levels?
- How do we produce a singing voice?
- Can we evaluate our own performance, or that of others, in a way that is positive?
- How can we make our performance better?
- How does music relate to our family and community experiences, or to culture and history?

Benchmarks Assessment

By the end of Second Grade, students will be able to:

- Read and play rhythmic music notation with quarter, eighth, half, whole notes and rests.
- Identify the pitch names.
- Find the lowest and highest notes on the Orff instruments.
- Identify melody going up, going down, or staying the same both in listening to and in reading music.
- Play or sing a fermata, identify and describe measures, bar lines, repeat signs.
- Define a “suite” in music.
- Discuss or identify the Form of some selected pieces of music.
- Identify ways we can use our body to produce a better singing voice.
- Identify a time signature and describe how the music will sound based on the top number of the time signature.
- Use expression in voices, movement, and instrument playing in combination during classroom performances.
- Sing, move, dance, and play with a sense of confidence and pride.

Second Grade Lesson Examples

1.1.B Creative Process (Identify/Categorize), 1.3.B performance (Utilizing Skills), 1.2.A Historical/Cultural Aspects, 1.4.A Aesthetic Aspects, 1.4.B Critique Methods
1.5.2.B.1 Identify family and community as themes in art.

Students will listen to and learn to sing an American children's street song, "Zudio." Students will identify the verses and refrain, then learn a dance which correlates to the form. They will first do the dance with the teacher's help, and then will do it alone in classroom performance.
1.1.2.A.2, 1.2.2.B.1, 1.2.2.B.2, 1.5.2.A.1, 1.5.2.B.1

Students will identify quarter note, eighth note, quarter rest in rhythm patterns in a listening game called "Rhythm Bingo." 1.3.2.B.1

Students will learn purpose of time signature, relating the top number to varied styles of music, and experiencing 3 / 4 time through singing "Let's Go Fly a Kite" and playing song game "Find the Ring." 1.3.2.B.1, 1.3.2.B.2

Students will identify highest note and lowest note in melody, and identify notes going up, down, or staying the same in "Let's Go Fly a Kite." 1.2.2.B.1, 1.2.2.B.2

Students will describe and play steady bordun to "A Spider Kept on Spinning" (L. Kleiner), adding percussion tone color for animals. 1.1.2.B.1, 1.2.2.B.1, 1.4.2.B.1, 1.5.2.A.1

Students will listen to and learn to sing a spiritual, "Oh Watch the Stars." Students will then combine their singing with the playing of half notes on resonator bells and metallophones.
1.1.2.A.2, 1.2.2.B.1, 1.2.2.B.2, 1.2.2.B.3

Students will learn to relate solfege to pitch ladder, play notes of C scale, and apply skill with up/down notes in King of France movement/chant, Do Re Mi song, Ebenezer Sneezzer, and Five Little Pumpkins, differentiating high and low pitches on barred instruments, and demonstrating ability to play. 1.2.2.B.1, 1.2.2.B.2, 1.2.2.B.3, 1.3.2.B.1, 1.4.2.A.2, 1.4.2.B.1

Students will listen to and learn to sing "There Once Was a Witch." Verses in form, and melodic contour, will be identified. Students will then produce a classroom performance of the song which will involve dramatic effect, instrumental effects, and singing. 1.1.2.B.3, 1.4.2.A.2, 1.4.2.B.1, 1.5.2.A.1, 1.5.2.B.1

Students will discover qualities of fermata and identify contrast/repeat in form while learning and performing a dance from Denmark called "Seven Jumps." Cultural and geographic aspects of Denmark will be discussed.
1.2.2.B.1, 1.3.2.B.1, 1.3.2.B.2, 1.5.2.A.1

Students will define "suite," identify Form, and perform with movement/dance/props to dances from Nutcracker Suite by Tchaikovsky. Cultural and geographic aspects, and rhythmic qualities of Russian folk dance music, will be discussed. 1.1.2.B.1, 1.1.2.B.2, 1.2.2.B.1, 1.2.2.B.2, 1.3.2.B.1, 1.3.2.B.2, 1.5.2.B.1

Students will be asked to share their ideas for improving any material being prepared for concerts. Elements such as pitch/melodic accuracy, diction, choreography accuracy, resonance, balance, memorization skills, etc. will be evaluated by the students, and critique will be shared considerately. All classroom activities will be critiqued by students with an aim to perform to the best of their abilities. 1.1.2.A.3, 1.2.2.B.1, 1.2.2.B.2, 1.3.2.B.1, 1.3.2.B.2, 1.4.2.A.1, 1.4.2.A.2, 1.4.2.B.1, 1.4.2.B.2

Students will identify dynamic and tempo changes and perform movements to elements of melody, rhythm, and form of Peer Gynt's In the Hall of the Mountain King. 1.2.2.B.1, 1.3.2.B.1, 1.3.2.B.2, 1.5.2.A.1

Students will identify range of dynamics using correct terminology and symbols, apply skill in singing John Jacob Jingleheimer Schmidt, and conduct dynamics of William Tell Overture.
1.1.2.B.2, 1.1.2, B.3, 1.2.2.B.2, 1.3.2.B.1, 1.5.2.A.1

Second Grade Music Teaching Resources

- The Adventures of Peer Gynt* video, Jim Gamble Puppet Productions, Bogner Entertainment Inc.
- Bowmar Orchestral Library*, CDs, Bowmar CPP Belwin, Inc.
- Fantasia* video, Walt Disney's Masterpiece, Walt Disney Home Video.
- Folk Dance Music*, CD, Sanna Longden, Folkstyle Productions.
- It's Your Turn*, Cheryl Lavender, Jenson Publications 1988.
- It's Your Turn, Again!* Cheryl Lavender, Hal Leonard 1997.
- Jungle Beat*, Lynn Kleiner, Alfred Publishing, 2005.
- Let's Go Zudie-O*, Helen MacGregor and Bobbie Gargrave, A & C Black Publishers, Ltd., 2001.
- Movement Plus Rhymes, Songs, & Singing Games*, Phyllis S. Weikert, High/Scope Press, 1988.
- The Music Connection*, Silver Burdett Ginn, Grade Two, 1995.
- Music K – 8 Magazine*, audiotape/Cd/magazine, Plank Road Publishers, Sept. 1990 to present.
- The Nutcracker Suite*, Jim Gamble puppets, video, Bogner Entertainment, Inc.
- The Nutcracker Suite and The Peer Gynt Suite*, video, Video Enrichment, Clearvue/eav.
- Rhythm Bingo*, Cheryl Lavender, Jensen Publications.
- Rhythmically Moving* recordings, Phyllis Weikert, High Scope Press, 1983.
- Silver-Burdett, Making Music, Grade Two*, Pearson Scott Foresman, 2005.
- Zingers and Swingers*, CD, Mary V. Marsh and Carroll A. Rinehart, Warner Bros. Publications, 1994.

VOCAL/GENERAL MUSIC CURRICULUM

Third Grade

Spring 2011

VOCAL/GENERAL MUSIC CURRICULUM
Third Grade

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New Jersey Core Curriculum Standards for Music Education

Standard 1.1 - The Creative Process

- Strand B – Music (Demonstrates understanding of elements and principles of music)

Standard 1.2 – History and Culture

- Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

Standard 1.3 – Performance

- Strand B – Music (Synthesizes skills and methods in creating and performing)

Standard 1.4 – Aesthetic Responses & Critique Methodologies

- Strand A – Aesthetic Responses (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)
- Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

By the end of Grade 5, all students demonstrate Basic Literacy in the following content knowledge and skills in Music:

Standard 1.1 - The Creative Process

Strand B – Music (Demonstrates understanding of elements and principles of music)

- 1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.
- 1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Standard 1.2 – History and Culture

Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

- 1.2.5.A.1 Recognize works of music as a reflection of societal values and beliefs.
- 1.2.5.A.2 Relate common artistic elements that define distinctive music genres.
- 1.2.5.A.3 Determine the impact of significant contributions of individual artists in music from diverse cultures throughout history.

Standard 1.3 – Performance

Strand B – Music (Synthesizes skills and methods in creating and performing)

- 1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
- 1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
- 1.3.5.B.3 Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
- 1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

Standard 1.4 – Aesthetic Responses & Critique Methodologies

Strand A – Aesthetic Responses (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

- 1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of music according to established classifications.
- 1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
- 1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

- 1.4.5.B.1 Assess the application of the elements of art and principles of design in music using observable, objective criteria.
- 1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
- 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of music.
- 1.4.5.B.4 Define technical proficiency using the elements of the arts and principles of design.
- 1.4.5.B.5 Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works

Mendham Township District Philosophy and Goals

Philosophy

Music education is essential in order for all children to reach their full potential intellectually, socially, and emotionally. It is through music that children can develop and grow in cognitive skills, physical coordination, and sensitivity to the expanse of human emotions. But, going far beyond these is a vast range of benefits to be derived and garnered, all of which can allow for a lifetime of joy with continuing educational affects for any child.

For music education inherently encompasses disciplines from the artistic, physical, technical, intellectual, social, historical, cultural, practical, and spiritual realms. Music trains the mind, encourages the soul, and feeds the human spirit. It fosters the uniqueness of the individual by offering opportunities for creativity. It lifts the average while challenging the gifted. It allows for self-expression while instilling structure and discipline to thought and method.

It is the belief of the Music Department of the Mendham Township School District that music education is essential for all children. The scope of music education, being wide-ranged and far-reaching, is a valuable means of accomplishing a great diversity of educational goals. More importantly, however, are the lasting effects this education will have on all our students as they grow into adulthood and participate and contribute to society through professional and personal endeavors.

Goals

To provide the knowledge, skills, literacy, and techniques which will enable each child to understand, enjoy, create, perform, express and appreciate music.

To develop singing ability, music reading and notating skills, dexterity, coordination, and technique with instruments through varied music activity opportunities.

To apply developing knowledge and singing/instrumental skills to arranging, creating and improvising, and to performance in and out of the classroom.

To provide children with terminology/vocabulary/concepts which will enable independent thinking and individual conclusions in describing, analyzing, evaluating, and critiquing music they hear and music they make.

To relate music experiences to their derivation, role, and importance in culture, society, and history.

To allow for growth in depth of aesthetic awareness by fostering insight into understanding music as a vehicle for expressing uniquely human elements such as emotions and values.

To enhance each child's self-esteem through continued growth in skills and successful participation in performance.

To allow children to participate in the planning, structure, design of in-class performances so that these decision-making skills and technical/practical understanding can be applied to other areas in future educational and professional pursuits.

Scope and Sequence for Music Grades K – 4

Goal Standards	Kdg	1 st	2nd	3rd	4th
Literacy					
Music Theory and Concepts					
Can we label the things we learn with the correct terms? Can we demonstrate understanding of these terms through our singing, playing, moving?	Fast/slow tempo. Long/short duration. Hi/Lo pitch.	Hi/Lo pitch. Verse. Refrain/chorus. Repeat signs. Composer/Conductor. Orchestra Families.	Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S. al coda. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S./D.C. al coda, al fine. Score, part writing. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata. Soprano, Alto, Tenor, Bass. Chords.
Notating/Reading					
Can we demonstrate understanding of note values thru reading, writing, moving, playing, singing?		Quarter, eighth, half, whole notes. Quarter rest.	Quarter, eighth, half, whole notes. Quarter rest. Sixteenth notes.	Quarter, Eighth, Half, Whole Notes. Quarter rest. Sixteenth notes. Ti Tiri, Tiri Ti. G clef staff. Line and Space notes.	Quarter, Eighth, Half, Whole Notes and Rests Sixteenth notes. Triplets. Ti Tiri, Tiri Ti. Dotted notes. G clef staff. Line and Space notes.
Analyzing					
Listening/Evaluating/Critiquing/Analyzing					
How can we describe music of others? How can we rate and improve our own performance? Can we listen to a piece of music and identify repeating and contrasting sections, then label Form?	Self-Critique of class performance.	Identifying Repeat and Contrast. Self-Critique of class performance. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Determining Style, Mood, and expressive qualities. Evaluate music of others.
Creating					
Creating/Improvising/Composing					
How can new ideas be applied to what we already know to create something new?	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating rhythm patterns. Creating instrumental sound effect to stories.	Creating movement ideas. Creating ostinato. Creating instrumental sound effect to stories.
Relating					
Historical, Cultural, Social, and Other Disciplines					
What unique and special elements can we enjoy from music of other countries or eras?	Multicultural song and dance.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.

Goal Standards	Kdg	1st	2nd	3rd	4th
Producing Through:					
<i>Voice/Singing</i>					
<i>How does the vocal mechanism work to create different sounds? How can we improve our vocal ability?</i>	Whisper, Speaking, Singing Voices. Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Rounds, Canon.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Canon. Partner Songs.
<i>Movement/Dance</i>					
<i>How can we move to steady beat? How does dance relate to Form?</i>	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Waltz. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Traditional/Country Dance. Express tempo, dynamics, meter, style, pitch, duration through movement.
<i>Instrument Playing</i>					
<i>How can we use steady beat on classroom percussion instruments? What is the name and correct way to play each instrument? How can steady beat and chord tones be varied with borduns?</i>	Steady beat. Percussion instruments.	Steady beat. Percussion instruments.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement.	Steady beat. Percussion instruments. Echoing rhythm patterns. Hi/Lo Pitch. Up/Down Movement. Simple melody.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement. Simple melody. Bordun. Chords.
<i>Performing</i>					
<i>Can we combine elements of singing, movement, dance, and instruments in performance? Can we express using new ideas, simple props, and scenery?</i>	Dramatizing poetry. Dramatizing songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.

Third Grade Content and Skill Areas

- Discovering that music is a means of expression, and exploring how ideas and feelings can be expressed in music activities using senses and imagination.
- Participating in performance involving singing, instrument playing, movement, dance, and dramatic effects.
- Recognizing that music can relate to family, community, culture, and history.
- Developing understanding of concepts of beat, rhythm, tempo, pitch, dynamics, meter, or melody through singing, movement, dance, and instrument playing.
- Developing a musical vocabulary for describing elements of music.
- Developing and demonstrating vocal skills alone and with others.
- Developing a vocabulary for describing movement, and developing a repertoire of movement abilities.
- Creating speech, singing, instrumental, movement, dance, and dramatic effects in music activities.
- Developing sufficient knowledge of music terminology and vocabulary to enable independent thinking and individual conclusions in describing, analyzing, evaluating, and critiquing the quality of music produced by themselves and by others.

Essential Questions – Semester One

- What does it mean to participate and “join in” in music class?
- What are the duration differences between quarter note, eighth note, half note, whole note, quarter rest, half rest, etc.?
- What is the ladder of pitch and what is its purpose?
- How did the pitch names come about?
- What are the names of the space notes and line notes on the treble staff, and how can we recognize them on printed music?
- How do the (solfege) pitch names correspond to the notes on the treble staff?
- What are the duration characteristics of sixteenth notes?
- How can sixteenth and eighth notes be combined into a new rhythm?
- What do we need to do to accurately play sixteenth and eighth/sixteenth combination notes?

Essential Questions – Semester Two

- What does the term “Form” mean in relation to music, and how do we illustrate it?
- What constitutes good mallet technique?
- What are the differences between the various Orff instruments (xylophones, metallophones, glockenspiel?)
- What is a bordun?
- How do we produce a singing voice?
- Can we evaluate our own performance, or that of others, in a way that is positive?
- How can we make our performance better?
- What is a canon or round? What is required of us to successfully sing in parts?
- How does music relate to our family and community experiences, or to culture and history?
- What are the families of the orchestra, and what are the specific differences in the instruments and the timbre of the tones they produce? Can we recognize and identify the instruments we hear in music selections?

Benchmarks Assessment

By the end of Third Grade, students will be able to:

- Read and play rhythmic music notation with quarter, eighth, half, whole notes and rests.
- Identify, define, read, and play sixteenth notes, and sixteenth/eighth note combinations.
- Identify and define purpose of written symbols on the staff.
- Identify and correctly name the line and space notes of the treble clef staff.
- Identify (solfege) pitch names and correlate them to notes of the treble clef staff.
- Identify and play scale tones from more complex written score.
- Hear and describe the differences in timbre of instruments from the families of the orchestra.
- Discuss or identify the Form of some selected pieces of music.
- Identify ways we can use our body to produce a better singing voice.
- Use expression in voices, movement, and instrument playing in combination during classroom performances.
- Chant, sing, move, and play in canon.
- Sing, move, dance, and play with a sense of confidence and pride.

Third Grade Lesson Activity Examples

- Students will use metallic streamers while creating movement to a variety of music styles, melodic contour, dynamics, tempo, etc. Suggested instrumental music could be Flight of the Bumblebee by Rimsky-Korsakov, or Aquarium by Saint-Saens. 1.1.4.A.2, 1.1.4.B.1, 1.1.4.B.2, 1.1.4.B.4
- Students will learn a poem, such as “When the Light Is Green” by Shel Silverstein. Students will then chant the poem in 2 part, then 4 part canon. Students will combine the spoken chant with movement and percussion and perform all elements in unison then in canon. 1.1.4.A.2, 1.1.4.B.1, 1.1.4.B.2, 1.1.4.B.4, 1.4.4.A.1, 1.4.4.A.2, 1.4.4.B.1, 1.4.4.B.2, 1.5.4.A.1, 1.5.4.B.1, 1.5.4..2
- Students will learn about and listen to “Danse Macabre” by C. Saint-Saens. Students will share their thoughts about the aesthetic elements in the music and be asked how the 3 / 4 meter waltz affects the aesthetic quality of this piece. 1.1.4.A.2, 1.1.4.B.1, 1.3.4.B.1, 1.3.4.B.2, 1.3.4.B.3
- Students will learn and demonstrate accuracy in the reading and playing of sixteenth notes, and sixteenth and eight note combinations of Ti Tiri and Tiri Ti. Students will identify and sing combine rhythms in “Stodala Pumpa.” Students will play a rhythmic ostinato using these notes on hand drums to a story “When the King Rides By” by M. Mahy. Correct hand drum technique will be discussed and practiced. Students will have opportunity to portray the characters in this cumulative story using props and simple costuming. 1.1.4.B.1, 1.1.4.B.3, 1.1.4.B.4, 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3, 1.5.4.A.1, 1.5.4.B.2
- Students will relate solfege to pitch ladder and apply to Orff instruments and boomwhackers with songs such as “Whacky Do Re Mi” (Jennings), or activities from “Mallet Madness.” 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3, 1.2.4.B.4, 1.3.4.B.1, 1.3.4.B.2, 1.3.4.B.3
- Students will learn to identify and label space notes and line notes on the treble staff. Students will practice and improve their note-reading skills through drill/practice on the board, and through games such as Music Basketball, Music Jeopardy, or use of music flash cards, then use classroom instruments to read/play melodic phrases to simple songs, such as “Nick Nack Whack” by B. Bonner. 1.2.4.B.1, 1.2.4.B.3, 1.3.4.B.1
- Students will identify form, and learn a dance, to “Yesh Lanu Taisch.” Cultural aspects of Israel will be discussed. 1.5.4.A.1, 1.5.4.B.1, 1.2.4.B.1, 1.2.4.B.3
- Students will learn about the life and music of George Freidrich Handel. The Baroque Period of art/music/architecture will be discussed, as well as the differences/similarities of opera and oratorio, the harpsichord, powdered wigs, and the Church’s influence on music composition of the time, specifically on Handel’s composition “The Messiah.” 1.4.4.A.2, 1.4.4.B.3, 1.5.4.A.1, 1.5.4.B.1, 1.5.4.B.2
- Students will be asked to share their ideas for improving any material being prepared for concerts. Elements such as pitch/melodic accuracy, diction, choreography accuracy, resonance, balance, memorization skills, etc. will be evaluated by the students, and critique will be shared considerately. All classroom activities will be critiqued by students with an aim to perform to the best of their abilities. 1.1.4.A.2, 1.1.4.B.1, 1.1.4.B.2, 1.1.4.B.3, 1.1.4.B.4, 1.4.4.A.1, 1.4.4.A.2, 1.4.4.B.1, 1.4.4.B.2, 1.4.4.B.3, 1.5.4.A.1, 1.5.4.B.1, 1.5.4.B.1, 1.5.4.B.2

Third Grade Teaching Resources

Boomwhacker Beat Bag, Brad Bonner, BLB Studios, 1999.

Bowmar Orchestral Library, Compact discs, CPP Belwin, Inc.

Danse Macabre video, Video Enrichment, Clearvue/eav.

Fantasia, dvd, Walt Disney's Masterpiece, Walt Disney Home Video.

Fantasia 2000, dvd, Walt Disney's Masterpiece, Walt Disney Home Video.

Folk Dance Music, CD, Sanna Longden, Folkstyle Productions.

Handel's Last Chance video, Sony Classical Fillm & Video, 1996.

Hansel and Gretel, video, Metropolitan Opera, Paramount Pictures Corp.

Instrument Bingo, CD & Game, Cheryl Lavender, Hal Leonard Publishing, 1987.

Kids Can Listen, Kids Can Move, Lynn Kleiner, Warner Bros. Publications, 2003.

The Music Connection, Silver Burdett Ginn, Grade Three, 1995.

Music K – 8 Magazine, audiotape/magazine/CDs, Plank Road Publishers, Sept. 1990 to present.

Primary Boomwhackers, CD, Brad Bonner, BLB Studios, 2000.

Rhythmically Moving, CDs, Phyllis Weikert, High Scope Press, 1983.

Silver-Burdett, Making Music, Grade Three, Pearson Scott Foresman, 2005.

When the King Rides By, Margaret Mahy & Betina Ogden, Scholastic, Inc., 1986.

VOCAL/GENERAL MUSIC CURRICULUM

Fourth Grade

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New Jersey Core Curriculum Standards for Music Education

Standard 1.1 - The Creative Process

- Strand B – Music (Demonstrates understanding of elements and principles of music)

Standard 1.2 – History and Culture

- Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

Standard 1.3 – Performance

- Strand B – Music (Synthesizes skills and methods in creating and performing)

Standard 1.4 – Aesthetic Responses & Critique Methodologies

- Strand A – Aesthetic Responses (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)
- Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

By the end of Grade 5, all students demonstrate Basic Literacy in the following content knowledge and skills in Music:

Standard 1.1 - The Creative Process

Strand B – Music (Demonstrates understanding of elements and principles of music)

- 1.1.5.B.1 Identify the elements of music in response to aural prompts and printed music notational systems.
- 1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

Standard 1.2 – History and Culture

Strand A – History of the Arts and Culture (Understands role and influence of music throughout history and across cultures)

- 1.2.5.A.1 Recognize works of music as a reflection of societal values and beliefs.
- 1.2.5.A.2 Relate common artistic elements that define distinctive music genres.
- 1.2.5.A.3 Determine the impact of significant contributions of individual artists in music from diverse cultures throughout history.

Standard 1.3 – Performance

Strand B – Music (Synthesizes skills and methods in creating and performing)

- 1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
- 1.3.5.B.2 Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
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Strand B – Critique Methodologies (Demonstrates and applies understanding of philosophies, judgment, and analysis to musical works)

- 1.4.5.B.1 Assess the application of the elements of art and principles of design in music using observable, objective criteria.
- 1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
- 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of music.
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To relate music experiences to their derivation, role, and importance in culture, society, and history.

To allow for growth in depth of aesthetic awareness by fostering insight into understanding music as a vehicle for expressing uniquely human elements such as emotions and values.

To enhance each child's self-esteem through continued growth in skills and successful participation in performance.

To allow children to participate in the planning, structure, design of in-class performances so that these decision-making skills and technical/practical understanding can be applied to other areas in future educational and professional pursuits.

Scope and Sequence for Music Grades K – 4

Goal Standards	Kdg	1 st	2nd	3rd	4th
Literacy					
Music Theory and Concepts					
Can we label the things we learn with the correct terms? Can we demonstrate understanding of these terms through our singing, playing, moving?	Fast/slow tempo. Long/short duration. Hi/Lo pitch.	Hi/Lo pitch. Verse. Refrain/chorus. Repeat signs. Composer/Conductor. Orchestra Families.	Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S. al coda. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata.	D.S./D.C. al coda, al fine. Score, part writing. Hi/Lo pitch. Melodic contour. Time Signature, Meter. Coda. Fermata. Soprano, Alto, Tenor, Bass. Chords.
Notating/Reading					
Can we demonstrate understanding of note values thru reading, writing, moving, playing, singing?		Quarter, eighth, half, whole notes. Quarter rest.	Quarter, eighth, half, whole notes. Quarter rest. Sixteenth notes.	Quarter, Eighth, Half, Whole Notes. Quarter rest. Sixteenth notes. Ti Tiri, Tiri Ti. G clef staff. Line and Space notes.	Quarter, Eighth, Half, Whole Notes and Rests Sixteenth notes. Triplets. Ti Tiri, Tiri Ti. Dotted notes. G clef staff. Line and Space notes.
Analyzing					
Listening/Evaluating/Critiquing/Analyzing					
How can we describe music of others? How can we rate and improve our own performance? Can we listen to a piece of music and identify repeating and contrasting sections, then label Form?	Self-Critique of class performance.	Identifying Repeat and Contrast. Self-Critique of class performance. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Identifying Instrument Tone Color/Timbre. Determining Style, Mood, and expressive qualities. Evaluate music of others.	Form Analysis. Self-Critique of class performance. Distinguishing rhythm from beat. Determining Style, Mood, and expressive qualities. Evaluate music of others.
Creating					
Creating/Improvising/Composing					
How can new ideas be applied to what we already know to create something new?	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating instrumental sound effect to stories.	Creating movement ideas. Creating rhythm patterns. Creating instrumental sound effect to stories.	Creating movement ideas. Creating ostinato. Creating instrumental sound effect to stories.
Relating					
Historical, Cultural, Social, and Other Disciplines					
What unique and special elements can we enjoy from music of other countries or eras?	Multicultural song and dance.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.	Multicultural song and dance. Music classics from historical periods.

Goal Standards	Kdg	1st	2nd	3rd	4th
Producing Through:					
<i>Voice/Singing</i>					
<i>How does the vocal mechanism work to create different sounds? How can we improve our vocal ability?</i>	Whisper, Speaking, Singing Voices. Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Rounds, Canon.	Echo songs. Songs of the Seasons and Holidays. Patriotic Songs. Traditional Songs. Song Games. Canon. Partner Songs.
<i>Movement/Dance</i>					
<i>How can we move to steady beat? How does dance relate to Form?</i>	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Waltz. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Express tempo, dynamics, meter, style, pitch, duration through movement.	Song/movement games. Folk dance. Traditional/Country Dance. Express tempo, dynamics, meter, style, pitch, duration through movement.
<i>Instrument Playing</i>					
<i>How can we use steady beat on classroom percussion instruments? What is the name and correct way to play each instrument? How can steady beat and chord tones be varied with borduns?</i>	Steady beat. Percussion instruments.	Steady beat. Percussion instruments.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement.	Steady beat. Percussion instruments. Echoing rhythm patterns. Hi/Lo Pitch. Up/Down Movement. Simple melody.	Steady beat. Percussion instruments. Hi/Lo Pitch. Up/Down Movement. Simple melody. Bordun. Chords.
<i>Performing</i>					
<i>Can we combine elements of singing, movement, dance, and instruments in performance? Can we express using new ideas, simple props, and scenery?</i>	Dramatizing poetry. Dramatizing songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.	Dramatizing literature and songs. Performances with song, movement, instruments.

Fourth Grade Content and Skill Areas

- Discovering that music is a means of expression, and exploring how ideas and feelings can be expressed in music activities using senses and imagination.
- Participating in performance involving singing, instrument playing, movement, dance, and dramatic effects.
- Recognizing that music can relate to family, community, culture, and history.
- Developing understanding of concepts of beat, rhythm, tempo, pitch, dynamics, meter, or melody through singing, movement, dance, and instrument playing.
- Developing a musical vocabulary for describing elements of music.
- Developing and demonstrating vocal skills alone and with others.
- Developing a vocabulary for describing movement, and developing a repertoire of movement abilities.
- Creating speech, singing, instrumental, movement, dance, and dramatic effects in music activities.
- Developing sufficient knowledge of music terminology and vocabulary to enable independent thinking and individual conclusions in describing, analyzing, evaluating, and critiquing the quality of music produced by themselves and by others.

Essential Questions – Semester One

- What does it mean to participate and “join in” in music class?
- What are the duration differences between quarter note, eighth note, half note, whole note, quarter rest, half rest, etc.?
- What are the names of the space notes and line notes on the treble staff, and how can we recognize them on printed music?
- How do the (solfege) pitch names correspond to the notes on the treble staff?
- What are the duration characteristics of sixteenth notes?
- How can sixteenth and eighth notes be combined into a new rhythm?
- What do we need to do to accurately play sixteenth and eighth/sixteenth combination notes?
- What does the term “Form” mean in relation to music, and how do we illustrate it?
- What constitutes good mallet technique?
- What are the differences between the soprano, alto, tenor and bass voices and Orff instruments?
- What are the differences between the various Orff instruments (xylophones, metallophones, glockenspiel?)
- What are chords? How can we recognize them on the music score?
- What types of instruments can play chords?
- How can we use classroom instruments to produce and play chords?

Essential Questions – Semester Two

- What does the direction “D.S. al coda” mean in a music score?
- What are “systems” on printed music and why are they needed?
- What is a bordun? What is an ostinato?
- What are the differences in duration of dotted quarter and dotted half notes?
- How can dotted quarter notes and eighth rests affect the rhythm’s relationship to the beats?
- What is syncopation?
- How do we produce a singing voice?
- Can we evaluate our own performance, or that of others, in a way that is positive?
- How can we make our performance better?
- What is a canon or round? What is required of us to successfully sing in parts?
- How does music relate to our family and community experiences, or to culture and history?
- What are the families of the orchestra, and what are the specific differences in the instruments and the timbre of the tones they produce? Can we recognize and identify the instruments we hear in music selections?

Benchmarks Assessment

By the end of Fourth Grade, students will be able to:

- Read and play rhythmic music notation with quarter, eighth, half, whole notes and rests.
- Identify, define, read, and play sixteenth notes, and sixteenth/eighth note combinations.
- Identify and correctly name the line and space notes of the treble clef staff.
- Identify (solfege) pitch names and correlate them to notes of the treble clef staff.
- Identify and play scale tones from more complex written score.
- Read and play I, IV, and V chords on classroom instruments.
- Identify the differences between the soprano, alto, tenor, or bass Orff instruments.
- Play varied borduns and ostinato with steady tempo on Orff instruments.
- Discuss or identify the Form of some selected pieces of music.
- Follow musical directions such as “D.S. al coda” on printed score with systems and parts.
- Identify ways we can use our body to produce a better singing voice.
- Use expression in voices, movement, and instrument playing in combination during classroom performances.
- Chant, sing, move, and play in canon or parts.
- Sing, move, dance, and play with a sense of confidence and pride.

Fourth Grade Lesson Activity Examples

- Students will learn to sing an Appalachian seasonal folk song, “Skin and Bones.” Students will create new verses to add to the song. Students will select instruments to add special effects to the piece, as well as play a descending note ostinato. Students will perform the piece in the classroom with singing, dramatics, and instruments. 1.1.4.A.1, 1.1.4.B.1, 1.1.4.B.3, 1.1.4.B.4, 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3, 1.2.4.B.4, 1.3.4.B.2, 1.4.4.A.2, 1.4.4.B.2
- Students will listen to “Night on Bald Mountain” by M. Mussorgsky. Students will discuss Russian culture and folk music and be asked to recognize ways in which these aspects affected Mussorgsky’s composition. 1.3.4.B.1, 1.3.4.B.2, 1.3.4.B.3, 1.5.4.A.1, 1.5.4.B.1
- Students will learn about the life and music of L. Beethoven. Cultural, historical, and musical aspects of the time, and their impact on Beethoven’s compositions, will be discussed. Students will then learn about and listen to Symphony #6 (Pastoral Symphony). Students will share their thoughts about the aesthetic elements in the music and be asked how Beethoven used changes in dynamics, mood, tempo, and rhythm to develop the aesthetic ideas in his composition. 1.1.4.A.2, 1.1.4.A.3, 1.1.4.B.1, 1.1.4.B.3, 1.4.4.A.1, 1.4.4.A.2, 1.5.4.A.1, 1.5.4.B.1
- Students will learn to define and play I, IV, V chords on boomwhackers and other classroom instruments, through songs such as Whack-A-Roos (B. Bonner), Hear the Rooster Crowing, or Happiness Runs. 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3, 1.2.4.B.4, 1.4.4.B.2
- Students will apply knowledge of solfege and pitch in simple tunes, identifying the home tones, and playing on Orff instruments. 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3
- Students will discover rhythmic impact of syncopated notes and experience them through a Chair Rhythm game, Calypso Walk (T. Brophy), and percussion playing to Syncopated Clock (L. Anderson) and in dance Dr. Beat. 1.2.4.B.1, 1.2.4.B.3, 1.2.4.B.4, 1.3.4.B.1, 1.3.4.B.2, 1.3.4.B.3, 1.5.4.A.1, 1.5.4.B.1
- Students will review and demonstrate ability to identify and label notes on the treble staff. Students will sign and sing using solfege syllables for the scale. Students will play simple, broken, and crossover borduns and ostinati patterns with varied rhythms. Skills will be practiced using traditional songs adapted for Orff approach. 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3, 1.2.4.B.4, 1.3.4.B.1, 1.3.4.B.2
- Students will learn a popular American country circle dance to traditional fiddle tune “Cotton Eyed Joe.” Cultural and geographic aspects of the American Appalachian area will be discussed. Students will correlate movement of shuffle steps to Ti Ti Ta pattern, and learn series of steps to sixteen beats. Students will practice and perform the “Sixteen Step” in class. 1.2.4.B.1, 1.2.4.B.4, 1.1.4.B.1, 1.1.4.B.2, 1.1.4.B.3, 1.1.4.B.4, 1.5.4.A.1, 1.5.4.B.1, 1.
- Students will learn and sing a folk song “John Kanaka” playing rhythmic ostinati and melodic patterns on Orff instruments and other percussion. Students will learn a dance to the song. All elements will be combined for a class performance. 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3, 1.2.4.B.4, 1.4.4.B.2, 1.5.4.A.1, 1.5.4.B.1
- Students will identify and follow musical signs and symbols when singing from written score. Song examples: “Do Wah Diddy” from The Music Connection, or “The Comet” by T. Jennings. 1.2.4.B.1, 1.2.4.B.2, 1.2.4.B.3, 1.3.4.B.1, 1.3.4.B.3
- Students will be asked to share their ideas for improving any material being prepared for concerts. Elements such as pitch/melodic accuracy, diction, dance/choreography accuracy, resonance, balance, memorization skills, etc. will be evaluated by the students, and critique will be shared considerately. All classroom activities will be critiqued by students with an aim to perform to the best of their abilities. 1.1.4.A.2, 1.1.4.B.1, 1.1.4.B.2, 1.1.4.B.3, 1.1.4.B.4, 1.4.4.A.1, 1.4.4.A.2, 1.4.4.B.1, 1.4.4.B.2, 1.4.4.B.3, 1.5.4.A.1, 1.5.4.B.1, 1.5.4.B.2,

Fourth Grade Music Teaching Resources

Beethoven Lives Upstairs video, The Children's Group, BMG Distribution

Boomwhacker Beat Bag, Brad Bonner, BLB Studios, 1999

Bowmar Orchestral Library, compact discs, CPP Belwin, Inc.

Fantasia, video, Walt Disney's Masterpiece, Walt Disney Home Video

Fantasia 2000, dvd, Walt Disney's Masterpiece, Walt Disney Home Video

Folk Dance Music, CD, Sanna Longden, Folkstyle Productions

Handel's Last Chance video, Sony Classical Film & Video, 1996

I've Got to Move, Tim Brophy, Warner Brothers Publications, 2002.

Kids Can Listen, Kids Can Move, Lynn Kleiner, Warner Bros. Publications, 2003

Leroy Anderson Greatest Hits, CD, RCA Victor BMG Classics, 1992.

The Music Connection, Silver Burdett Ginn, Grade Four, 1995

Music K – 8 Magazine, audiotape/magazine/CDs, Plank Road Publishers, Sept. 1990 to present

Primary Boomwhackers, CD, Brad Bonner, BLB Studios, 2000

Rhythmically Moving, CDs, Phyllis Weikert, High Scope Press, 1983

Silver-Burdett, Making Music, Grade Four, Pearson Scott Foresman, 2005.