



General Music

Grade K

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Scope and Sequence

Summary and Rationale	
<p>In Kindergarten, students will progress towards music literacy in an environment in which they are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Students will be given opportunities to communicate musical ideas through creative personal realization, engage in challenging performance experiences, respond to the arts through analyzing and interpreting the artistic communications of others, and connect musical ideas and works within societal, cultural and historical contexts.</p>	
Recommended Pacing	
<p>The essential elements of music based on aspects of composition, including but not limited to rhythm, melody, tone, pitch, timbre, form, texture, and harmony, are integrated within the standards and objectives listed below and are intended to progress on an ongoing basis throughout the year.</p>	
Standards	
NJSLS: Visual and Performing Arts (link)	
1.5.2.Cr: CREATING: Generating and conceptualizing ideas.	
1.3A.2.Cr1a	Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.
Organizing and developing ideas.	
1.3A.2.Cr2a	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
1.3A.2.Cr2b	Use iconic or standard notation and/or recording technology to organize and document personal musical ideas
Refining and completing products.	
1.3A.2.Cr3a	Interpret and apply personal, peer, and teacher feedback to revise personal music.
1.3A.2.Cr3b	Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audiences.
PERFORMING	
Selecting, analyzing, and interpreting work.	

1.3A.2.Pr4	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
Developing and refining techniques and models or steps needed to create products.	
1.3A.2.Pr5a	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance.
1.3A.2.Pr5b	Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music
1.3A.2.Pr5c	Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.
1.3A.2.Pr5d	When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation and melodic patterns using iconic or standard notation.
1.3A.2.Pr5e	Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.
Conveying meaning through art.	
1.3A.2.Pr6a	Perform music for a specific purpose with expression and technical accuracy.
1.3A.2.Pr6b	Perform appropriately for the audience and purpose
RESPONDING	
Perceiving and analyzing products.	
1.3A.2.Re7a	Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.
1.3A.2.Re7b	Describe how specific music concepts are used to support a specific purpose in music.
Interpreting intent and meaning.	
1.3A.2.Re8a	Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.
Applying criteria to evaluate products.	
1.3A.2.Re9a	Apply personal and expressive preferences in the evaluation of music.
CONNECTING	
Synthesizing and relating knowledge and personal experiences to create products.	
1.3A.2.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music
Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
1.3A.2.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
Instructional Focus	
Enduring Understandings	
<ul style="list-style-type: none"> ● Creating <ul style="list-style-type: none"> ○ The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. ○ Musicians' creative choices are influenced by their expertise, context, and expressive intent. ○ Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 	

- **Performing**
 - Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire
 - To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
 - Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- **Responding**
 - Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music
 - Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
 - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria
- **Connecting**
 - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding

Essential Questions

- **Creating**
 - How do musicians generate creative ideas?
 - How do musicians make creative decisions?
 - How do musicians improve the quality of their creative work?
- **Performing**
 - How do performers select repertoire?
 - How do musicians improve the quality of their performance?
 - When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- **Responding**
 - How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
 - How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
 - How do we judge the quality of musical work(s) and performance(s)?
- **Connecting**
 - How do musicians make meaningful connections to creating, performing, and responding?
 - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Evidence of Learning (Assessments)

The development of assessments to measure student progress on instructional objectives will continue throughout the year. Suggested tools for assessment include:

- Rubric-based Performance assessments
- Rubric-based student and group self-critique
- Listening logs/journals
- Do now activities
- Exit tasks
- Student and teacher driven questioning strategies
- Portfolio
- Games
- Assessment with echo songs (such as matching pitch while echoing)

Objectives

Students will know:

- **Creating**
 - Music is a language.
 - The language of music includes specific vocabulary and symbols.
 - Musical literacy includes the ability to read, decipher, and write musical symbols and terms
 - Compositions are grounded in prior knowledge, composed of musical elements that include rhythm, melody, harmony, timbre, form.
 - Creativity is enhanced by the development of technical knowledge and personal experience
 - Manipulating the elements of music creates expression (individual or group).
 - Composing and improvising connects with the vocabulary, symbols, patterns, and elements of music.
- **Performing**
 - Performing music is the oldest form of expression and communication
 - Practicing and THE WAY a performer practices has a direct and predictable effect on the quality of performance.
 - All performances provide opportunity for growth.
 - Increased knowledge of vocabulary, elements, and structure of music can produce higher-level performance.
- **Responding**
 - Exposure to a range of music is key to how we listen, respond, and perform music.
- **Connecting**
 - Music affects and is affected by the culture and world around us.
 - Music is related to all other disciplines.
 - Knowledge of the context of a composition, composer, culture fosters increased understanding and appreciation of music.

Create: *Imagine, Plan, Make, Evaluate, Refine*

- Identify fast and slow tempi. (1.3A.2.Cr1)
- Maintain a steady beat, echo, clap, and/or play various rhythms. (1.3A.2.Cr1)
- Identify various non-pitched percussion instruments (timbre). (1.3A.2.Cr1)
- Identify dynamics as loud, soft, medium. 1.3A.2.Cr1)
- Identify step/leap/and same/different patterns in a melody. (1.3A.2.Cr1)
- Identify melodic direction as up and down. (1.3A.2.Cr1)
- Identify form AB form. (1.1.2.B.2)
- Identify the musical alphabet. (1.1.2.B.2)
- Notate melodic patterns that move upward, downward, and remain the same using the musical alphabet. (1.1.2.B.1)

Performance: *Singing, Playing Instruments, Performing Rhythms*

- Sing individually and in groups a variety of songs with emphasis on developing pitch matching. (1.3A.2.Pr5A)
- Sing from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo. (1.3.2.B.3)
- Play a steady beat with dynamics (i.e., loud and soft) on an Orff instrument using a single mallet.
- Perform an ostinato using an un-pitched percussion instrument with/without mallet (1.3A.2.Pr5)
- On a single percussion instrument, use proper playing techniques to create different dynamics (1.3.2.B.3) Demonstrate the proper way to play instruments that are scraped, struck and shaken either using Orff instruments or using ordinary items from around the classroom or home. (1.3A.2.Pr5)
- Perform on pitch, and echo songs with the teacher as the leader and the class/soloist as the echo. (1.3A.2.Pr5)
- Perform songs in proper head voice within the range of C4 –C5. (1.3A.2.Pr5)
- Perform songs using proper posture in sitting and standing positions. (1.3A.2.Pr5)
- Perform songs using proper breathing techniques for phrasing and tone production. (1.3A.2.Pr5)
- Perform songs using proper vocal techniques to vary dynamic levels. (1.3A.2.Pr5)
- Perform by speaking, clapping, body percussion and using pitched and unpitched percussion maintaining a steady beat. (1.3A.2.Pr5)
- Clap or play on an unpitched percussion instrument a steady beat at various tempi. (1.3A.2.Pr5)

Respond: *Select, Analyze, Evaluate, Interpret*

- Articulate the role of composer (1.3A.2.Pr4a)
- Perform singing games and songs from different cultures, such as "London Bridge" from England, or "Jim-Along Josie" from America, "Kye, Kye Kule" from Ghana) (1.3A.2.Pr4a)
- Sing the songs and discuss how they reflect the feeling of the holiday. (1.3A.2.Pr4A)
- Articulate personal interests and make connections to cultural context (1.3A.2.Pr4A)

Connect: *Interconnection*

- Create a story to accompany a piece of program music (e.g., The Hall of the Mountain King by Edvard Grieg). The story should reflect the mood of the music, how and what instruments are used, tempo and other musical elements. (1.4.2.A.3)

- Articulate the role of the performer and composer in music. (1.3A.2.Pr4A)
- Articulate and discuss the quality of musical performance (1.3A.2.Pr4A)

Integration

Technology Integration:

Smartboard interactive games
 Powerpoint interactive games (resources from TPT)
 Boomcards (online resources)
 Peardeck
 Chromebooks/Ipads for centers and headphones for each student to play games

Writing Integration:

- Music Composition/music journals (instead of writing, drawing how they feel)

Special Needs Integration

- Puppets for students
- Velcro charts for students to help place words to fill in the blank
- Noise cancelling headphones (to reduce sounds)
- Repetition of words/lessons
- Microphone for the music teachers
- “Ask me” cards:
- Cards with instructions for the aides

Suggested Resources

- Resources from Feireband music curriculum
- BIPOC resources and books in the curriculum
- Books/composers written by women that are POC and advocate for minority groups
- <https://nafme.org/my-classroom/resources-for-diversity-equity-inclusion-and-access-in-music-education/>

Kindergarten Music Vocabulary:

- Beat
- Tempo: Fast/Slow
- Pitch: high/low, up and down
- Musical Opposites:
 - High and low
 - Moving up and down
 - Loud and Soft
 - Fast and Slow
 - Long and Short

Music Things to Know at the End of First Grade:

- Vocal Technique - Sing songs with age-appropriate vocal tone (in the head voice, matching pitch) while standing with singing posture.
- Music Literacy - Experience singing songs in a variety of tonalities, focus on preparing students for SO, MI and LA by practicing to identify high and low sounds. Students will perform rhythmic patterns containing quarter notes, eighth notes and quarter rests.
- Vocabulary - Opposite words - high, low, fast, slow, jumpy, smooth. In preparation for learning first grade words: pitch, forte, piano, allegro, largo.
- Listening Portfolio - Students should be able to identify several musical elements from a listening example and describe what they hear (male or female vocal, solo or multiple singers, higher/lower,etc.).
- Recommended Listening: SAINT SAENS - [Carnival of the Animals](#)

1. Pitch Exploration - high/low
2. Speaking vs. Singing Voice
3. Match Pitch
4. In-tune Singing
5. Question/Answer
6. Fast/Slow
7. Soft/Loud
8. Identify high and low sounds
9. Tone color as different sounds
10. Rhythm and melodic movement
11. Keeping a steady beat
12. Identify beginning rhythms of song
13. Identify similar melodic beginnings
14. Inner hearing
15. Simple Ostinato (like keeping a beat on their lap)