

Kindergarten Scope and Sequence for Vocal Music

Kindergarten Scope and Sequence for Vocal Music

	Vocal Music	Number of Instructional Days
Unit 1	<u>Rhythm and Beat</u>	10 (integrated throughout the year)
Unit 2	<u>Melody and Vocal Production</u>	10 (<i>Integrated throughout the year</i>)
Unit 3	<u>Form</u>	10 (<i>Integrated throughout the year</i>)
Unit 4	<u>Instruments</u>	10 (<i>Integrated throughout the year</i>)

Kindergarten Scope and Sequence for Vocal Music

Vocal Music	Grade: Kindergarten
<p>Unit 1: Rhythm and Beat</p> <p>Unit Overview: In the Kindergarten rhythm and beat unit, students will discover music has a steady beat and identify that the beat can be fast and/or slow. Students will identify the difference between rhythm and beat, identify and create rhythm patterns, and use iconic representation of rhythmic notation. Also, understanding rhythmic notation can help students make connections to early literacy.</p>	
<p>New Jersey Student Learning Standards</p>	
<p><u>1.3.A.2.Cr - Creating</u></p> <p>1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p> <p><u>1.3.A.2.Pr - Performing</u></p> <p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</p> <p>1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.</p> <p>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.</p> <p>1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</p> <p>1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</p> <p>1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p> <p><u>1.3.A.2.Re - Responding</u></p> <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <p>1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.</p> <p>1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p> <p><u>1.3.A.2.Cn - Connecting</u></p> <p>1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p> <p>1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p>	
<p>Enduring Understandings</p>	<p>Essential Questions</p>

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Anchor Standard 1: Generating and conceptualizing ideas.

1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.

Anchor Standard 2: Organizing and developing ideas.

2. Musicians' creative choices are influenced by their expertise, context and expressive intent.

Anchor Standard 3: Refining and completing products.

3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

4. 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.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

5. 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.

Anchor Standard 6: Conveying meaning through art.

6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.

Anchor Standard 7: Perceiving and analyzing products.

7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Anchor Standard 8: Interpreting intent and meaning.

8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Anchor Standard 9: Applying criteria to evaluate products.

1. How do musicians generate creative ideas?

2. How do musicians make creative decisions?

3. How do musicians improve the quality of their creative work?

4. How do performers select repertoire?

5. How do musicians improve the quality of their performance?

6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

8. How do we discern the musical creators' and performers' expressive intent?

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<p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
Unit Goals	Teaching Points
<p><i>Rhythm and Steady Beat</i></p>	<ul style="list-style-type: none"> ● Perform a steady beat with the teacher as the leader and the class/soloist as the echo. ● With teacher guidance, create rhythm patterns at various tempi. ● Perform as a class and a soloist a steady beat using various tempi ● Perform and identify the difference between steady beat and unsteady beat. ● Perform and identify the difference between steady beat and rhythm. ● Perform rhythm patterns identifying the difference between long and short sounds. ● Perform songs using steady beat and rhythms to vary dynamic levels (loud and quiet). ● Reflect/self-critique acquired rhythmic skills alone and as a group. ● Listen to various examples of rhythm from different cultures and historical periods.
Skills (Students will be able to...)	
<p>When Creating...</p> <ul style="list-style-type: none"> ● The elements of music are foundational to basic music literacy. Students will use appropriate terminology when creating rhythm and beat. ● Create/improvise rhythm patterns using body percussion, pitched percussion instruments and non-pitched percussion instruments. <p>When Performing...</p> <ul style="list-style-type: none"> ● Identify fast and slow tempi. ● Identify and keep a steady beat ● Echo, clap and/or play various rhythms. ● Identify long and short sounds ● Identify dynamics as loud and quiet. ● Identify pre-note reading symbols with consideration of rhythm, dynamics, and tempo. 	

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- Play a steady beat with dynamics (i.e., loud and quiet) on an Orff instrument using a single mallet.

When Responding...

- Self and group-critique of acquired rhythmic skills

When Connecting...

- Age appropriate discussion of characteristics of different rhythms in various musical selections.
- Age appropriate identification/discussion of rhythms in different historical selections.

Social Emotional Learning Competencies (<https://selarts.org/>)

SELF

- **SELF-AWARENESS**
 - 01.EE.Recognize and name different types of positive and negative emotions
 - 03.EE.Identify one's likes and dislikes
 - 03.EE.Identify challenges or situations where one may need help
 - 03.EE.Recognize things that make one feel good about who they are
- **SELF-MANAGEMENT**
 - 06.EE.Identify simple steps needed to perform a routine,task or accomplish a goal.
 - 07.EE.With adult encouragement, make multiple attempts to meet a goal.

OTHERS

- **SOCIAL-AWARENESS**
 - 09.EE.Recognize that people are alike and different.
 - 10.EE.Begin to recognize that people have different points of view.
 - 11.EE.With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker)
- **RELATIONSHIP SKILLS**
 - 13.EE.Utilize "active listening" skills.

DECISION-MAKING

- **RESPONSIBLE DECISION-MAKING**
 - 18.EE.Can make simple choices about activities without adult support.

Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Music Class Participation Rubrics (See Rubrics Section of Document) • Daily Music Challenge • Oral/Verbal Responses to Teacher Questions/Instruction • Informal Observations of Student Musical Response • Self-Assessment/Student Reflection <p>Summative Assessments:</p>	<p>Special Education</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications • Curricular Modifications and Guidance for Students Educated in Special Class Settings <p>Differentiation:</p> <ul style="list-style-type: none"> • Preview content and concepts • Behavior management plan • Highlight text

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<ul style="list-style-type: none"> • Written Tests/Quizzes • Performance Tests/Quizzes <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • rough drafts for each project • Rubric based final project for each unit • Student self-assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • Homework - extended drawing at home • Presentations • Verbal Critiques 	<ul style="list-style-type: none"> • <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Problem-based learning</i> • <i>Stations/centers</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clubbing activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i>
	<p>English Language Learners</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Unit 1: Curriculum for ELL</u> • <u>Subgroup Accommodations and Modifications</u> • Multi-language glossary • Pupil edition in Spanish • Vocabulary flash cards <p>Students at Risk for Failure</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Subgroup Accommodations and Modifications</u> <p>Gifted and Talented</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Subgroup Accommodations and Modifications</u> <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Subgroup Accommodations and Modifications</u>
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p>	<p>Core Instructional Resources:</p>

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<ul style="list-style-type: none"> ● GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 ● Florham Park Curriculum ● National Association for Music Education (NAfME) ● Northern New Jersey Orff Schulwerk Association (NNJOSA) ● Dalcroze (dalcrozeusa.org) ● Gordon (giml.org) ● Kodaly (oake.org) ● Little Kids Rock (littlekidsrock.org) ● Orff (aosa.org) ● SongWorks (songworkseducators.org) ● Suzuki (suzukiassociation.org) ● Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. 	<ul style="list-style-type: none"> ● Guitar ● Ukulele ● Piano ● CD Player/Speaker System ● Soprano/Alto/Bass Xylophones ● Soprano/Alto Glockenspiels ● Soprano/Alto Metallophone ● Various unpitched percussion instruments ● <i>Singing</i> ● <i>Audio Recordings</i> ● <i>Playing on Instruments</i> ● <i>Video Recording</i> ● A Song Game ● Movement/Dance ● A Story ● Questions/Puzzles ● Secret Song Clues ● Ranges of Notation
<p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> ● All Books by Jeff Kriskie and Randy DeLelles ● “Making the Most of the Holidays” ● “Highlighting the Holidays” ● “Time for a Rhyme” ● “2nd Rhyme Around” ● “3rd Rhymes a Charm” ● “Strike it Rich” ● “As American as Apple Pie” 	<p>Supplemental Resources:</p> <ul style="list-style-type: none"> ● Tonic Solfa/Solfege Syllables for tone and melody ● Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) ● Echo Singing and Antiphonning ● Sibelius Software <ul style="list-style-type: none"> ○ Used to modify scores and notation (larger, with note names in note head, etc) ● Visual Aids <ul style="list-style-type: none"> ○ Colored key dots for xylophone ○ Xylophone Diagram ○ Solfege hand signals chart ● Floccabulary
	<p>Intervention Resources:</p> <ul style="list-style-type: none"> ● Tiered Interventions following RtI framework ● RtI Intervention Bank ● Foundations Double-Dose (Tier II) ● LLI (Tier III) ● FFI Skill Report: DRA On-Line ● enVisioninterventionsupports ● NJDOE resources
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLS</p>
<p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> ● Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. ● In Social Studies discuss routines in the community ● Companion standards: <ul style="list-style-type: none"> ○ CCSS.ELA-LITERACY.RL.K.4 ○ CCSS.Math.Content.K.CC.B.4 ○ 7.1.NM.C.2 	<ul style="list-style-type: none"> ● Create a word study word sort in Inspiration. ● Listen to books on CDs, tapes, videos or podcasts if available. ● Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) ● Use a document camera or overhead projector for shared reading of texts.

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8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming	
Integration of 21st Century Themes	Media Literacy Integration
<p><i>See example.</i></p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills • Global and Environmental Awareness • Problem Solving Skills • Personal Literacy • Business • Initiative and Self Direction • Manage Goals and Time • Work Independently • Be Self-directed Learners 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspectives
<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)

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<u>Vocal Music</u>	Grade: Kindergarten
Unit 2: Melody and Vocal Production	
<p>Unit Overview: In the Kindergarten melody and vocal production unit, the students will learn that proper vocal production/vocal production requires an understanding of basic anatomy and the physical properties of sound. Students will demonstrate developmentally appropriate vocal production/vocal placement and breathing techniques. Students will perform and echo songs on pitch. Students will perform songs, as individuals and in groups, using proper head voice, posture, breathing techniques, and vocal techniques to vary dynamic levels.</p>	
New Jersey Student Learning Standards	
<u>1.3.A.2.Cr - Creating</u>	
1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.	
1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	
1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.	
1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.	
1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.	
<u>1.3.A.2.Pr - Performing</u>	
1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	
1.3A.2.Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.	
1.3A.2.Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.	
1.3A.2.Pr5c: Demonstrate knowledge of basic music concepts (e.g. tonality and meter) in music from a variety of cultures selected for performance.	
1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	
1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.	
1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.	
1.3A.2.Pr6b: Perform appropriately for the audience and purpose.	
<u>1.3.A.2.Re - Responding</u>	
1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.	
1.3A.2.Re7b: Describe how specific music concepts are used to support a specific purpose in music.	
1.3A.2.Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.	
1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.	
<u>1.3.A.2.Cn - Connecting</u>	
1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)	
1.3A.2.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)	

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Enduring Understandings	Essential Questions
<p>Anchor Standard 1: Generating and conceptualizing ideas. 1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Anchor Standard 2: Organizing and developing ideas. 2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p>Anchor Standard 3: Refining and completing products. 3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 4: Selecting, analyzing, and interpreting work. 4. 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.</p> <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. 5. 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.</p> <p>Anchor Standard 6: Conveying meaning through art. 6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.</p> <p>Anchor Standard 7: Perceiving and analyzing products. 7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>Anchor Standard 8: Interpreting intent and meaning.</p>	<p>1. How do musicians generate creative ideas?</p> <p>2. How do musicians make creative decisions?</p> <p>3. How do musicians improve the quality of their creative work?</p> <p>4. How do performers select repertoire?</p> <p>5. How do musicians improve the quality of their performance?</p> <p>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</p> <p>8. How do we discern the musical creators' and performers' expressive intent?</p>

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<p>8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>Anchor Standard 9: Applying criteria to evaluate products.</p> <p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
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Unit Goals	Teaching Points
<i>Melody and Vocal Production</i>	<ul style="list-style-type: none"> • With teacher guidance, create/improvise in response to a teacher prompt. • Perform on pitch, and echo songs with the teacher as the leader and the class/soloist as the echo. • Perform in proper head voice within the range of C4 – G4. • Perform and identify Sol-Mi in proper head voice. • Perform songs using proper posture in sitting and standing positions. • Perform songs using proper breathing techniques for phrasing and tone production. • Perform songs using proper vocal techniques to vary dynamic levels. • Reflect/self critique acquired melodic skills and vocal production. • Listen to and perform various examples of songs from different cultures, holidays, and historical periods.

Skills (Students will be able to...)

When Creating...

- The elements of music are foundational to basic music literacy. Students will use appropriate terminology when creating/improvising melodies.
- Create musical phrases in response to a teacher prompt (i.e. call and response/improvisation)

When Performing...

- Sing from basic notation in the treble clef, with consideration of pitch.
- Identify melodic direction as up or down.
- Sing notes So-Mi (in moveable do) and identify their Curwen hand signals.
- Explore the voice, including: whispering, singing, speaking, shouting.
- Sing in head voice.
- Progress toward matching pitch.
- Identify and demonstrate loud and quiet singing.

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- Develop a repertoire of songs.
- Identify the characteristics of singing games from two distinct cultures (e.g., London Bridge is Falling Down – England, Perna, perna, i melissa – Greece).
- Perform these singing games and compare/contrast tempo, movements, the feeling the game evokes, etc.

When Responding...

- Self and group-critique of acquired vocal and melodic skills.

When Connecting...

- cultures.
- Age appropriate discussion how they reflect the feeling of the holiday.
- Sing two or more contrasting holiday songs (e.g., Christmas/Hanukah) and identify the characteristics of them.

Social Emotional Learning Competencies (<https://selarts.org/>)

SELF

- **SELF-AWARENESS**
 - 01.EE.Recognize and name different types of positive and negative emotions
 - 03.EE.Identify one’s likes and dislikes
 - 03.EE.Identify challenges or situations where one may need help
 - 03.EE.Recognize things that make one feel good about who they are
- **SELF-MANAGEMENT**
 - 06.EE.Identify simple steps needed to perform a routine,task or accomplish a goal.
 - 07.EE.With adult encouragement, make multiple attempts to meet a goal.

OTHERS

- **SOCIAL-AWARENESS**
 - 09.EE.Recognize that people are alike and different.
 - 10.EE.Begin to recognize that people have different points of view.
 - 11.EE.With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker)
- **RELATIONSHIP SKILLS**
 - 13.EE.Utilize “active listening” skills.

DECISION-MAKING

- **RESPONSIBLE DECISION-MAKING**
 - 18.EE.Can make simple choices about activities without adult support.

Evidence of Learning (Assessments)	Accommodations and Modifications
<div>Formative Assessments:</div>	<div>Special Education</div> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications

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<ul style="list-style-type: none"> • Music Class Participation Rubrics (See Rubrics Section of Document) • Daily Music Challenge • Oral/Verbal Responses to Teacher Questions/Instruction • Informal Observations of Student Musical Response • Self-Assessment/Student Reflection <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Written Tests/Quizzes • Performance Tests/Quizzes <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • rough drafts for each project • Rubric based final project for each unit • Student self-assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • Homework - extended drawing at home • Presentations • Verbal Critiques 	<ul style="list-style-type: none"> • <i>Curricular Modifications and Guidance for Students Educated in Special Class Settings</i> <p>Differentiation:</p> <ul style="list-style-type: none"> • <i>Preview content and concepts</i> • <i>Behavior management plan</i> • <i>Highlight text</i> • <i>Small group setting</i> <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Alternative formative and summative assessments</i> • <i>Guided Reading</i> • <i>Personal agendas</i> • <i>Project-based learning</i> • <i>Problem-based learning</i> • <i>Stations/centers</i> • <i>Tiered activities/assignments</i> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clubbing activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i>
	<p>English Language Learners</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Unit 1: Curriculum for ELL</u> • <u>Subgroup Accommodations and Modifications</u> • Multi-language glossary • Pupil edition in Spanish • Vocabulary flash cards <p>Students at Risk for Failure</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Subgroup Accommodations and Modifications</u> <p>Gifted and Talented</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Subgroup Accommodations and Modifications</u> <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • <u>Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners)</u> • <u>Subgroup Accommodations and Modifications</u>
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p>	<p>Core Instructional Resources:</p>

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<ul style="list-style-type: none"> ● GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 ● Florham Park Curriculum ● National Association for Music Education (NAfME) ● Northern New Jersey Orff Schulwerk Association (NNJOSA) ● Dalcroze (dalcrozeusa.org) ● Gordon (giml.org) ● Kodaly (oake.org) ● Little Kids Rock (littlekidsrock.org) ● Orff (aosa.org) ● SongWorks (songworkseducators.org) ● Suzuki (suzukiassociation.org) ● Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. 	<ul style="list-style-type: none"> ● Guitar ● Piano ● CD Player/Speaker System ● Soprano/Alto/Bass Xylophones ● Soprano/Alto Glockenspiels ● Soprano/Alto Metallophone ● Various unpitched percussion instruments ● <i>Singing</i> ● <i>Audio Recordings</i> ● <i>Playing on Instruments</i> ● <i>Video Recording</i> ● A Song Game ● Movement/Dance ● A Story ● Questions/Puzzles ● Secret Song Clues ● Ranges of Notation
<p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> ● All Books by Jeff Kriskie and Randy DeLelles ● “Making the Most of the Holidays” ● “Highlighting the Holidays” ● “Time for a Rhyme” ● “2nd Rhyme Around” ● “3rd Rhymes a Charm” ● “Strike it Rich” ● “As American as Apple Pie” 	<p>Supplemental Resources:</p> <ul style="list-style-type: none"> ● Tonic Solfa/Solfege Syllables for tone and melody ● Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) ● Echo Singing and Antiphonning ● Sibelius Software <ul style="list-style-type: none"> ○ Used to modify scores and notation (larger, with note names in note head, etc) ● Visual Aids <ul style="list-style-type: none"> ○ Colored key dots for xylophone ○ Xylophone Diagram ○ Solfege hand signals chart ● Flocabulary
	<p>Intervention Resources:</p> <ul style="list-style-type: none"> ● Tiered Interventions following RtI framework ● RtI Intervention Bank ● Foundations Double-Dose (Tier II) ● LLI (Tier III) ● FFI Skill Report: DRA On-Line ● enVisioninterventionsupports ● NJDOE resources
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLs</p>
<p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> ● Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. ● In Social Studies discuss routines in the community ● Companion standards: <ul style="list-style-type: none"> ○ CCSS.ELA-LITERACY.RL.K.4 ○ CCSS.Math.Content.K.CC.B.4 ○ 7.1.NM.C.2 	<ul style="list-style-type: none"> ● Create a word study word sort in Inspiration. ● Listen to books on CDs, tapes, videos or podcasts if available. ● Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) ● Use a document camera or overhead projector for shared reading of texts.

Kindergarten Scope and Sequence for Vocal Music

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming	
Integration of 21st Century Themes	Media Literacy Integration
<p><i>See example.</i></p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills • Global and Environmental Awareness • Problem Solving Skills • Personal Literacy • Business • Initiative and Self Direction • Manage Goals and Time • Work Independently • Be Self-directed Learners 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspectives
<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)

Kindergarten Scope and Sequence for Vocal Music

<u>Vocal Music</u>	Grade: Kindergarten
Unit 3: Form Unit Overview: In the Kindergarten Form unit, students will come to understand that music has structure. Students will discover that music is composed of smaller and larger components that can be arranged to create patterns. Students will develop an understanding of how to manipulate patterns to represent musical form.	
New Jersey Student Learning Standards	
<p><u>1.3.A.2.Cr - Creating</u></p> <p>1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p> <p><u>1.3.A.2.Pr - Performing</u></p> <p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</p> <p>1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.</p> <p>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.</p> <p>1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</p> <p>1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</p> <p>1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p> <p><u>1.3.A.2.Re - Responding</u></p> <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <p>1.3A.2Re7b: Describe how specific music concepts are used to support a specific purpose in music.</p> <p>1.3A.2Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p> <p><u>1.3.A.2.Cn - Connecting</u></p> <p>1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p> <p>1.3A.2Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p>	
Enduring Understandings	Essential Questions

Kindergarten Scope and Sequence for Vocal Music

Anchor Standard 1: Generating and conceptualizing ideas.

1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.

Anchor Standard 2: Organizing and developing ideas.

2. Musicians' creative choices are influenced by their expertise, context and expressive intent.

Anchor Standard 3: Refining and completing products.

3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

4. 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.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

5. 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.

Anchor Standard 6: Conveying meaning through art.

6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.

Anchor Standard 7: Perceiving and analyzing products.

7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Anchor Standard 8: Interpreting intent and meaning.

8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

1. How do musicians generate creative ideas?

2. How do musicians make creative decisions?

3. How do musicians improve the quality of their creative work?

4. How do performers select repertoire?

5. How do musicians improve the quality of their performance?

6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

8. How do we discern the musical creators' and performers' expressive intent?

Kindergarten Scope and Sequence for Vocal Music

<p>Anchor Standard 9: Applying criteria to evaluate products. 9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. 10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.. 11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
Unit Goals	Teaching Points
<p><i>Form</i></p>	<ul style="list-style-type: none"> • Create a story to accompany a piece of program music (i.e. 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. • Perform songs using vocal melodies, pitched, and unpitched percussion in AB form. • Perform and identify musical forms including echo, call and response, and same/different. • Identify and perform music through movements (i.e. Part A = skip, Part B= gallop)
Skills (Students will be able to...)	
<p>When Creating...</p> <ul style="list-style-type: none"> • Create musical form using patterns. • Create a story to accompany a piece of program music (e.g., The Hall of the Mountain King by Edward Grieg). The story should reflect the mood of the music, how and what instruments are used, tempo and other musical elements. <p>When Performing...</p> <ul style="list-style-type: none"> • Identify AB form, echo. • Identify an ostinato using and unpitched percussion instrument, with or without mallet. • Identify traditional musical forms (echo, same/different phrases). <p>When Responding...</p> <ul style="list-style-type: none"> • Listen and respond to various forms through movement. <p>When Connecting...</p> <ul style="list-style-type: none"> • Age appropriate discussion how personal experiences influence composition of musical patterns. • Age appropriate discussion of characteristics of Form in various musical selections. 	
Social Emotional Learning Competencies (https://selarts.org/)	
<p>SELF</p>	

Kindergarten Scope and Sequence for Vocal Music

- **SELF-AWARENESS**
 - 01.EE.Recognize and name different types of positive and negative emotions
 - 03.EE.Identify one's likes and dislikes
 - 03.EE.Identify challenges or situations where one may need help
 - 03.EE.Recognize things that make one feel good about who they are
- **SELF-MANAGEMENT**
 - 06.EE.Identify simple steps needed to perform a routine,task or accomplish a goal.
 - 07.EE.With adult encouragement, make multiple attempts to meet a goal.

OTHERS

- **SOCIAL-AWARENESS**
 - 09.EE.Recognize that people are alike and different.
 - 10.EE.Begin to recognize that people have different points of view.
 - 11.EE.With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker)
- **RELATIONSHIP SKILLS**
 - 13.EE.Utilize "active listening" skills.

DECISION-MAKING

- **RESPONSIBLE DECISION-MAKING**
 - 18.EE.Can make simple choices about activities without adult support.

Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> Music Class Participation Rubrics (See Rubrics Section of Document) Daily Music Challenge Oral/Verbal Responses to Teacher Questions/Instruction Informal Observations of Student Musical Response Self-Assessment/Student Reflection <p>Summative Assessments:</p> <ul style="list-style-type: none"> Written Tests/Quizzes Performance Tests/Quizzes <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> rough drafts for each project Rubric based final project for each unit Student self-assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> Homework - extended drawing at home Presentations 	<p>Special Education</p> <ul style="list-style-type: none"> Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Subgroup Accommodations and Modifications Curricular Modifications and Guidance for Students Educated in Special Class Settings <p>Differentiation:</p> <ul style="list-style-type: none"> Preview content and concepts Behavior management plan Highlight text Small group setting <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> Alternative formative and summative assessments Guided Reading Personal agendas Project-based learning Problem-based learning Stations/centers Tiered activities/assignments Varying organizers for instructions <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> Clubbing activities Exploration by interest Flexible groupings <p>English Language Learners</p>

Kindergarten Scope and Sequence for Vocal Music

<ul style="list-style-type: none"> Verbal Critiques 	<ul style="list-style-type: none"> Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Unit 1: Curriculum for ELL Subgroup Accommodations and Modifications Multi-language glossary Pupil edition in Spanish Vocabulary flash cards <p>Students at Risk for Failure</p> <ul style="list-style-type: none"> Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Subgroup Accommodations and Modifications <p>Gifted and Talented</p> <ul style="list-style-type: none"> Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Subgroup Accommodations and Modifications <p>Students with 504 Plans</p> <ul style="list-style-type: none"> Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) Subgroup Accommodations and Modifications
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p> <ul style="list-style-type: none"> GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 Florham Park Curriculum National Association for Music Education (NAfME) Northern New Jersey Orff Schulwerk Association (NNJOSA) Dalcroze (dalcrozeusa.org) Gordon (giml.org) Kodaly (oake.org) Little Kids Rock (littlekidsrock.org) Orff (aosa.org) SongWorks (songworkseducators.org) Suzuki (suzukiassociation.org) Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. <p>Supplemental Professional Resources:</p>	<p>Core Instructional Resources:</p> <ul style="list-style-type: none"> Guitar Piano CD Player/Speaker System Soprano/Alto/Bass Xylophones Soprano/Alto Glockenspiels Soprano/Alto Metallophone Various unpitched percussion instruments <i>Singing</i> <i>Audio Recordings</i> <i>Playing on Instruments</i> <i>Video Recording</i> A Song Game Movement/Dance A Story Questions/Puzzles Secret Song Clues Ranges of Notation <p>Supplemental Resources:</p>

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<ul style="list-style-type: none"> • All Books by Jeff Kriskie and Randy DeLelles • “Making the Most of the Holidays” • “Highlighting the Holidays” • “Time for a Rhyme” • “2nd Rhyme Around” • “3rd Rhymes a Charm” • “Strike it Rich” • “As American as Apple Pie” 	<ul style="list-style-type: none"> • Tonic Solfa/Solfege Syllables for tone and melody • Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) • Echo Singing and Antiphonning • Sibelius Software <ul style="list-style-type: none"> ◦ Used to modify scores and notation (larger, with note names in note head, etc) • Visual Aids <ul style="list-style-type: none"> ◦ Colored key dots for xylophone ◦ Xylophone Diagram ◦ Solfege hand signals chart • Flocabulary <p>Intervention Resources:</p> <ul style="list-style-type: none"> • Tiered Interventions following RtI framework • RtI Intervention Bank • Foundations Double-Dose (Tier II) • LLI (Tier III) • FFI Skill Report: DRA On-Line • enVisioninterventionsupports • NJDOE resources
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLs</p>
<p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> • Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. • In Social Studies discuss routines in the community • Companion standards: <ul style="list-style-type: none"> ◦ CCSS.ELA-LITERACY.RL.K.4 ◦ CCSS.Math.Content.K.CC.B.4 ◦ 7.1.NM.C.2 <p>8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	<ul style="list-style-type: none"> • Create a word study word sort in Inspiration. • Listen to books on CDs, tapes, videos or podcasts if available. • Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) • Use a document camera or overhead projector for shared reading of texts.
<p>Integration of 21st Century Themes</p>	<p>Media Literacy Integration</p>
<p><i>See example.</i></p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills • Global and Environmental Awareness • Problem Solving Skills • Personal Literacy • Business • Initiative and Self Direction • Manage Goals and Time • Work Independently • Be Self-directed Learners 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
<p>Career Education</p>	<p>Global Perspectives</p>

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<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none">• National Hispanic-Latino Heritage Month• National Disability Employment Awareness Month• National American Indian Heritage Month• Black History Month• National Women's History Month,• National Irish-American Heritage Month• National Italian American Heritage Month• Asian Pacific American Heritage• Older Americans' Month• Jewish American Heritage Month• Week of Respect• Red Ribbon Week• International Dot Day (September 16)
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Kindergarten Scope and Sequence for Vocal Music

Vocal Music	Grade: Kindergarten
<p>Unit 4: Instruments</p> <p>Unit Overview: In the Kindergarten Instruments unit, students will explore classroom instruments with the intention to practice the musical skills gained in units 1-3. Students will experience a variety of activities designed to encourage proper playing technique, creativity, and musical expression. Students will explore various types of pitched (Orff) percussion instruments and unpitched percussion instruments to reinforce key concepts and create musical ideas.</p>	
<p>New Jersey Student Learning Standards</p>	
<p><u>1.3.A.2.Cr - Creating</u></p> <p>1.3A.2.Cr1a: - Explore, create and improvise musical ideas using rhythmic and melodic patterns in various meters and tonalities.</p> <p>1.3A.2.Cr2a: Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.</p> <p>1.3A.2.Cr2b: Use iconic or standard notation and/or recording technology to organize and document personal musical ideas.</p> <p>1.3A.2.Cr3a: Interpret and apply personal, peer and teacher feedback to revise personal music.</p> <p>1.3A.2.Cr3b: Convey expressive intent for a specific purpose by presenting a final version of musical ideas to peers or informal audience.</p> <p><u>1.3.A.2.Pr - Performing</u></p> <p>1.3A.2.Pr4a: Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.</p> <p>1.3A.2Pr5a: Apply established criteria to judge the accuracy, expressiveness and effectiveness of performance.</p> <p>1.3A.2Pr5b: Rehearse, identify and apply strategies to address interpretive, performance and technical challenges of music.</p> <p>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.</p> <p>1.3A.2.Pr5d: When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.</p> <p>1.3A.2.Pr5e: Demonstrate understanding of basic expressive qualities (e.g., dynamics, tempo) and how creators use them to convey expressive intent.</p> <p>1.3A.2.Pr6a: Perform music for a specific purpose with expression and technical accuracy.</p> <p>1.3A.2.Pr6b: Perform appropriately for the audience and purpose.</p> <p><u>1.3.A.2.Re - Responding</u></p> <p>1.3A.2.Re7a: Demonstrate and explain how personal interests and experiences influence musical selection for specific purposes.</p> <p>1.3A.2Re7b: Describe how specific music concepts are used to support a specific purpose in music.</p> <p>1.3A.2Re8a: Demonstrate basic knowledge of music concepts and how they support creators'/performers' expressive intent.</p> <p>1.3A.2.Re9a: Apply personal and expressive preferences in the evaluation of music.</p> <p><u>1.3.A.2.Cn - Connecting</u></p> <p>1.3A.2.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p> <p>1.3A.2Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (This Performance Expectation is embedded in the following Artistic Processes: 1.3A.5.Cr2a, 1.3A.5.Cr3b, 1.3A.5.Pr4e, 1.3A.5.Re7a)</p>	

Kindergarten Scope and Sequence for Vocal Music

Enduring Understandings	Essential Questions
<p>Anchor Standard 1: Generating and conceptualizing ideas. 1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Anchor Standard 2: Organizing and developing ideas. 2. Musicians' creative choices are influenced by their expertise, context and expressive intent.</p> <p>Anchor Standard 3: Refining and completing products. 3. Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</p> <p>Anchor Standard 4: Selecting, analyzing, and interpreting work. 4. 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.</p> <p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products. 5. 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.</p> <p>Anchor Standard 6: Conveying meaning through art. 6. Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response.</p> <p>Anchor Standard 7: Perceiving and analyzing products. 7. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p>Anchor Standard 8: Interpreting intent and meaning. 8. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p>Anchor Standard 9: Applying criteria to evaluate products.</p>	<p>1. How do musicians generate creative ideas?</p> <p>2. How do musicians make creative decisions?</p> <p>3. How do musicians improve the quality of their creative work?</p> <p>4. How do performers select repertoire?</p> <p>5. How do musicians improve the quality of their performance?</p> <p>6. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>7. How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</p> <p>8. How do we discern the musical creators' and performers' expressive intent?</p>

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<p>9. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.</p> <p>10. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding..</p> <p>11. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<p>9. How do we judge the quality of musical work(s) and performance(s)?</p> <p>10. How do musicians make meaningful connections to creating, performing, and responding?</p> <p>11. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>
Unit Goals	Teaching Points
<p><i>Instruments</i></p>	<ul style="list-style-type: none"> • With teacher guidance, create and improvise rhythm patterns and melodies on Orff Instruments with a single mallet in the C pentatonic scale at various tempi. • Develop an understanding on how to play instruments. • Perform using pitched and unpitched percussion instruments in songs from various cultures, singing games, and holidays.
Skills (Students will be able to...)	
<p>When Creating...</p> <ul style="list-style-type: none"> • Create/improvise rhythm patterns and melodies using pitched percussion instruments and non-pitched percussion instruments. <p>When Performing...</p> <ul style="list-style-type: none"> • Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments. • Playing techniques for unpitched percussion instruments such as hand drum, tambourine, shakers. • 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 (e.g., cereal boxes, canisters, plastic tubs). • Demonstrate proper care and use of classroom instruments. • Play a written or echoed rhythm, a steady beat, a steady beat with dynamics (i.e., loud and quiet), various tempi on an Orff instrument using a single mallet or unpitched percussion instrument. • Identify various non-pitched percussion instruments (timbre). <p>When Responding...</p> <ul style="list-style-type: none"> • Self and group-critique of instrumental techniques while performing rhythm, beat, and dynamics. <p>When Connecting...</p> <ul style="list-style-type: none"> • Age appropriate identification/discussion of timbre of various instruments in different historical and cultural selections and the feeling the music evokes. 	

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- Age appropriate discussion how personal experiences influence creation/improvisation of musical patterns and melodies on instruments.

Social Emotional Learning Competencies (<https://selarts.org/>)

SELF

- **SELF-AWARENESS**
 - 01.EE.Recognize and name different types of positive and negative emotions
 - 03.EE.Identify one's likes and dislikes
 - 03.EE.Identify challenges or situations where one may need help
 - 03.EE.Recognize things that make one feel good about who they are
- **SELF-MANAGEMENT**
 - 06.EE.Identify simple steps needed to perform a routine,task or accomplish a goal.
 - 07.EE.With adult encouragement, make multiple attempts to meet a goal.

OTHERS

- **SOCIAL-AWARENESS**
 - 09.EE.Recognize that people are alike and different.
 - 10.EE.Begin to recognize that people have different points of view.
 - 11.EE.With adult support, be able to identify manners used in social situations (i.e. taking turns, listening to the speaker)
- **RELATIONSHIP SKILLS**
 - 13.EE.Utilize "active listening" skills.

DECISION-MAKING

- **RESPONSIBLE DECISION-MAKING**
 - 18.EE.Can make simple choices about activities without adult support.

Evidence of Learning (Assessments)	Accommodations and Modifications
<p>Formative Assessments:</p> <ul style="list-style-type: none"> • Music Class Participation Rubrics (See Rubrics Section of Document) • Daily Music Challenge • Oral/Verbal Responses to Teacher Questions/Instruction • Informal Observations of Student Musical Response • Self-Assessment/Student Reflection <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Written Tests/Quizzes • Performance Tests/Quizzes <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • rough drafts for each project 	<p>Special Education</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications • Curricular Modifications and Guidance for Students Educated in Special Class Settings <p>Differentiation:</p> <ul style="list-style-type: none"> • Preview content and concepts • Behavior management plan • Highlight text • Small group setting <p>High-Prep Differentiation:</p> <ul style="list-style-type: none"> • Alternative formative and summative assessments • Guided Reading • Personal agendas • Project-based learning • Problem-based learning • Stations/centers • Tiered activities/assignments

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<ul style="list-style-type: none"> • Rubric based final project for each unit • Student self-assessment <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • Homework - extended drawing at home • Presentations • Verbal Critiques 	<ul style="list-style-type: none"> • <i>Varying organizers for instructions</i> <p>Low-Prep Differentiation:</p> <ul style="list-style-type: none"> • <i>Clapping activities</i> • <i>Exploration by interest</i> • <i>Flexible groupings</i> <p>English Language Learners</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Unit 1: Curriculum for ELL • Subgroup Accommodations and Modifications • Multi-language glossary • Pupil edition in Spanish • Vocabulary flash cards <p>Students at Risk for Failure</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications <p>Gifted and Talented</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications <p>Students with 504 Plans</p> <ul style="list-style-type: none"> • Differentiation for All Students (Special Needs, ESL, Gifted Learners, & Mainstream Learners) • Subgroup Accommodations and Modifications
<p>Core Instructional and Supplemental Materials Professional Resources:</p>	<p>Core Instructional, Supplemental, Instructional, and Intervention Resources</p>
<p>Core Professional Resources:</p>	<p>Core Instructional Resources:</p>

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<ul style="list-style-type: none"> ● GAMEPLAN: An Active Music Curriculum” Grade K - ISBN: 0-9767650-5-5 ● Florham Park Curriculum ● National Association for Music Education (NAfME) ● Northern New Jersey Orff Schulwerk Association (NNJOSA) ● Dalcroze (dalcrozeusa.org) ● Gordon (giml.org) ● Kodaly (oake.org) ● Little Kids Rock (littlekidsrock.org) ● Orff (aosa.org) ● SongWorks (songworkseducators.org) ● Suzuki (suzukiassociation.org) ● Teachers may wish to stick with “what they know,” or use some combination of the above. Either way, they are encouraged to become familiar with diverse approaches to music education. 	<ul style="list-style-type: none"> ● Guitar ● Piano ● CD Player/Speaker System ● Soprano/Alto/Bass Xylophones ● Soprano/Alto Glockenspiels ● Soprano/Alto Metallophone ● Various unpitched percussion instruments ● <i>Singing</i> ● <i>Audio Recordings</i> ● <i>Playing on Instruments</i> ● <i>Video Recording</i> ● A Song Game ● Movement/Dance ● A Story ● Questions/Puzzles ● Secret Song Clues ● Ranges of Notation
<p>Supplemental Professional Resources:</p> <ul style="list-style-type: none"> ● All Books by Jeff Kriskie and Randy DeLelles ● “Making the Most of the Holidays” ● “Highlighting the Holidays” ● “Time for a Rhyme” ● “2nd Rhyme Around” ● “3rd Rhymes a Charm” ● “Strike it Rich” ● “As American as Apple Pie” 	<p>Supplemental Resources:</p> <ul style="list-style-type: none"> ● Tonic Solfa/Solfege Syllables for tone and melody ● Rhythm Syllables (Gordon, Kodaly, Takadimi, etc.) ● Echo Singing and Antiphonning ● Sibelius Software <ul style="list-style-type: none"> ○ Used to modify scores and notation (larger, with note names in note head, etc) ● Visual Aids <ul style="list-style-type: none"> ○ Colored key dots for xylophone ○ Xylophone Diagram ○ Solfege hand signals chart ● Flocabulary
	<p>Intervention Resources:</p> <ul style="list-style-type: none"> ● Tiered Interventions following RtI framework ● RtI Intervention Bank ● Foundations Double-Dose (Tier II) ● LLI (Tier III) ● FFI Skill Report: DRA On-Line ● enVisioninterventionsupports ● NJDOE resources
<p>Interdisciplinary Connections</p>	<p>Integration of Technology through NJSLs</p>
<p><i>This is where you make any connections that lend itself to the curriculum. See example.</i></p> <ul style="list-style-type: none"> ● Correlates to routines unit in math, rules and community units in social studies Identify classroom routines in other subject areas: math, science, and social studies. ● In Social Studies discuss routines in the community ● Companion standards: <ul style="list-style-type: none"> ○ CCSS.ELA-LITERACY.RL.K.4 ○ CCSS.Math.Content.K.CC.B.4 ○ 7.1.NM.C.2 	<ul style="list-style-type: none"> ● Create a word study word sort in Inspiration. ● Listen to books on CDs, tapes, videos or podcasts if available. ● Listen to books on websites (pbskids.org/lions/index.html, storylineonline.net, storyit.com, Elementary Connections Page) ● Use a document camera or overhead projector for shared reading of texts.

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8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming	
Integration of 21st Century Themes	Media Literacy Integration
<p><i>See example.</i></p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving Communication and Collaboration Information Literacy • Media Literacy • Life and Career Skills • Global and Environmental Awareness • Problem Solving Skills • Personal Literacy • Business • Initiative and Self Direction • Manage Goals and Time • Work Independently • Be Self-directed Learners 	<ul style="list-style-type: none"> • Ask students to look for specific things when they view videos or read print material, and then ask questions about those items • Build on the intuitive knowledge students have gained from media about the story and character • Clarify the distinction between fiction and nonfiction in different types of media reporting on the same topic • Use print materials to practice reading and comprehension skills
Career Education	Global Perspectives
<p>(Integrated into the curriculum the opportunity to acquire information about career interests or advanced courses)</p> <p>(Field trips, list free online courses, skype an author or scientist, specialized programs).</p> <p>9.1 Personal Finance Literacy</p> <p>9.2 Career Awareness, Exploration, and Preparation</p>	<ul style="list-style-type: none"> • National Hispanic-Latino Heritage Month • National Disability Employment Awareness Month • National American Indian Heritage Month • Black History Month • National Women's History Month, • National Irish-American Heritage Month • National Italian American Heritage Month • Asian Pacific American Heritage • Older Americans' Month • Jewish American Heritage Month • Week of Respect • Red Ribbon Week • International Dot Day (September 16)