



# SCHOOL DISTRICT OF THE CHATHAMS CURRICULUM PROFILE TEMPLATE



## **CONTENT AREA: General Music** **COURSES/GRADE LEVEL(S): Grades 1-2**

*First graders are very active children and enjoy many types of activities. Appropriate music making experiences include group activities such as singing games, movement activities and playing classroom instruments, which provide many opportunities for individual exploration of voice, body, and instrument sounds. The vocal range expands and the children are more aware of singing in tune with their class. The children are able to remember longer rhythmic and tonal patterns. They should be encouraged to sing alone as well as in groups through singing games, dramatizations, and folk repertoire. Music activities that allow opportunities for free exploration provide the most positive foundation for creative musical growth later.*

*Children in second grade are continuing to develop their singing abilities, as their sense of pitch and tonality becomes more concrete. Emphasis on good singing habits and echo singing are important components of the curriculum, and many students will have the ability to sing on pitch by the end of the second grade. Second graders also enjoy inventing and contributing their own ideas to class activities, and then can become a vital part of the creative decision-making process. Therefore, many activities emphasize and enhance problem solving, teamwork, and independent thinking skills.*

*As in first grade, an essential part of the second grade curriculum is the continual reinforcement of previously learned concepts, which are the building blocks for the new materials introduced this year.*

### **I. Course Overview**

First, Second, and Third Graders receive music instruction for one 40-minute period per week. Activities include singing, dancing, playing instruments, and the development of basic skills in the rudiments of music theory. Students will continue their work in the basics of musicianship, including: development of appropriate singing voice, reading and writing of melodic and rhythmic notation, study of form, meter, dynamics, and other relevant musical concepts. In addition, students in all grades experience many types of music (American folk music, world music, classical and contemporary styles) through listening, moving and playing. Movement is an integral part of the curriculum, reinforcing many important musical concepts. Critical and creative thinking is valued and encouraged in all grade levels.

The Zoltan Kodály approach to Music Education is central to the curriculum.

The broad objectives of the music program of Chatham elementary schools are as follows:

- To awaken aesthetic values in students and develop a lasting appreciation of music.
- To provide a rich, varied program where each pupil has an opportunity to develop his/her own musical abilities and talents.
- To familiarize students with the language of music notation, symbols, and terminology.
- To develop an awareness and appreciation of current music trends and innovations as well as styles and composers of the past.
- To become more knowledgeable consumers and performers of music by developing the skills needed to evaluate music literature.



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### II. Units of Study

**1.1 Music: The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in Music.

**1.1.2.B.1, 1.1.2.B.2, 1.1.2.B.3, 1.1.2.B.4**

**1.2 Music: History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**1.2.2.A.1, 1.2.2.A.2**

**1.3 Music: Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in Music.

**1.3.2.B.1, 1.3.2.B.2, 1.3.2.B.3, 1.3.2.B.4, 1.3.2.B.5, 1.3.2.B.6, 1.3.2.B.7**

**1.4 Music: Aesthetic Responses (A) & Critique Methodologies (B):** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to musical works.

**1.4.2.A.1, 1.4.2.A.2, 1.4.2.A.3, 1.4.2.A.4, 1.4.2.B.1, 1.4.2.B.2, 1.4.2.B.3**



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## III. Learning Objectives

### **1.1 Music: The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in Music. 1.1.2.B.1, 1.1.2.B.2, 1.1.2.B.3, 1.1.2.B.4**

Ear training and listening skill are prerequisites for musical literacy.

The elements of music are foundational to basic music literacy.

Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.

Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.

The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.

Collaboration and teamwork enable individuals or groups to achieve common goals with greater efficiency

### **1.2 Music: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. 1.2.2.A.1, 1.2.2.A.2**

Music from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.

The function and purpose of music-making across cultures is a reflection of societal values and beliefs.

### **1.3 Music: Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in Music.**

#### **1.3.2.B.1, 1.3.2.B.2, 1.3.2.B.3, 1.3.2.B.4, 1.3.2.B.5, 1.3.2.B.6, 1.3.2.B.7**

The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.

Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound.

Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.

Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.

Improvisation is a foundational skill for music composition.

Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts.

Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.

### **1.4 Music: Aesthetic Responses (A) & Critique Methodologies (B): All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to musical works.**

#### **1.4.2.A.1, 1.4.2.A.2, 1.4.2.A.3, 1.4.2.A.4, 1.4.2.B.1, 1.4.2.B.2, 1.4.2.B.3**

Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.

Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.

Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.

Contextual clues are embedded in works of art and provide insight into artistic intent.

## IV. Essential Questions (The open-ended, provocative questions that help frame inquiry)



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## **1.1 Music: The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in Music. 1.1.2.B.1, 1.1.2.B.2, 1.1.2.B.3, 1.1.2.B.4**

- \*How do the basic elements of Pitch, Rhythm, Expression, Form, and Timbre contribute to musical unity?
- \*What is the difference between a round and a partner song?
- \*When “do” is on a line or space, where are re, mi, sol, la and (high) do?
- \*What is the musical alphabet?
- \*What is a chord?
- \*Can students name each note/rest and how many beats they are worth?
- \*Can students explain how a dot changes the value of a note?
- \*What do the numbers in a time signature tell us?
- \*What is the order of dynamic markings from softest to loudest or loudest to softest?
- \*What is the order of tempo markings from slowest to fastest or fastest to slowest?
- \*Which category of musical elements determines how music makes you feel?
- \*What are the four categories of classroom instruments?
- \*What characteristics make brass and woodwind instruments unique to their family and why are some instruments difficult to categorize?
- \*How does moving to music help you understand form?

## **1.2 Music: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures 1.2.2.A.1, 1.2.2.A.2**

- \*Can students name major composers reviewed in class and recall information discussed about their compositional style?
- \*How do composers use pitch, rhythm, expression, form, and timbre to create their compositions?
- \*What are the purposes for music in different cultures?
- \*How have changes in technology influenced music?
- \*Have students developed an appreciation for diverse musical genres?
- \*Do students respect the musical taste of peers and other world cultures?

## **1.3 Music: Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in Music.**

**1.3.2.B.1, 1.3.2.B.2, 1.3.2.B.3, 1.3.2.B.4, 1.3.2.B.5, 1.3.2.B.6, 1.3.2.B.7**

- \*Can students describe what an audience member’s behavior should look and sound like?
- \*Can students describe what a performer’s behavior should look and sound like?
- \*What are the elements of positive participation in classroom activities?
- \*Why is it important for ensembles to work as a team?
- \*What is the difference between a solo, duet, trio, quartet or chorus performance?
- \*Can students demonstrate the order of dynamic markings from softest to loudest?
- \*Can students demonstrate the order of tempo markings from slowest to fastest?
- \*Can students define the musical elements that determine how music makes you feel?

## **1.4 Music: Aesthetic Responses (A) & Critique Methodologies (B): All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to musical works.**

**1.4.2.A.1, 1.4.2.A.2, 1.4.2.A.3, 1.4.2.A.4, 1.4.2.B.1, 1.4.2.B.2, 1.4.2.B.3**

- \*What comes to mind when listening to this music? How does the music make you feel?
- \*Which musical elements determine how music makes you feel?
- \*What are the elements of positive participation during active listening?

## **V. Key Performance and Benchmark Tasks**



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**1.1 Music: The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in Music.1.1.2.B.1, 1.1.2.B.2, 1.1.2.B.3, 1.1.2.B.4

Identify and perform notes on the treble music staff  
Pitch matching during singing games  
Speaking/playing simple rhythm patterns  
Accompany songs using classroom instruments  
Rehearsal/Concert performance  
Accurate performance of ostinatos, rounds, partner songs, and unison repertoire.  
Accuracy in pronunciation of foreign language terms

**1.2 Music: History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.1.2.2.A.1, 1.2.2.A.2

Analyze elements of music through listening maps (textbook and digital)  
Compare and contrast compositions of various composers/genres  
Rehearsal/Concert performance  
Accurate memorized performance of ostinatos, rounds, partner songs, and unison repertoire

**1.3 Music: Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in Music.  
1.3.2.B.1, 1.3.2.B.2, 1.3.2.B.3, 1.3.2.B.4, 1.3.2.B.5, 1.3.2.B.6, 1.3.2.B.7

Demonstrate ability to sing with appropriate dynamics and tempos.  
Describe expressive and characteristic elements of music.  
Vocal exploration (head vs. chest voice) and echo singing  
Rehearsal/Concert performance

**1.4 Music: Aesthetic Responses (A) & Critique Methodologies (B):** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to musical works.  
1.4.2.A.1, 1.4.2.A.2, 1.4.2.A.3, 1.4.2.A.4, 1.4.2.B.1, 1.4.2.B.2, 1.4.2.B.3

Analyze expressive elements of music through active listening and movement  
Compare and contrast compositions of various composers/genres  
Describe mood(s) of various compositions  
Rehearsal/Concert performance

## **VI. Instructional Materials**

Textbook series (including but not limited to):  
*Share the Music, Game Plan, Making Music, Music Connection, Spotlight on Music*

Singing games and folk songs

Concert repertoire from a variety of cultures and composers

Classroom instruments

SMARTBoard

Software applications (Groovy Music, Silver Burdett Animated Listening Maps, etc.)

Online resources (performance examples, websites, etc.)

Teacher-designed activities/reflective activities

Curwen hand sign charts

Books and media about composers and instrumental/choral music of various time periods

Media relating to Guide questions designed to lead reflective opportunities

Grade-level appropriate repertoire (published and teacher-designed)



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