


Course Title:	Content Area:	Grade Level:	Credit (if applicable)
Kindergarten Music	Music	Kindergarten	na
Course Description:			
This classroom experience is a part of a sequential music curriculum, which offers each student the opportunity to engage in the art of music utilizing the Four Artistic Processes as outlined in the National Coalition for Core Arts Standards: Creating, Performing, Responding, and Connecting. This course provides an introduction to the musical concepts of Rhythm, Melody, Expression, Form, Timbre, Literacy and Technique. Students will explore these concepts through various musical activities including singing, performing on instruments, moving, composing and improvising, listening, and evaluating.			
Aligned Core Resources:		Connection to the BPS Vision of the Graduate	
First Steps in Music The Book of Echo Songs The Book of Movement Exploration The Book of Fingerplays and Action Songs The Book of Call & Response The Book of Children's Songtales The Book of Beginning Circle Games The Book of Pitch Exploration The Book of Songs and Rhymes with Beat Motions First Steps in Music with Orff Schulwerk First Steps with The Nutcracker First Steps in Global Music First Step in Music for Infants and Toddlers (light purple) First Steps in Music Vocal Development kit (White box) Pitch Exploration Pathways posters Pitch Exploration Stories posters Down by the Bay posters Oh in the Woods posters Keeping the Beat (CD) Music for Creative Movement (CD) Move It #1 (DVD) Move It #2 (DVD) Lomax the Hound of Music (DVD)		SOCIAL AND CROSS-CULTURAL SKILLS <ul style="list-style-type: none">- Know when it is appropriate to listen and when to speak- Conduct themselves in a respectable, professional manner EMPATHY <ul style="list-style-type: none">- Demonstrating understanding of others perspectives and needs- Understand the concept of community as a means for supporting others in need COMMUNICATION <ul style="list-style-type: none">- Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade) CRITICAL THINKING AND PROBLEM SOLVING <ul style="list-style-type: none">- Transfer knowledge to other situations	
Additional Course Information: Knowledge/Skill Dependent courses/prerequisites		Link to Completed Equity Audit	
NA		 Music K - Equity Curriculum Review	
Standard Matrix			

District Learning Expectations and Standards	RHYTHM: Beat	MELODY: Melodic Contour	Dynamics (Loud & Quiet)	Tempo (Fast and Slow)	I Sing, You Sing	Same /Different	Descriptive Music	4 Voices	One Voice or Many Voices	How Do Instruments Sound?	Reading Left to Right	Tracking Top to Bottom (Melodic Contour)	Rest, Ready, Perform	Posture Matters!
Creating														
MU:Cr1.1 Generate and conceptualize artistic ideas and work.	P		S	S		P					S	P		
MU:Cr2.1 Organize and develop artistic ideas and work.						S					S	S		
MU:Cr3.1 Refine and complete artistic work.						S					S	P		
Performing														
MU:Pr4.1 Select, analyze and interpret artistic work for presentation.	S	P	S	P		P	P	S	S			S		
MU:Pr5.1 Develop and refine artistic techniques and work for presentation.			S	S	S							P	S	S
MU:Pr6.1 Convey meaning through the presentation of artistic work.	P	P	S	P	P				S			S	S	S
Responding														
MU:Re7.1 Perceive and analyze artistic work.		P	S	S		P				S		S		
MU:Re8.1 Interpret intent and meaning in artistic work.			S	P						S				
MU:Re9.1 Apply criteria to evaluate artistic work.			S	S										
Connecting														
MU:Cn10.0 Synthesize and	S		S	S		S						S		

relate knowledge and personal experiences to make art.														
MU:Cn11.1 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.		S	S	S		S								

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Unit Title:	
RHYTHM: Beat	
Relevant Standards: Bold indicates priority	
<p>MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).</p> <p>MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).</p> <p>MU:Pr4.3.Ka - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.</p> <p>MU:Pr6.1.Ka - With guidance, perform music with expression.</p> <p>MU:Pr6.1.Kb - Perform appropriately for the audience.</p> <p>MU:Cn10.0.Ka - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music</p>	
Essential Question(s):	Enduring Understanding(s):
<p>Cr1.1 - How do musicians generate creative ideas?</p> <p>Pr4.3 -How do performers interpret musical works?</p> <p>Pr6.1 - When is a performance judged ready to present?</p> <p>How do context and the manner in which musical work is presented influence audience response?</p> <p>Cn10.0 - How do musicians make meaningful connections to creating, performing, and responding?</p>	<p>Cr1.1 - The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Pr4.3 - Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>Pr6.1 - 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.</p> <p>Cn10.0 - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding</p>
Demonstration of Learning:	Pacing for Unit
<ul style="list-style-type: none"> Perform steady beat for Engine, Engine using body percussion Perform steady beat for Engine, Engine using small percussion Perform steady beat for Pitter, Patter using body percussion Point to visual representation of steady beat for Pitter, Patter Perform steady beat for KTB #6 (Rameau) and KTB #18 (Locatelli) using body percussion Identify beat v. no beat worksheet 	Full year
Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to	Smartboard integration <ul style="list-style-type: none"> Youtube videos

create with, perform with, and respond to steady beat and rhythmic patterns.	<ul style="list-style-type: none"> • Feierabend Move It Videos • Google Docs/Slides CD Player/Speakers
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Beat Steady	Keeping the Beat CD, First Steps in Music book and CD, Small percussion instruments, beat pages, Move It DVDs, The Book of Fingerplays and Actions Songs, The Book of Songs and Rhymes with Beat Motions, Share the Music
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
Mathematics	<ul style="list-style-type: none"> • Students do not pat their legs. • Students do not pat their leg to the beat. • Students do not use their instruments to show the beat. • Students do not use their instrument the correct way. • Students speak to show the beat instead of body percussion. • Students play the rhythm instead of the beat. • Students pat the rhythm instead of the beat.
Connections to Prior Units:	Connections to Future Units:
Tempo Reading Left to Right Descriptive Music Tracking Top to Bottom	Tempo Reading Left to Right Descriptive Music Tracking Top to Bottom
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Interaction 4.1 Vary and honor the methods for response, navigation, and movement	<ul style="list-style-type: none"> • Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). • Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard. •
Expression & Communication 5.1 Use multiple media for communication	<ul style="list-style-type: none"> • Solve problems using a variety of strategies.
Supporting Multilingual/English Learners	
Related CELP standards:	Learning Targets:
K.1 An EL can construct meaning from oral	K1. I can, with prompting and supports, identify a few

<p>presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p> <p>K.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>		<p>key words/attributes.</p> <p>K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to.</p> <p>K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.</p>	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can perform a steady beat using my body.	I can use my hands and feet to match the steady beat of the music I hear	First Steps in Music repertoire, Beat pages, Move Its, Keeping the Beat CD, folk dances, small percussion
2	I can hear whether the sound I hear has a steady beat or not	I can confidently identify a steady beat when there is one	Collection of instrumental music with steady beat and ambient sound
3	I can perform the steady beat I hear with my finger on a page	I can use my finger to tap the steady beat icon on a beat sheet	Beat sheet
4	I can perform a steady beat using classroom instruments	I can use a classroom percussion instrument to demonstrate the steady beat	Percussion instruments
5	I can perform a steady beat when grouped in 3's	I can emphasize the first beat in a group of three	Collection of instrumental music with steady beat

Unit Title:
<h1>MELODY: Melodic Contour</h1>
Relevant Standards: Bold indicates priority
<p>MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.</p> <p>MU:Pr6.1.Ka - With guidance, perform music with expression.</p> <p>MU:Pr6.1.Kb - Perform appropriately for the audience.</p> <p>MU:Re7.2.Ka - With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.</p>

MU:Cn11.0.Ka - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Question(s):	Enduring Understanding(s):
<p>Pr4.2 - How does understanding the structure and context of musical works inform performance?</p> <p>Pr6.1 - 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>Re7.2 - How does understanding the structure and context of music inform a response?</p> <p>Cn11.0 - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>Pr4.2 - Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Pr6.1 - 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.</p> <p>Re7.2 - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p>Cn11.0 - Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>
Demonstration of Learning:	Pacing for Unit
<p>Create high/low patterns</p> <p>Create Arioso</p> <p>Perform high/low patterns</p> <p>Perform echo patterns</p> <p>Perform Simple Songs Identify high/low sounds</p>	<p>Year Long</p>
Family Overview (link below)	Integration of Technology:
<p>Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to create with, perform with, and respond to melodic contours and patterns.</p>	<p>Smartboard integration</p> <ul style="list-style-type: none"> • Youtube videos • Feierabend Move It Videos • Google Docs/Slides <p>CD Player/Speakers</p>
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
<p>Melody</p> <p>Arioso</p>	<p>First Steps in Music, The Book of Echo Songs, The Book of Call and Response Songs, Pitch Exploration Stories, Vocal Exploration Tub, Pitch Pathway Cards</p>
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<p>Cadence and contour of speaking.</p>	<ul style="list-style-type: none"> - Students do not use their hands to follow the melodic contour. - Students use their talking voice instead of their singing voice.
Connections to Prior Units:	Connections to Future Units:
<p>Tempo</p> <p>Reading Left to Right</p> <p>Descriptive Music Tracking Top to Bottom</p>	<p>Tempo</p> <p>Reading Left to Right</p> <p>Descriptive Music Tracking Top to Bottom</p>
<p>Differentiation through Universal Design for Learning</p>	

UDL Indicator	Teacher Actions:
Perception 1.2 Support multiple ways to perceive information	<ul style="list-style-type: none"> • Provide visual diagrams, charts, or notations of music or sound. • Provide visual and/or emotional description for musical interpretation.
Interaction 4.1 Vary and honor the methods for response, navigation, and movement	<ul style="list-style-type: none"> • Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). • Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard. •
Expression & Communication 5.1 Use multiple media for communication	<ul style="list-style-type: none"> • Solve problems using a variety of strategies.

Supporting Multilingual/English Learners

Related CELP standards:	Learning Targets:
K.2 An EL can . . . participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions. K.7 An EL can . . . adapt language choices to purpose, task, and audience when speaking and writing.	K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to. K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions. K.7 I can, with prompting and supports, repeat and use frequently occurring words and phrases. K.7 I can, with prompting and supports, recognize the meaning of high frequency words learned through conversations, reading, and being read to.

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can perform high and low sounds with my voice.	I am changing the pitch of my voice to be high and low	First Steps in Music, Vocal Development Kit
2	I can identify sounds as high or low in a listening example	I can use the words “high” and “low” to describe the pitch of what I hear	First Steps in Music, Vocal Development Kit
3	I can perform combinations of high and low as a melodic contour	I can combine patterns of high and low sounds in my singing voice	First Steps in Music,

			Vocal Development Kit
4	I can identify melodic contour in listening examples	I can describe the direction and sequence of sounds I hear	First Steps in Music, Vocal Development Kit

Unit Title:	
<h2>EXPRESSION: Dynamics (Loud & Quiet)</h2>	
Relevant Standards: Bold indicates priority	
<p>MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).</p> <p>MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).</p> <p>MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.</p> <p>MU:Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.</p> <p>MU:PR.5.Kb - With appropriate guidance, use suggested strategies in rehearsal to improve expression in music.</p> <p>MU:Pr6.1.Ka - With guidance, perform music with expression.</p> <p>MU:Pr6.1.Kb - Perform appropriately for the audience.</p> <p>MU:Re7.2.1a - With limited guidance,demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.</p> <p>MU:Re8.1.K - With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.</p> <p>MU:Re9.1.Ka - With guidance, apply personal and expressive preferences in the evaluation of music.</p> <p>MU:Cn10.0.K - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music</p> <p>MU:Cn11.0.Ka. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	
Essential Question(s):	Enduring Understanding(s):
<p>Cr1.1 - How do musicians generate creative ideas?</p> <p>Pr4.2 - How does understanding the structure and context of musical works inform performance?</p> <p>Pr4.3 - How do performers interpret musical works?</p>	<p>Cr1.1.KaThe creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Pr4.2 - Analyzing creators' context and how they manipulate elements of music provides insight into their</p>

<p>PR.5 -How do musicians improve the quality of their performance?</p> <p>Pr6.1 - 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>Re7.2 - How does understanding the structure and context of music inform a response?</p> <p>Re8.1 - How do we discern the musical creators' and performers' expressive intent?</p> <p>Re9.1 - How do we judge the quality of musical work(s) and performance(s)</p> <p>Cn10.0 - How do musicians make meaningful connections to creating, performing, and responding?</p> <p>Cn11.0 - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>intent and informs performance.</p> <p>Pr4.3 - Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>PR.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>Pr6.1 - 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.</p> <p>Re7.2 - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p>Re8.1 - Through their use of elements and structures of music, creators and performers provide clues to their expressive intent</p> <p>Re9.1 - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria</p> <p>Cn10.0 - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding</p> <p>Cn11.0 - Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>
<p>Demonstration of Learning:</p>	<p>Pacing for Unit</p>
<p>Create Loud/quiet sounds Create fast/slow sounds Perform loud/quiet sound/songs Perform fast/slow sounds/songs Identify loud/quiet sounds Identify fast/slow sounds Respond to loud/quiet and fast/slow with appropriate movements</p>	<p>full-year</p>
<p>Family Overview (link below)</p>	<p>Integration of Technology:</p>
<p>Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to create with, perform with, and respond to the expressive qualities of music.</p>	<p><i>Smart board</i></p>

Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Loud Quiet	First Steps in Music Move It! DVDs Vocal Development Kit
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
Animal Sounds, School Building Sounds	Confusing low with quiet and high with loud
Connections to Prior Units:	Connections to Future Units:
What sounds do you hear in the room/place?	1st grade Piano and Forte
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Perception 1.2 Support multiple ways to perceive information	<ul style="list-style-type: none"> • Provide visual diagrams, charts, or notations of music or sound. • Provide visual and/or emotional description for musical interpretation.
Interaction 4.1 Vary and honor the methods for response, navigation, and movement	<ul style="list-style-type: none"> • Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). • Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard. •
Expression & Communication 5.1 Use multiple media for communication	<ul style="list-style-type: none"> • Solve problems using a variety of strategies.
Supporting Multilingual/English Learners	
Related CELP standards:	Learning Targets:
<p>K.1 An EL can . . . construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p> <p>K.2 An EL can . . . participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>	<p>K1. I can, with prompting and supports, identify a few key words/attributes.</p> <p>K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to.</p> <p>K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.</p>

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can perform loudly and quietly	I can use my body or voice to demonstrate the concepts of loud and quiet	First Steps in Music, Move It! DVDs, Vocal Development Kit
2	I can identify loud and quiet in listening selections	I can use the words of “loud” and “quiet” to describe the dynamics of what I hear	First Steps in Music, Move It! DVDs, Vocal Development Kit
3	I can create movements to represent loud and quiet	I can respond to the dynamics of music by creating a larger, heavier motion for loud and a gentler, smaller motion for quiet	First Steps in Music, Move It! DVDs, Vocal Development Kit
4	I can perform loudly and quietly using classroom instruments	I can use a classroom instrument to make loud and quiet sounds	First Steps in Music, Move It! DVDs, Vocal Development Kit

Unit Title:

EXPRESSION: Tempo (Fast and Slow)

Relevant Standards: Bold indicates priority

MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).

MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).

MU:Pr4.2.K - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

MU:Pr4.3.K - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators’ expressive intent.

MU.PR.5.1.Kb - With appropriate guidance, use suggested strategies in rehearsal to improve expression in music.

MU:Pr6.1.Ka - With guidance, perform music with expression.

MU:Pr6.1.Kb - Perform appropriately for the audience.

MU:Re7.2.K - With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

MU:Re8.1.K - With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent.

MU:Re9.1.Ka - With guidance, apply personal and expressive preferences in the evaluation of music.

MU:Cn10.0.K - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music

MU:Cn11.0.K - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Question(s):	Enduring Understanding(s):
<p>Cr1.1 - How do musicians generate creative ideas?</p> <p>Pr4.2 - How does understanding the structure and context of musical works inform performance?</p> <p>Pr4.3 - How do performers interpret musical works?</p> <p>PR.5.1 - How do musicians improve the quality of their performance?</p> <p>Pr6.1 - 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>Re7.2-How does understanding the structure and context of music inform a response?</p> <p>Re8.1 - How do we discern the musical creators' and performers' expressive intent?</p> <p>Re9.1 - How do we judge the quality of musical work(s) and performance(s)</p> <p>Cn10.0 - How do musicians make meaningful connections to creating, performing, and responding?</p> <p>Cn11.0 - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>Cr1.1 - The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Pr4.2 - Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Pr4.3 - Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p>PR.5.1 - 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>Pr6.1 - 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.</p> <p>Re7.2 - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p>Re8.1 - Through their use of elements and structures of music, creators and performers provide clues to their expressive intent</p> <p>Re9.1 - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria</p> <p>Cn10.0 - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding</p> <p>Cn11.0 - Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>
Demonstration of Learning:	Pacing for Unit
Match speed of beat movement exploration activities Wake Up You Sleepyheads	Year Long
Family Overview (link below)	Integration of Technology:

Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to create with, perform with, and respond to music in different tempi (speed).	Smartboard integration <ul style="list-style-type: none"> • Feierabend Move It Videos • Youtube videos • Google Docs/Slides CD Player/Speakers
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Fast Slow Steady Beat	First Steps in Music, Move It! DVDs, Vocal Development Kit
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
ELA, Science	Students struggling with maintaining a steady beat may not keep the tempo as fast or slow as necessary A fast tempo often causes students to excitedly rush and be too fast Rhythms and steady beat may be confounded with students choosing a tempo based on the rhythm pattern and not the beat.
Connections to Prior Units:	Connections to Future Units:
Beat	Dynamics
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Perception 1.2 Support multiple ways to perceive information	<ul style="list-style-type: none"> • Provide visual diagrams, charts, or notations of music or sound. • Provide visual and/or emotional description for musical interpretation.
Interaction 4.1 Vary and honor the methods for response, navigation, and movement	<ul style="list-style-type: none"> • Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). • Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard. •
Expression & Communication 5.1 Use multiple media for communication	<ul style="list-style-type: none"> • Solve problems using a variety of strategies.
Related CELP standards:	Learning Targets:
K.1 An EL can . . . construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing. K.2 An EL can . . . participate in grade appropriate oral	K1. I can, with prompting and supports, identify a few key words/attributes. K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a

and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		limited number of words and phrases acquired in conversations and being read to. K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can perform in ways that are fast and slow	I can use my body or voice to demonstrate the concepts of fast and slow	First Steps in Music repertoire, Move Its, Keeping the Beat CD, folk dances
2	I can identify fast and slow in listening selections.	I can use the words of “fast” and “slow” to describe the tempo of what I hear	First Steps in Music repertoire, Move Its, Keeping the Beat CD, folk dances
3	I can create movements to represent fast and slow.	I can respond to the tempo of music by creating a smaller, quicker motions for fast and a slower, longer motions for slow	First Steps in Music repertoire, Beat pages, Move Its, Keeping the Beat CD, folk dances, small percussion
4	I can perform fast and slow sequences of sounds using classroom instruments SC:	I can use a classroom instrument to play quickly or slowly	Vocal Development Kit, Small Percussion

Unit Title:	
FORM: I Sing, You Sing	
Relevant Standards: Bold indicates priority	
MU:Pr5.1.Ka - With guidance, apply personal, teacher, and peer feedback to refine performances. MU:Pr6.1.Ka - With guidance, perform music with expression.	
Essential Question(s):	Enduring Understanding(s):
Pr5.1 - How do musicians improve the quality of their performance? Pr6.1 - When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	Pr5.1 - 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. Pr6.1 - 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
Demonstration of Learning:	Pacing for Unit
<ul style="list-style-type: none"> Oh My, No More Pie (echo) Where, Oh Where John the Rabbit (Call and response) 	Year Long
Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, iconic notation, non-linguistic representation, audio recordings, poems, and tunes, students will be expected to create with, perform with, and respond to same/different patterns.	Smartboard
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Singing Voice Pitch	The Book of Call and Response Songs, The Book of Echo Songs, First Steps in Music – Book and CD, Lomax the Hound of Music DVD
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
ELA	Students use a speaking voice instead of a singing voice Students use a singing voice but at too high or low of a pitch
Connections to Prior Units:	Connections to Future Units:
Melodic Contour	1st Grade Do Re Mi
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Perception 1.2 Support multiple ways to perceive information	<ul style="list-style-type: none"> Provide visual diagrams, charts, or notations of music or sound. Provide visual and/or emotional description for musical interpretation.
Interaction 4.1 Vary and honor the methods for response, navigation, and movement	<ul style="list-style-type: none"> Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard.
Expression & Communication 5.1 Use multiple media for communication	<ul style="list-style-type: none"> Solve problems using a variety of strategies.

Supporting Multilingual/English Learners			
Related <u>CELP standards</u> :		Learning Targets:	
K.1 I can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing		K1. I can, with prompting and supports, identify a few key words/attributes.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
	I can accurately echo song fragments and patterns	I can use matching pitch and rhythm to perform the same pattern as the teacher	
	I can accurately perform a complete echo song	I can use matching pitch and rhythm to consistently perform an echo to my teacher’s singing	
	I can accurately provide responses to a call and response activity	I can use matching pitch and rhythm to perform the response of a different pattern to my teacher’s call	
	I can accurately perform along to a complete call and response song	I can use matching pitch and rhythm to consistently perform the response to my teacher’s call	

Unit Title:
FORM: Same/Different
Relevant Standards: Bold indicates priority
MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour). MU:Cr2.1.Kb - With guidance, organize personal musical ideas using iconic notation and/or recording technology. MU:Cr3.1.K - With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas. MU:Pr4.2.K - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance. MU:Pr4.3.K -With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.

MU:Re7.2.K - With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

MU:Cn10.1.K - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.1.K - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Question(s):	Enduring Understanding(s):
<p>Cr1.1 - How do musicians generate creative ideas?</p> <p>Cr2.1 - How do musicians make creative decisions?</p> <p>Cr3.1 - How do musicians improve the quality of their creative work?</p> <p>Pr4.2 - How does understanding the structure and context of music inform a response?</p> <p>Re7.2 - How does understanding the structure and context of musical works inform performance?</p> <p>Cn10.1 - How do musicians make meaningful connections to creating, performing, and responding?</p> <p>Cn11.1 - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>	<p>Cr1.1 - The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Cr2.1 - Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>Cr3.1 - Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>Pr4.2 - Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Re7.2 - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p>Cn10.1 - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Cn11.1 - Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p>
Demonstration of Learning:	Pacing for Unit
<ul style="list-style-type: none"> Waltz in Ab, Brahms, Move It! #1 – Track 2 Create same, similar, and different instrument pieces with iconic notation 	Year Long
Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, iconic notation, non-linguistic representation, audio recordings, poems, and tunes, students will be expected to create with, perform with, and respond to same/different patterns.	Drag/identify images of musical notation into categories of same and different using the Smartboard and MusicFirst Elementary
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Same and Different	First Steps in Music, Move It! DVDs, Vocal Development Kit
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
Math problems that are same/different, weather that is	Confusing low with quiet and high with loud

the same/different, words that sound the same/different			
Connections to Prior Units:		Connections to Future Units:	
Tempo, Dynamics, Melodic Contour		1st grade Piano and Forte	
Differentiation through Universal Design for Learning			
UDL Indicator		Teacher Actions:	
Expression and Communication 5.3 Build fluencies with graduated levels of support for practice and performance		<ul style="list-style-type: none">Use scaffolds that can be gradually released with increasing independence and skills (e.g., embedded into digital reading and writing software).	
Welcoming Interests & Identities 7.2 Optimize relevance, value, and authenticity		<ul style="list-style-type: none">Design activities so learning outcomes are authentic, communicate to real audiences, and reflect a purpose that is clear to the participants.	
Supporting Multilingual/English Learners			
Related CELP standards:		Learning Targets:	
K.1 I can construct meaning from oral presentations and literary and informational text (or music) through grade appropriate listening, reading, and viewing.		K1. I can, with prompting and supports, identify a few key words/attributes.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
	I can echo songs and patterns	I can perform the same pattern as the teacher	Lomax, the Hound of Music DVD (Too-da-la & Pay Me My Money Down), First Steps in Music, The Book of Echo Songs, The Book of Call and Response Songs
	I can respond to a call and response activity	I can perform the response of a different pattern to my teacher’s call	First Steps in Music, The Book of Echo songs, The Book of Call and response songs
	I can identify whether two musical patterns are the same or different from each other	I can use the words “same” and “different” to compare two musical patterns	First Steps in Music, The Book of Echo songs, The Book of Call and response songs
	I can follow along to an iconic listening	I can place my finger on	First Steps in Music, The

	map of same and different patterns	the picture that represents the pattern I hear	Book of Echo songs, The Book of Call and response songs Listening maps
	I can identify a piece of instrumental music by connecting the musical elements to a non-musical idea	I can use musical elements I hear to identify the corresponding animal of a Carnival of the Animals selection	First Steps in Music, The Book of Echo songs, The Book of Call and response songs Listening Maps

Unit Title:	
FORM: Descriptive Music	
Relevant Standards: Bold indicates priority	
<p>MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance .</p> <p>MU:Pr4.3.Ka - With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.</p>	
Essential Question(s):	Enduring Understanding(s):
<p>Pr4.2.Ka How does understanding the structure and context of musical works inform performance?</p> <p>Pr4.3.Ka How do performers interpret musical works?</p>	<p>Pr4.2.Ka Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Pr4.3.Ka Performers make interpretive decisions based on their understanding of context and expressive intent.</p>
Demonstration of Learning:	Pacing for Unit
<ul style="list-style-type: none"> Aural discrimination worksheets - Choose one from the drive Demonstrating appropriate gross motor skills to a variety of musical selections 	Trimesters 2 and 3
Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, iconic notation, non-linguistic representation, audio recordings, poems, and tunes, students will be expected to create with, perform with, and respond to same/different patterns.	Drag and drop images of Carnival of the animals into fast, slow, same, different, loud, soft, high, low categories
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):

Fast Slow Loud Soft Same Different	Music in Motion Carnival of the Animals coloring book, Teacher developed aural discrimination worksheets (to be stored on the shared drive), Picture book/CD		
Opportunities for Interdisciplinary Connections:		Anticipated misconceptions:	
Life science - animal life		Confusing low with quiet and high with loud	
Connections to Prior Units:		Connections to Future Units:	
Quiet/Loud, Fast/Slow, Same/Different		1st Grade Piano and Forte	
Differentiation through Universal Design for Learning			
UDL Indicator		Teacher Actions:	
7.2 Optimize relevance, value, and authenticity		<ul style="list-style-type: none">• Design activities so that learning outcomes are authentic, communicate to real audiences, and reflect a purpose that is clear to the participants• Provide tasks that allow for active participation, exploration and experimentation	
Supporting Multilingual/English Learners			
Related CELP standards:		Learning Targets:	
K.1 I can construct meaning from oral presentations and literary and informational text (or music) through grade appropriate listening, reading, and viewing.		K1. I can, with prompting and supports, identify a few key words/attributes.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
	I can listen attentively to a piece of instrumental music	I can demonstrate active listening expectations while a piece of instrumental music is played	Music in Motion Carnival of the Animals coloring book, Teacher developed aural discrimination worksheets (on the shared drive), Picture book/CD
	I can use movement to represent the instrumental music I hear	I can move my body high or low, loud or quiet, and fast or slow in response to selections from Carnival of the Animals	Music in Motion Carnival of the Animals coloring book, Teacher developed aural discrimination worksheets (on the shared drive), Picture book/CD
	I can use classroom materials and instruments to perform along to instrumental music	I can use materials similarly to the musical elements heard in	Music in Motion Carnival of the Animals coloring book, Teacher developed

		selections of Carnival of the Animals	aural discrimination worksheets (on the shared drive), Picture book/CD
	I can describe how high or low, loud or quiet, and fast or slow can connect to non-musical things	I can describe the animals from the Carnival of the Animals using our Kindergarten music vocabulary	Music in Motion Carnival of the Animals coloring book, Teacher developed aural discrimination worksheets (on the shared drive), Picture book/CD
	I can identify a piece of instrumental music by connecting the musical elements to a non-musical idea	I can use musical elements I hear to identify the corresponding animal of a Carnival of the Animals selection	Music in Motion Carnival of the Animals coloring book, Teacher developed aural discrimination worksheets (on the shared drive), Picture book/CD

Unit Title:

TIMBRE: 4 Voices

Relevant Standards: Bold indicates priority

MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance .

Essential Question(s):

Pr4.2.Ka How does understanding the structure and context of musical works inform performance?

Enduring Understanding(s):

Pr4.2.Ka Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Demonstration of Learning:

Identify speaking, singing, whisper, and shout voices
Perform speaking, singing, whisper, and shout voices
Create speaking, singing, whisper, and shout voices

Pacing for Unit

Year-long

Family Overview (link below)

Utilizing their voice students will be expected to create, perform, and respond with appropriate vocal techniques.

Integration of Technology:

Smartboard integration

- Google Docs/Slides

CD Player/Speakers

Unit-specific Vocabulary:		Aligned Unit Materials, Resources, and Technology (beyond core resources):	
<ul style="list-style-type: none">Poems, songs, finger plays, and chants using speaking, singing, whisper, and shout voices		Share the Music (K), First Steps in Music	
Opportunities for Interdisciplinary Connections:		Anticipated misconceptions:	
ELA		<ul style="list-style-type: none">Students still learning to be comfortable in their singing voices may reduce to a whisper or a speaking voiceStudents who are overly excited or confident may over-sing into a shouting voiceShouting voice may be conflated with screaming, when it is simply a louder speaking voice.	
Connections to Prior Units:		Connections to Future Units:	
Same/Different		Melodic Contour, Dynamics, I Sing You Sing, One Voice or Many Voices	
Differentiation through Universal Design for Learning			
UDL Indicator		Teacher Actions:	
1.2 Offer alternatives to auditory information 3.1 Activate or supply background knowledge		1.2 Provide visual diagrams, charts, notations of music or sound 3.1 Anchor instruction by linking to and activating relevant prior knowledge of shouting, talking, and whispering	
Supporting Multilingual/English Learners			
Related CELP standards :		Learning Targets:	
K.2 I can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to. K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
	I can change my voice to a whisper, talk, shout or sing to echo my teacher’s four voices	I can change my volume and pitch to match that of my teacher	First Steps in Music repertoire
	I can change my voice to a whisper, talk, shout or sing to perform appropriately to a song or poem	I can change my volume and pitch to appropriately perform a song or poem	First Steps in Music repertoire

	I can identify if the voice I hear is in a whisper, talk, shout, or singing voice	I can use the four voices vocabulary to describe the performing voice I hear	First Steps in Music repertoire

Unit Title:	
TIMBRE: One Voice or Many Voices	
Relevant Standards: Bold indicates priority	
<p>MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of musical contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.</p> <p>MU:Pr6.1.Kb - Perform appropriately for the audience.</p>	
Essential Question(s):	Enduring Understanding(s):
<p>Pr4.2.Ka - How does understanding the structure and context of musical works inform performance?</p> <p>Pr6.1.Kb - How do context and the manner in which musical work is presented influence audience response?</p>	<p>Pr4.2.Ka - Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Pr6.1.Kb - 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.</p>
Demonstration of Learning:	Pacing for Unit
<p>Identify one voice vs many voices</p> <p>Perform one voice vs many voices</p> <p>Create one voice vs many voices</p>	Year-long
Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to create with, perform with, and respond to the four voice types and solo/unison timbres.	<p>Smartboard</p> <p>Various CDs</p> <p>Various DVDs</p>
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
<p>Solo</p> <p>Unison</p> <p>Tutti</p>	Share the Music (K), First Steps in Music

Opportunities for Interdisciplinary Connections:		Anticipated misconceptions:	
ELA		Students can't wait for a turn Students misidentify solo vs tutti Students can't identify one voice vs many voices	
Connections to Prior Units:		Connections to Future Units:	
Same/Different 4 Voices		Melodic Contour, Dynamics, I Sing You Sing	
Differentiation through Universal Design for Learning			
UDL Indicator		Teacher Actions:	
Perception 1.2 Support multiple ways to perceive information Interaction 4.1 Vary and honor the methods for response, navigation, and movement Expression & Communication 5.1 Use multiple media for communication		Provide visual diagrams, charts, or notations of music or sound. Provide visual and/or emotional description for musical interpretation. Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard. Solve problems using a variety of strategies.	
Supporting Multilingual/English Learners			
Related CELP standards:		Learning Targets:	
K.1 I can construct meaning from oral presentations and literary and informational text (or music) through grade appropriate listening, reading, and viewing. K.2 I can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		K1. I can, with prompting and supports, identify a few key words/attributes. K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to. K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can sing a song fragment as a solo	I can perform a song fragment by singing it as a solo	First Steps in Music repertoire
2	I can use the term unison to identify when many people sing the same thing	I can use the word unison when asked to describe a listening example featuring many people singing the same melody	First Steps in Music repertoire

3	I can use the term solo to identify when one person sings alone	I can use the word solo when asked to describe a listening example featuring a single person singing	First Steps in Music repertoire

Unit Title:	
<h1>TIMBRE: How Do Instruments Sound?</h1>	
Relevant Standards: Bold indicates priority	
<p>MU:Re7.1.K - With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.</p> <p>MU:Re8.1.K - With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.</p>	
Essential Question(s):	Enduring Understanding(s):
<p>MU:Re7.1.K How do individuals choose music to experience?</p> <p>Re8.1.K How do we discern the musical creators' and performers' expressive intent?</p>	<p>MU:Re7.1.K: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes</p> <p>Re8.1.K Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>
Demonstration of Learning:	Pacing for Unit
<ul style="list-style-type: none"> Listening worksheet 	Year-long
Family Overview (link below)	Integration of Technology:
Utilizing a repertoire of simple songs, games, audio recordings, and tunes, students will be expected to create with, perform with, and respond to the four voice types and solo/unison timbres.	Smartboard First Steps in Music CD's First Steps in Music DVD's
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Instrument Shake Hit Scrape Listen	First Steps in Music; Conversational Solfege; Other Kindergarten repertoire

Opportunities for Interdisciplinary Connections:		Anticipated misconceptions:	
Physical Education		<ul style="list-style-type: none">• Students just stop.• Students don't perform at the correct time.• Students assume that since similar instruments are used, it's the same music• Confusing low with quiet and high with loud• Students do not use their instrument the correct way.	
Connections to Prior Units:		Connections to Future Units:	
Beat Dynamics Tempo Same/ Different Descriptive Music Four Voices		All future instrumental/performance units	
Differentiation through Universal Design for Learning			
UDL Indicator		Teacher Actions:	
Perception 1.2 Support multiple ways to perceive information Interaction 4.1 Vary and honor the methods for response, navigation, and movement Expression & Communication 5.1 Use multiple media for communication		Provide visual diagrams, charts, or notations of music or sound. Provide visual and/or emotional description for musical interpretation. Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard. Solve problems using a variety of strategies.	
Supporting Multilingual/English Learners			
Related CELP standards:		Learning Targets:	
K.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing K.2: An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions		K1. I can, with prompting and supports, identify a few key words/attributes. K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to. K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.	
Lesson	Learning Target	Success Criteria/	Resources

Sequence		Assessment	
1	I can perform with classroom percussion	I can use my classroom percussion using the techniques shown by my teacher	First Steps in Music repertoire
2	I can listen to music featuring the percussion instruments used in class	I can actively listen to musical examples that feature percussion instruments used in class"	First Steps in Music repertoire
3	I can describe various classroom percussion instruments by comparing and contrasting its sound qualities	I can use descriptive words to compare the different sound qualities of classroom percussion instruments	First Steps in Music repertoire
4	I can aurally identify various classroom percussion instruments	I can name a classroom instrument I hear by noticing its different sound qualities	First Steps in Music repertoire

Unit Title:	
LITERACY: Reading Left to Right	
Relevant Standards: Bold indicates priority	
<p>MU:Cr1.1.Ka – With guidance, explore and experience music concepts (such as beat and melodic contour).</p> <p>MU:Cr1.1.Kb – With guidance, generate musical ideas (such as movements or motives)</p> <p>MU:Cr2.1.Ka – With guidance, demonstrate and choose favorite musical ideas</p> <p>MU:Cr2.1.Kb – With guidance, organize personal musical ideas using iconic notation and/or recording technology</p> <p>MU:Cr3.1.K – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas</p> <p>MU:Cr3.2.K – With guidance, demonstrate a final version of personal musical ideas to peers</p>	
Essential Question(s):	Enduring Understanding(s):
<p>Cr1.1.Ka How do musicians generate creative ideas?</p> <p>Cr2.1.KaHow do musicians make creative decisions?</p> <p>Cr3.1.KHow do musicians improve the quality of their creative work?</p> <p>Cr3.2.KWhen is creative work ready to share?</p>	<p>Cr1.1.KaThe creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources</p> <p>Cr2.1.KaHow do musicians make creative decisions?</p> <p>Cr3.1.K Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria</p> <p>Cr3.2.KMusicians’ presentation of creative work is the</p>

	culmination of a process of creation and communication
Demonstration of Learning:	Pacing for Unit
Perform Feierabend pitch pathway flashcards, track left to right Create and perform original pitch pathway, track left to right	year-long
Family Overview (link below)	Integration of Technology:
Utilizing iconic notation, listening maps, and non-linguistic representation, students will be expected to create with, perform with, and respond to melodic contour, steady beat, and same/different patterns.	Smartboard
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Pathway Left Right Start End	Feierabend pitch pathway flashcards Manipulatives for creating pathways (yarn, pipe cleaners, markers, etc.)
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
ELA	<ul style="list-style-type: none"> Students move their voices in the wrong direction, with/without an example to follow Students move their voices at random
Connections to Prior Units:	Connections to Future Units:
Melodic Contour Same/Different Descriptive Music I Sing, You Sing Four Voices	All future music literacy units
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Perception 1.2 Support multiple ways to perceive information Interaction 4.1 Vary and honor the methods for response, navigation, and movement	Provide visual diagrams, charts, or notations of music or sound. Provide visual and/or emotional description for musical interpretation. Offer options for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control). Offer options for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard.

Expression & Communication 5.1 Use multiple media for communication		Solve problems using a variety of strategies.	
Supporting Multilingual/English Learners			
Related <u>CELP standards</u> :		Learning Targets:	
K.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing K.2: An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions		K1. I can, with prompting and supports, identify a few key words/attributes. K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to. K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can echo my teacher’s musical patterns	I can correctly perform a matching pattern to that of my teacher	First Steps in Music, The Book of Echo songs, The Book of Call and response songs
2	I can use my finger moving left to right to follow a listening map of a musical pattern	I can place my finger on the correct spot on the page as the pattern changes	First Steps in Music, The Book of Echo songs, The Book of Call and response songs
3	I can improvise and create a simple rhythm pattern that I can recall	I can clap an original rhythm pattern that I can remember and repeat	First Steps in Music, The Book of Echo songs, The Book of Call and response songs
4	I can use shapes to notate a simple rhythm pattern I create	I can sequence shapes from left to right to match my rhythm pattern	First Steps in Music, The Book of Echo songs, The Book of Call and response songs

Unit Title:
LITERACY: Tracking Top to Bottom (Melodic Contour)
Relevant Standards: Bold indicates priority
<p>MU:Cr1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).</p> <p>MU:Cr1.1.Kb - With guidance, generate musical ideas (such as movements or motives).</p>

MU:Cr2.1.Kb - With guidance, organize personal musical ideas using iconic notation and/or recording technology.

MU:Cr3.1.Ka - With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.

MU:Cr3.2.Ka - With guidance, demonstrate a final version of personal musical ideas to peers.

MU:Pr4.2.Ka - With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

MU:Pr5.1.Ka: With guidance, apply personal, teacher, and peer feedback to refine performances.

MU:Pr6.1.Kb - Perform appropriately for the audience.

MU:Re7.2.Ka - With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

MU:Cn10.1.Ka - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Essential Question(s):	Enduring Understanding(s):
<p>Cr1.1.Ka How do musician's generate creative ideas?</p> <p>Cr2.1.Kb How do musicians make creative decisions?</p> <p>Cr3.1.Ka How do musicians improve the quality of their creative work?</p> <p>Cr3.2.Ka When is creative work ready to share?</p> <p>Pr4.2.Ka How does understanding the structure and context of musical works inform performance?</p> <p>Pr5.1.Ka How do musicians improve the quality of their performance?</p> <p>Pr6.1.Kb 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>Re7.2.Ka How does understanding the structure and context of music inform a response?</p> <p>Cn10.1.Ka How do musicians make meaningful connections to creating, performing, and responding?</p>	<p>Cr1.1.Ka The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.</p> <p>Cr2.1.Kb Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p>Cr3.1.Ka Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>Cr3.2.Ka Musicians' presentation of creative work is the culmination of a process of creation and communication.</p> <p>Pr4.2.Ka Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Pr5.1.Ka 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>Pr6.1.Kb 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</p> <p>Re7.2.Ka Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p>Cn10.1.Ka Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>
Demonstration of Learning:	Pacing for Unit
Perform Feierabend pitch pathway flashcards, track top to bottom using high and low singing voices	Year Long

Create and perform original pitch pathway card, tracking top to bottom using their finger and high and low singing voice	
Family Overview (link below)	Integration of Technology:
Utilizing iconic notation, listening maps, and non-linguistic representation, students will be expected to create with, perform with, and respond to melodic contour and high/low sounds	Smartboard
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Pitch Pathway Melody Direction High Low Top Bottom Start End	Feierabend pitch pathway flashcards Feierabend pitch exploration stories Manipulatives for creating pathways (yarn, pipe cleaners, markers, etc.) Slide whistle
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
ELA	<ul style="list-style-type: none"> Students just move their voices up and down at random, not following the direction of a contoured line Students move their voices in the wrong direction, with/without an example to follow
Connections to Prior Units:	Connections to Future Units:
Melodic Contour Same/Different Descriptive Music I Sing, You Sing Four Voices Reading Left to Right	All future music literacy units
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Optimize individual choice and autonomy (checkpoint7.1) Offer alternatives for visual information (checkpoint1.3) Vary the methods for response and navigation (checkpoint4.1)	7.1: Provide learners with as much discretion and autonomy as possible by providing choices in such things as: The level of perceived challenge The type of rewards or recognition available The context or content used for practicing and assessing skills The tools used for information gathering or production The color, design, or graphics of layouts, etc. The sequence or timing for completion of subcomponents of tasks

	<p>Allow learners to participate in the design of classroom activities and academic tasks</p> <p>Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</p> <p>1.3: Provide descriptions (text or spoken) for all images, graphics, video, or animations Use touch equivalents (tactile graphics or objects of reference) for key visuals that represent concepts Provide physical objects and spatial models to convey perspective or interaction Provide auditory cues for key concepts and transitions in visual information</p> <p>4.1 Provide alternatives in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies Provide alternatives for physically responding or indicating selections (e.g., alternatives to marking with pen and pencil, alternatives to mouse control) Provide alternatives for physically interacting with materials by hand, voice, single switch, joystick, keyboard, or adapted keyboard</p>
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Supporting Multilingual/English Learners

Related CELP standards :		Learning Targets:	
<p>K.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing</p> <p>K.2: An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions</p>		<p>K1. I can, with prompting and supports, identify a few key words/attributes.</p> <p>K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to.</p> <p>K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.</p>	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can echo my teacher's melodic contour patterns	SC: I can correctly perform a matching melodic contour to that of my teacher	Feierabend Pitch Exploration Materials, Grade-level vocal repertoire
2	I can use my finger moving left to right and up and down to track the contour of a sound I hear	SC: I can trace my finger on the correct spot on the page as the pattern changes	Feierabend Pitch Exploration Materials, Grade-level vocal repertoire

3	I can perform a melodic contour using my high and low voice while following a pitch pathway map with my finger	SC: I can use a high or low voice as my finger changes up and down on a page.	Feierabend Pitch Exploration Materials, Grade-level vocal repertoire
4	I can improvise and create a simple melodic contour that I can recall	SC: I can use a siren voice to perform an original melodic contour that I can remember and repeat	Feierabend Pitch Exploration Materials, Grade-level vocal repertoire
5	I can use a moving line shape to notate a melodic contour I create	SC: I can change the height of my line on the page to show when my voice changes from high to low	Feierabend Pitch Exploration Materials, Grade-level vocal repertoire

Unit Title:

TECHNIQUE: Rest, Ready, Perform

Relevant Standards: **Bold indicates priority**

MU:Pr5.1.Ka - With guidance, apply personal, teacher, and peer feedback to refine performances

MU:Pr6.1.Ka - With guidance, perform music with expression.

MU:Pr6.1.Kb - Perform appropriately for the audience.

Essential Question(s):

(MU:Pr5.1.K) How do musicians improve the quality of their performance?

(MU:Pr6.1.K) When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Enduring Understanding(s):

(MU:Pr5.1.K) 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.
(MU:Pr6.1.K) Musicians judge performance based on criteria that vary across time, place, and cultures.

Demonstration of Learning:

Use of rest/ready/perform positions in performance
Teacher assessed rest/ready/perform position checklist

Pacing for Unit

Full year

Family Overview (link below)	Integration of Technology:
When utilizing their classroom instruments, students will be expected to perform with appropriate instrumental techniques, including adjusting to musical moments such as resting, readiness, and performing.	Smartboard
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Posture Rest position <ul style="list-style-type: none"> - “Backpack straps” or “Shoulder holders” - “Eggs by your legs, spoons in your bowl” Ready position <ul style="list-style-type: none"> - Pinch - wrap Perform position <ul style="list-style-type: none"> - “Handlebars” or “bicycle arms” - X shape 	First Steps in Music, Conversational Solfege, other Kindergarten-level repertoire
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
Physical Education	<ul style="list-style-type: none"> • Students don’t know where to put their instruments/ mallets for rest position. • Students just stop. • Students go right from rest to perform. • Students do not rest at the correct time. • Students don’t go into ready position at the correct time. • Students don’t perform at the correct time. • Students don’t know where to put their instruments/ mallets for ready position. • Students do not play their instrument with correct playing technique.
Connections to Prior Units:	Connections to Future Units:
Beat Dynamics Tempo Same/ Different Descriptive Music How Do Instruments Sound? Reading Left to Right Posture Matters	All future instrumental performance units
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Optimize relevance, value, and authenticity (checkpoint7.2) Maximize transfer and generalization (checkpoint3.4)	7.2: Vary activities and sources of information so that they can be: Personalized and contextualized to learners’ lives

<p>Build fluencies with graduated levels of support for practice and performance (checkpoint5.3)</p>	<p>Culturally relevant and responsive Socially relevant Age and ability appropriate Appropriate for different racial, cultural, ethnic, and gender groups</p> <p>Design activities so that learning outcomes are authentic, communicate to real audiences, and reflect a purpose that is clear to the participants</p> <p>3.4: Provide checklists, organizers, sticky notes, electronic reminders Prompt the use of mnemonic strategies and devices (e.g., visual imagery, paraphrasing strategies, method of loci, etc.) Incorporate explicit opportunities for review and practice Provide scaffolds that connect new information to prior knowledge (e.g., word webs, half-full concept maps) Embed new ideas in familiar ideas and contexts (e.g., use of analogy, metaphor, drama, music, film, etc.)</p> <p>5.3: Provide differentiated models to emulate (i.e. models that demonstrate the same outcomes but use differing approaches, strategies, skills, etc.) Provide differentiated mentors (i.e., teachers/tutors who use different approaches to motivate, guide, feedback or inform) Provide scaffolds that can be gradually released with increasing independence and skills (e.g., embedded into digital reading and writing software) Provide differentiated feedback (e.g., feedback that is accessible because it can be customized to individual learners)</p>
<p>Supporting Multilingual/English Learners</p>	
<p>Related CELP standards:</p>	<p>Learning Targets:</p>
<p>K.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing</p> <p>K.2: An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses,</p>	<p>K1. I can, with prompting and supports, identify a few key words/attributes.</p> <p>K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to.</p> <p>K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-</p>

responding to peer, audience, or reader comments and questions		questions.	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can match my teacher's three body and hand positions when holding my classroom instrument	SC: I can quietly hold my instrument like my teacher during rest, I can quietly support my instrument like my teacher when ready, I can perform using a correct technique like my teacher	Grade-level vocal and instrumental repertoire
2	I can describe what my body should do at rest, ready, and perform positions	SC: I can describe that a rest body is quiet and still, a ready body holds the instrument quietly with a proper hold, and a performing body is steady using a proper hold	Grade-level vocal and instrumental repertoire
3	I can independently use a classroom instrument in the rest, ready, and perform positions when prompted	SC: I can use my classroom instrument appropriately in the rest, ready, and perform positions when prompted	Grade-level vocal and instrumental repertoire
4	I can independently use a classroom instrument in the rest, ready, and perform positions automatically	SC: I can use my classroom instrument appropriately and automatically in the rest, ready, and perform positions	Grade-level vocal and instrumental repertoire

Unit Title:
TECHNIQUE: Posture Matters!
Relevant Standards: Bold indicates priority
MU:Pr5.1.Ka - With guidance, apply personal, teacher, and peer feedback to refine performances MU:Pr6.1.Ka - With guidance, perform music with expression. MU:Pr6.1.Kb - Perform appropriately for the audience.

Essential Question(s):	Enduring Understanding(s):
<p>Pr5.1.KaHow do musicians improve the quality of their performance?</p> <p>Pr6.1.KaWhen is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>	<p>Pr5.1.KaTo 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>Pr6.1.KaMusicians judge performance based on criteria that vary across time, place, and cultures.</p>
Demonstration of Learning:	Pacing for Unit
Use of posture in performance Teacher assessed posture checklist (Yes/No)	Full year
Family Overview (link below)	Integration of Technology:
When utilizing their singing voice, students will be expected to perform with appropriate vocal techniques, including their physical posture.	Smartboard
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Posture Criss cross Tall back	First Steps in Music, Conversational Solfege, other Kindergarten-level repertoire
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
Physical Education	W sitting or heel sitting instead of criss crossed, weight placed on hands or elbows instead of being spine supported
Connections to Prior Units:	Connections to Future Units:
Melodic Contour Dynamics Tempo Same Different I Sing, You Sing Four Voices One Voice or Many Voices Tracking Top to Bottom Rest Ready Perform	All future vocal performance units
Differentiation through Universal Design for Learning	
UDL Indicator	Teacher Actions:
Optimize relevance, value, and authenticity (checkpoint7.2) Maximize transfer and generalization (checkpoint3.4) Build fluencies with graduated levels of support for practice and performance (checkpoint5.3)	7.2: Vary activities and sources of information so that they can be: Personalized and contextualized to learners' lives Culturally relevant and responsive Socially relevant Age and ability appropriate Appropriate for different racial, cultural, ethnic, and

	<p>gender groups</p> <p>Design activities so that learning outcomes are authentic, communicate to real audiences, and reflect a purpose that is clear to the participants</p> <p>3.4: Provide checklists, organizers, sticky notes, electronic reminders Prompt the use of mnemonic strategies and devices (e.g., visual imagery, paraphrasing strategies, method of loci, etc.) Incorporate explicit opportunities for review and practice Provide scaffolds that connect new information to prior knowledge (e.g., word webs, half-full concept maps) Embed new ideas in familiar ideas and contexts (e.g., use of analogy, metaphor, drama, music, film, etc.)</p> <p>5.3: Provide differentiated models to emulate (i.e. models that demonstrate the same outcomes but use differing approaches, strategies, skills, etc.) Provide differentiated mentors (i.e., teachers/tutors who use different approaches to motivate, guide, feedback or inform) Provide scaffolds that can be gradually released with increasing independence and skills (e.g., embedded into digital reading and writing software) Provide differentiated feedback (e.g., feedback that is accessible because it can be customized to individual learners)</p>
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Supporting Multilingual/English Learners

Related CELP standards :		Learning Targets:	
<p>K.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing</p> <p>K.2: An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions</p>		<p>K1. I can, with prompting and supports, identify a few key words/attributes.</p> <p>K.2 I can, with prompting and supports, listen with occasional participation in short conversations using a limited number of words and phrases acquired in conversations and being read to.</p> <p>K2. I can, with prompting and supports, respond verbally and nonverbally to simple yes/no and some wh-questions.</p>	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	I can match my teacher's body position when sitting or standing to sing	SC: I can sit criss cross with a tall back and stand tall with my arms by my	Grade-level vocal repertoire

		sides	
2	I can describe what my body should do when sitting or standing to sing	SC: I can describe that a sitting body is criss-crossed with a tall back, and a standing body is tall with my arms by my sides	Grade-level vocal repertoire
3	I can independently sit or stand in a proper singing position when prompted	SC: I can sit criss cross with a tall back while singing when asked , and stand tall with my arms by my sides when asked	Grade-level vocal repertoire
4	I can independently sit or stand in a proper singing position automatically when performing	SC: I can sit criss cross with a tall back while singing at all times, and stand tall with my arms by my sides when singing at all times	Grade-level vocal repertoire