

**Instrumental Music  
Grades 3 - 5  
Fine & Performing Arts  
Curriculum Guide**

---

**LINDEN PUBLIC SCHOOLS  
LINDEN, NEW JERSEY**

**Dr. Marnie Hazelton  
SUPERINTENDENT**

**Denise Cleary  
ASSISTANT SUPERINTENDENT**

**Matthew G. Lorenzetti  
SUPERVISOR OF FINE & PERFORMING ARTS and GIFTED & TALENTED**

**The Linden Board of Education adopted the Curriculum Guide on:**

August 25, 2022

Education Item 10

**Date**

**Agenda Item**

**Rationale**

**Be it resolved, that all curricula within the following content areas be readopted for use in the Linden Public Schools for the 2021-2022 school year. All curricula are aligned to the New Jersey Student Learning Standards.**

**Public Notice of Non-Discrimination**

If any student or staff member feels that they have experienced discrimination on the basis of race, color, creed, religion, gender, ancestry, national origin, social or economic status, sexual orientation or disability, contact:

Affirmative Action Officer

Kevin Thurston – (908) 486-5432 ext. 8307; [kthurston@lindenps.org](mailto:kthurston@lindenps.org)

504 Officer & District Anti-Bullying Coordinator

Annabell Louis – (908) 486-2800 ext. 8025; [alouis@lindenps.org](mailto:alouis@lindenps.org)

Title IX Coordinator

Steven Viana – (908) 486-7085; [sviana@lindenps.org](mailto:sviana@lindenps.org)

Director of Special Education

Marie Stefanick – (908) 587-3285; [mstefanick@lindenps.org](mailto:mstefanick@lindenps.org)

### **Linden Public Schools Vision**

The Linden Public School District is committed to developing respect for diversity, excellence in education, and a commitment to service, in order to promote global citizenship and ensure personal success for all students

### **Linden Public Schools Mission**

The mission of the Linden Public School District is to promote distinction through the infinite resource that is Linden's diversity, combined with our profound commitment to instructional excellence, so that each and every student achieves their maximum potential in an engaging, inspiring, and challenging learning environment.

## **Fine & Performing Arts Department Philosophy**

We in the Linden Public Schools believe that the basic purpose of fine and performing arts education K to12 is to develop and nurture the students' skills as performers, creators, organizers, observers and evaluators. Our program is the study of the wide-range of disciplines that contain band, choir, dance, drama, musical theatre, orchestra, and visual art, as well as, appropriate content from the humanities and the sciences.

We believe and accept the idea that the study of the fine and performing arts:

- Cultivates the whole person, engaging the mind, body and spirit.
- Builds many kinds of literacy while developing intuition, reasoning, dexterity and imagination.
- Invites multiple ways of knowing which actively engage the brain learning.
- Fosters unique, vital forms of communication, bringing excitement and exhilaration to the learning process.
- Embraces ambiguity-encouraging students to wonder and question.
- Develops both individual initiative and collective responsibility.
- Connects cultures and generations, past and present.
- Integrates the arts into other subjects as well as incorporating mathematics, language arts, history, and science into the fine & performing arts curriculum.
- Has commonalities but must also be respected as a distinct discipline.

We believe the primary goal of our fine & performing arts program will allow young people to nurture a positive self-image by developing self-awareness and self-discipline. We believe the teaching of art & music in the Linden Public Schools encourages students to be fluent in thought, flexible in acceptance, sensitive to feeling, creative in experimentation, aware of moral attitudes, inventive in their work, imaginative in creation, poised in presentation, cooperative in social interactions and appreciative of the work of others.

### **Fine & Performing Arts Department Goals**

It is the goal of the music department to give the students of Linden Public Schools an opportunity to investigate the diverse areas in music open to them and let them choose and explore those to their liking. It is our desire that the students will gain a background in the basics of music. They will develop an appreciation of music and enrich the quality of their lives now and in the future. This revised K-8 music curriculum includes the six elements of music: rhythm, melody, harmony, tone color, form and expression. Originality, creativity and self-expression are stressed throughout each lesson taught. A scope and sequence are evident in this curriculum, as well as an understanding of the student's growth and development in music.

Additional goals will:

1. Provide the opportunity for students to develop skills to express feelings and ideas through music production.
2. Present the music program as a creative challenge to all students providing for skill development in the area of critical thinking and problem solving.
3. Give students an opportunity to explore music in the context of personal interests and aptitude including the development of communication skills both verbal and written.
4. Encourage students to achieve an appreciation of music, which will assist them in understanding its use and value historically and culturally.
5. Reinforce the interconnectedness between the study of art, music, mathematics, history, creative writing and literature.
6. Develop student awareness of the relationship of music with important aspects of daily living including its necessary functions for various career pursuits.
7. Provide the opportunity for visibility of the school music program via students' concerts as both a reflection of student achievement and a vehicle to communicate the value of music education to the community.

## I. Course Description

Instrumental Music for grades 3-5 is a year-long course designed to provide students with an opportunity to play an instrument in the ensemble of their choice and/or availability of instrument in either Band (starting in fourth grade) or [string] Orchestra (beginning in third grade). Students are instructed in the fundamentals of their instrument through systematic pacing and performance. Participation is completely voluntary. There are no prerequisites for students to enter the program.

Lessons are programed as small group lessons that meet on a rotating basis for 30 minutes per week. Students are expected to attend all weekly lessons, ensemble rehearsals, and twice-yearly concerts held in the autumn and spring. Although beginning in the third grade for Orchestra and fourth grade for Band, students may begin instrumental music instruction at any grade level.

All lessons in this course will follow the NJSLS that allow students to CREATE by:

- Imagining
- Planning and Making
- Evaluating and Refining

All lessons in this course will follow the NJSLS that allow students to PERFORM by:

- Selecting, Analyzing, and Interpreting
- Rehearsing, Evaluating and Refining
- Presenting

All lessons in this course will follow the NJSLS that allow students to RESPOND by:

- Selecting and Analyzing
- Interpreting
- Evaluating

All lessons in this course will follow the NJSLS that allow students to CONNECT by:

- Interconnecting

## II. Standards and NJDOE Mandates Guiding Instruction

### A. New Jersey Student Learning Standards

<https://www.nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf>

### B. 21<sup>st</sup> Century Life and Career Standards

<https://www.nj.gov/education/aps/cccs/career/>

### C. Amistad Commission Mandates...

(specific topics are identified where appropriate within each unit)

- the teaching of the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society
- evidence is found in all grade-bands in the district's K to 12 social studies curricula, [e.g., units about slavery, civil rights, Contemporary United States History (Era 14)]
- Resources available at:  
<http://www.njamistadcurriculum.net>

### D. Holocaust Commission Mandates...

(specific topics are identified where appropriate within each unit)

- the curricula address issues of bias, prejudice and bigotry, including bullying through the teaching of the Holocaust and genocide for all children in grades K to 12

- the implementation of this mandate will be found in the district's K to 12 social studies curricula, specifically in standard 6.3 (K to 4 and 5 to 8) and during the appropriate time periods in grades 9-12 (standard 6.1, Era 11 and 6.2, Era 4)
- Resources available at: <https://www.nj.gov/education/holocaust/>

E. Diversity, Equity, and Inclusion Mandate...

- The teaching of diversity, equity, and inclusion will be incorporated in appropriate places throughout the curriculum.

III. General Interdisciplinary Connections

In elementary school music classes, students use visual aids or read lyrics which associates to language arts classes. Students use math through counting, adding, and subdividing beats as they learn to read rhythms. Additionally, classes relate to social studies through the connection of music to various regions of the world and time periods/genres from which they derive. Finally, music classes connect to science through the explanation of how waves create sound.

## IV. Pacing Guide

### Orchestra- Year One

<p>First Trimester</p> <p>September - December</p>	<ul style="list-style-type: none"> <li>• Basic Instrument Care</li> <li>• Posture: Standing and sitting</li> <li>• Fingers placed on fingerboard</li> <li>• Articulation: pizzicato</li> <li>• Pre-bow hold exercises</li> </ul>	<ul style="list-style-type: none"> <li>• Fundamentals: music terminology and symbols</li> <li>• Simple rhythms by rote and notation</li> <li>• Basic note reading: open strings and first 3 notes on the D string</li> <li>• Fingerings</li> </ul>	<ul style="list-style-type: none"> <li>• Basic counting: whole, half, quarter notes and rests</li> <li>• Time signature: 4/4</li> <li>• Sight reading</li> <li>• Tempo: largo, andante</li> <li>• Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups</li> </ul>
<p>Second Trimester</p> <p>December - March</p>	<ul style="list-style-type: none"> <li>• Review instrument care</li> <li>• Posture</li> <li>• Continue articulation practices: pizzicato, détaché bowing</li> <li>• Bow hold exercises</li> </ul>	<ul style="list-style-type: none"> <li>• Continue music theory</li> <li>• Continue note reading- adding new notes: A string/ B, C#, D</li> <li>• Increase intervals larger than 2<sup>nd</sup> or 3rds</li> <li>• Major and minor selections</li> <li>• Fingerings- adding new fingerings</li> </ul>	<ul style="list-style-type: none"> <li>• Counting/ playing different note values.</li> <li>• Tempo: largo, andante, moderato</li> <li>• Time signature: 3/4, 4/4</li> <li>• Sight reading</li> <li>• Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups.</li> <li>• Playing in parts</li> </ul>
<p>Third Trimester</p> <p>March - June</p>	<ul style="list-style-type: none"> <li>• Posture</li> <li>• Sound production</li> <li>• Continue articulation practices: bowing pizzicato, détaché, legato</li> </ul>	<ul style="list-style-type: none"> <li>• Review rhythms</li> <li>• Increase intervals larger than 3<sup>rd</sup> or 4ths.</li> <li>• Review notes</li> <li>• Review fingerings</li> <li>• One octave scale: D Major</li> </ul>	<ul style="list-style-type: none"> <li>• Review counting/ playing different note values. Add eighth notes/ rests to practice.</li> <li>• Tempo: largo, andante, moderato, allegro</li> <li>• Time signature: 3/4, 4/4</li> <li>• Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups</li> <li>• Playing in parts</li> <li>• Playing in larger ensembles</li> </ul>

Orchestra: Year TWO

<p>First Trimester</p> <p>September - December</p>	<ul style="list-style-type: none"> <li>Review Instrument Care</li> <li>Posture</li> <li>Sound production</li> <li>Bowings: pizzicato, detaché, legato</li> </ul>	<ul style="list-style-type: none"> <li>Fundamentals music terminology and symbols</li> <li>Review notes</li> <li>Fingerings: introduce G-string notes: G, A, B, C</li> <li>D Major and G Major scales</li> </ul>	<ul style="list-style-type: none"> <li>Review counting: whole, half, quarter notes and rests. Add dotted quarter and dotted half notes/ rests</li> <li>Time signature: 3/4 4/4</li> <li>Sight reading</li> <li>Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>Preparation for ensemble playing:</li> <li>Playing in unison</li> <li>Playing in small groups</li> <li>Playing in larger ensemble.</li> </ul>
<p>Second Trimester</p> <p>December - March</p>	<ul style="list-style-type: none"> <li>Review instrument care</li> <li>Posture</li> <li>Sound production</li> <li>Bowings: pizzicato, detaché, legato, slurring,</li> </ul>	<ul style="list-style-type: none"> <li>Continue music theory</li> <li>Continue note reading- C# and C natural</li> <li>Increase intervals larger than 2<sup>nd</sup> or 3rds</li> <li>Major and minor selections</li> <li>Fingerings: Lower 2<sup>nd</sup> position on the A-string</li> </ul>	<ul style="list-style-type: none"> <li>Counting/ playing different note values.</li> <li>Tempo: largo, andante, moderato</li> <li>Time signature: 3/4, 4/4</li> <li>Sight reading</li> <li>Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>Preparation for ensemble playing:</li> <li>Playing in unison</li> <li>Playing in small groups</li> <li>Playing in parts</li> <li>Playing in larger ensembles</li> </ul>
<p>Third Trimester</p> <p>March - June</p>	<ul style="list-style-type: none"> <li>Posture</li> <li>Sound production</li> <li>Use of dynamics</li> <li>Bowings: pizzicato, detaché, legato, slurring,</li> </ul>	<ul style="list-style-type: none"> <li>Review rhythms</li> <li>Increase intervals larger than 3<sup>rd</sup> or 4ths.</li> <li>Review notes</li> <li>Review fingerings</li> </ul>	<ul style="list-style-type: none"> <li>Counting/ playing different note values.</li> <li>Tempo: largo, andante, moderato, allegro</li> <li>Time signature: 2/4, 3/4, 4/4</li> <li>Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>Preparation for ensemble playing:</li> <li>Playing in unison</li> <li>Playing in small groups</li> <li>Playing in parts</li> <li>Playing in larger ensembles</li> </ul>



Orchestra: Year Three

<p>First Trimester</p> <p>September - December</p>	<ul style="list-style-type: none"> <li>Review instrument Care</li> <li>Posture</li> <li>Sound production</li> <li>Review bowings: pizzicato, detaché, legato, slurring,</li> </ul>	<ul style="list-style-type: none"> <li>Fundamentals music terminology and symbols</li> <li>Simple rhythms</li> <li>G and D Major scales and selections</li> <li>Begin playing on E string (violin only)</li> </ul>	<ul style="list-style-type: none"> <li>Basic counting: whole, half, quarter notes and rests. Add dotted eighth notes/ rest</li> <li>Time signature: 3/4, 4/4</li> <li>Sight reading</li> <li>Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>Preparation for ensemble playing:</li> <li>Playing in unison</li> <li>Playing in small groups</li> <li>Playing in parts</li> <li>Playing in larger ensembles</li> </ul>
<p>Second Trimester</p> <p>December - March</p>	<ul style="list-style-type: none"> <li>Review instrument care</li> <li>Posture</li> <li>Breathing</li> <li>Sound production</li> <li>Continue articulation practices: tonguing/ bowing (pizzicato, legato)</li> </ul>	<ul style="list-style-type: none"> <li>Continue music theory</li> <li>Continue note reading- adding new notes</li> <li>Increase intervals larger than 2<sup>nd</sup> or 3rds</li> <li>Major and minor selections</li> <li>Fingerings- adding new fingerings</li> <li>G, D, and A Major Scales</li> </ul>	<ul style="list-style-type: none"> <li>Counting/ playing different note values.</li> <li>Tempo: largo, andante, moderato</li> <li>Time signature: 2/4, 3/4, 4/4</li> <li>Sight reading</li> <li>Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>Preparation for ensemble playing:</li> <li>Playing in unison</li> <li>Playing in small groups</li> <li>Playing in parts</li> <li>Playing in larger ensembles</li> </ul>
<p>Third Trimester</p> <p>March - June</p>	<ul style="list-style-type: none"> <li>Posture</li> <li>Breathing</li> <li>Sound production</li> <li>Use of dynamics</li> <li>Continue articulation practices: tonguing/ bowing (pizzicato, legato)</li> </ul>	<ul style="list-style-type: none"> <li>Review rhythms</li> <li>Increase intervals larger than 3<sup>rd</sup> or 4ths.</li> <li>Review notes</li> <li>Review fingerings</li> </ul>	<ul style="list-style-type: none"> <li>Counting/ playing different note values.</li> <li>Tempo: largo, andante, moderato, allegro</li> <li>Time signature: 2/4, 3/4, 4/4</li> <li>Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>Preparation for ensemble playing:</li> <li>Playing in unison</li> <li>Playing in small groups</li> <li>Playing in parts</li> <li>Playing in larger ensembles</li> </ul>

Band: Year ONE

<p>First Trimester</p> <p>September - December</p>	<ul style="list-style-type: none"> <li>• Basic Instrument Care</li> <li>• Posture</li> <li>• Breathing</li> <li>• Sound production</li> <li>• Basic Articulation: tonguing</li> </ul>	<ul style="list-style-type: none"> <li>• Fundamentals music terminology and symbols</li> <li>• Simple rhythms by rote</li> <li>• Basic note reading: up to first 5 notes- one octave</li> <li>• Fingerings</li> </ul>	<ul style="list-style-type: none"> <li>• Basic counting: whole, half, quarter notes and rests</li> <li>• Time signature: 4/4</li> <li>• Sight reading</li> <li>• Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups</li> </ul>
<p>Second Trimester</p> <p>December - March</p>	<ul style="list-style-type: none"> <li>• Review instrument care</li> <li>• Posture</li> <li>• Breathing</li> <li>• Sound production</li> <li>• Continue articulation practices: tonguing</li> </ul>	<ul style="list-style-type: none"> <li>• Continue music theory</li> <li>• Continue note reading- adding new notes</li> <li>• Increase intervals larger than 2<sup>nd</sup> or 3rds</li> <li>• Major and minor selections</li> <li>• Fingerings- adding new fingerings</li> <li>• 5 note scales</li> </ul>	<ul style="list-style-type: none"> <li>• Counting/ playing different note values.</li> <li>• Tempo: largo, andante, moderato</li> <li>• Time signature: 3/4, 4/4</li> <li>• Sight reading</li> <li>• Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups with different parts</li> <li>• Playing in larger ensembles</li> </ul>
<p>Third Trimester</p> <p>March - June</p>	<ul style="list-style-type: none"> <li>• Posture</li> <li>• Breathing</li> <li>• Sound production</li> <li>• Use of dynamics</li> <li>• Continue articulation practices: staccato, legato tonguing</li> </ul>	<ul style="list-style-type: none"> <li>• Review rhythms</li> <li>• Increase intervals larger than 3<sup>rd</sup> or 4ths.</li> <li>• Review notes</li> <li>• Review fingerings</li> </ul>	<ul style="list-style-type: none"> <li>• Counting/ playing different note values.</li> <li>• Tempo: largo, andante, moderato, allegro</li> <li>• Time signature: 2/4, 3/4, 4/4</li> <li>• Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups with different parts</li> <li>• Playing in larger ensembles</li> </ul>

Band: Year TWO

<p>First Trimester</p> <p>September - December</p>	<ul style="list-style-type: none"> <li>• Basic Instrument Care</li> <li>• Posture</li> <li>• Breathing</li> <li>• Sound production</li> <li>• Continue with proper articulation: staccato, legato tonguing, slurring</li> <li>• Combine sticking for percussion: RRLL</li> </ul>	<ul style="list-style-type: none"> <li>• Fundamentals music terminology and symbols</li> <li>• Simple rhythms</li> <li>• Basic note reading: up to first 5 notes- one octave</li> <li>• Fingerings and octaves: differentiation and alternate fingerings</li> </ul>	<ul style="list-style-type: none"> <li>• Basic counting: whole, half, quarter notes and rests</li> <li>• 1<sup>st</sup> and 2<sup>nd</sup> endings</li> <li>• Time signature: 3/4 4/4</li> <li>• Sight reading</li> <li>• Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups</li> <li>• Playing in larger ensemble.</li> </ul>
<p>Second Trimester</p> <p>December - March</p>	<ul style="list-style-type: none"> <li>• Review instrument care</li> <li>• Posture</li> <li>• Breathing</li> <li>• Sound production</li> <li>• Continue articulation practices: staccato, legato tonguing, slurring</li> </ul>	<ul style="list-style-type: none"> <li>• Continue music theory</li> <li>• Continue note reading- adding new notes</li> <li>• Increase intervals larger than 2<sup>nd</sup> or 3rds</li> <li>• Major and minor selections</li> <li>• Fingerings- adding new fingerings</li> </ul>	<ul style="list-style-type: none"> <li>• Counting/ playing different note values.</li> <li>• Tempo: largo, andante, moderato</li> <li>• Time signature: 3/4, 4/4</li> <li>• Sight reading</li> <li>• Introduce &amp; select new repertoire.</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups</li> <li>• Playing in parts</li> <li>• Playing in larger ensembles</li> </ul>
<p>Third Trimester</p> <p>March - June</p>	<ul style="list-style-type: none"> <li>• Posture</li> <li>• Breathing</li> <li>• Sound production</li> <li>• Use of dynamics</li> <li>• Continue articulation practices: staccato, legato tonguing, slurring</li> </ul>	<ul style="list-style-type: none"> <li>• Review rhythms</li> <li>• Increase intervals larger than 3<sup>rd</sup> or 4ths.</li> <li>• Review notes</li> <li>• Review fingerings</li> </ul>	<ul style="list-style-type: none"> <li>• Counting/ playing different note values.</li> <li>• Tempo: largo, andante, moderato, allegro</li> <li>• Time signature: 2/4, 3/4, 4/4</li> <li>• Sight reading</li> </ul>	<ul style="list-style-type: none"> <li>• Preparation for ensemble playing:</li> <li>• Playing in unison</li> <li>• Playing in small groups</li> <li>• Playing in parts</li> <li>• Playing in larger ensembles</li> </ul>

## V. Vertical Integration – Course Mapping

The mapping of the Fine & Performing Arts program within Linden Public Schools consists of the following:

### Orchestra- Three Years

Skill	Year 1	Year 2	Year 3
<b><u>Posture:</u></b> <ul style="list-style-type: none"> <li>Standing and sitting positions</li> <li>Best position for violin/viola/cello</li> </ul>	<ul style="list-style-type: none"> <li>Proper standing and sitting positions are introduced and practiced.</li> <li>Best position for violin/viola/cello is introduced and practiced</li> </ul>	Maintains correct posture with some prompting	Maintains correct posture with little or no prompting
<b><u>Left Hand and Arm:</u></b> <ul style="list-style-type: none"> <li>Holding the instrument</li> <li>Fingers on strings</li> </ul>	<ul style="list-style-type: none"> <li>Hand and wrist are in proper position for short periods of time; constant prompting is needed.</li> <li>Elbow is under the violin/viola; parallel to the floor for cello</li> <li>Fingers are placed on taped 1,2,3 positions with accuracy most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>Hand and wrist are in proper position for longer periods of time with some prompting.</li> <li>Elbow is under the violin/viola; parallel to the floor for cello</li> <li>Fingers are placed on taped 1,3 positions with accuracy most of the time. Fingers are arched over the strings.</li> <li>Finger shifting to lower positions or extensions are introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Hand and wrist are in proper position for longer periods of time with little or no prompting.</li> <li>Elbow is under the violin/viola; parallel to the floor for cello</li> <li>Fingers are placed in position with accuracy most of the time. Fingers are arched over the strings.</li> <li>Finger shifting to lower positions or extensions are introduced.</li> <li>4<sup>th</sup> finger pizzicato is used when indicated in music.</li> </ul>
<b><u>Right Hand and Arm:</u></b> Pizzicato Bow hold	<ul style="list-style-type: none"> <li>Pizzicato is demonstrated with thumb under fingerboard and index finger arched over strings.</li> <li>Fingers and thumb are arched and in the correct vicinity. Bow hold is maintained for short periods of time.</li> <li>Students are working to keep wrist and forearm unlocked.</li> </ul>	<ul style="list-style-type: none"> <li>Pizzicato is accurately demonstrated.</li> <li>Fingers and thumb are arched and in the correct vicinity. Bow hold is maintained for longer periods of time with some prompting.</li> <li>Wrist and forearm are not locked into place.</li> </ul>	<ul style="list-style-type: none"> <li>Pizzicato is accurately demonstrated.</li> <li>Fingers and thumb are arched and in the correct vicinity. Bow hold is maintained for longer periods of time with little or no prompting.</li> <li>Wrist and forearm move fluidly.</li> </ul>
<b><u>Bowing techniques:</u></b> Cross string Detaché Legato Staccato Slurs	<ul style="list-style-type: none"> <li>Can bow across open strings clearly.</li> <li>Detaché: Plays open strings and fingered notes with clear separation between notes</li> <li>Legato: plays open strings</li> </ul>	<ul style="list-style-type: none"> <li>Can bow across open strings clearly.</li> <li>Detaché: Plays fingered notes over multiple strings with clear separation between notes.</li> </ul>	<ul style="list-style-type: none"> <li>Can bow across open strings clearly.</li> <li>Detaché: Plays fingered notes over multiple strings with clear separation between notes.</li> </ul>

	<ul style="list-style-type: none"> <li>and fingered notes with little separation between notes.</li> <li>Staccato: plays open strings and fingered notes with short stops between notes.</li> <li>Bow lifts are introduced and used at an appropriate level.</li> </ul>	<ul style="list-style-type: none"> <li>Legato: plays fingered notes over multiple strings with little separation between notes.</li> <li>Staccato: plays fingered notes over multiple strings with short stops between notes.</li> <li>Slurs between two notes are introduced.</li> </ul>	<ul style="list-style-type: none"> <li>Legato: plays fingered notes over multiple strings with little separation between notes.</li> <li>Staccato: plays fingered notes over multiple strings with short stops between notes.</li> <li>Slurs used over multiple notes are introduced.</li> </ul>
<b>Intonation</b>	<ul style="list-style-type: none"> <li>Fingers are placed on taped 1,2,3 positions with accuracy most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>Fingers are placed on taped 1,3 positions with accuracy most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>Fingers are placed in position with accuracy most of the time.</li> <li>Finger shifting to lower positions or extensions are played with tonal accuracy.</li> </ul>
<b>Rhythm</b>	<ul style="list-style-type: none"> <li>Students can echo simple rhythms by ear.</li> <li>Students create simple rhythms by rote</li> <li>Whole, half, quarter, and eighth notes are used. Whole, half, and quarter rests are used.</li> </ul>	<ul style="list-style-type: none"> <li>Students can call/respond simple rhythms by ear.</li> <li>Students can create rhythms by rote and with standard notation.</li> <li>Whole, half, quarter, and eighth notes are used. Whole, half, and quarter rests are used.</li> <li>Dotted half notes are demonstrated.</li> </ul>	<ul style="list-style-type: none"> <li>Students can call/respond simple rhythms.</li> <li>Students can create rhythms by rote and with standard notation.</li> <li>Whole, half, quarter, and eighth, sixteenth notes are used. Whole, half, and quarter rests are used.</li> <li>Dotted quarter note and eighth notes are demonstrated.</li> </ul>
<b>Note Reading</b>	<ul style="list-style-type: none"> <li>Demonstrates a novice understanding of the music alphabet through rote exercises, then with standard notation on the treble, alto, or bass clef staff.</li> <li>Demonstrates a novice understanding of the correlation between strings, fingerings, finger patterns and note names, particularly for the D and A strings.</li> <li>Can play D major scale by rote</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates a proficient understanding of the music alphabet through rote exercises, then with standard notation on the treble, alto, or bass clef staff</li> <li>Demonstrates a proficient understanding of the correlation between strings, fingerings, finger patterns and note names, particularly for the G, D, and A strings.</li> <li>Can play D and G major scales by rote and with notation.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates a proficient understanding with standard notation on the treble, alto, or bass clef staff</li> <li>Demonstrates a proficient understanding of the correlation between strings, fingerings, finger patterns and note names on the G, D, A, and E strings.</li> <li>Can play G, D, A, and E major scales by rote and with notation.</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>Unison, in small group, in larger ensembles</li> </ul>	<ul style="list-style-type: none"> <li>Unison, in small group, in larger ensembles</li> <li>Different parts: in small</li> </ul>	<ul style="list-style-type: none"> <li>Unison, in small group, in larger ensembles</li> <li>Different parts: in small</li> </ul>

		groups, in larger ensembles <ul style="list-style-type: none"> <li>Playing in 2-part harmony</li> </ul>	groups, in larger ensembles <ul style="list-style-type: none"> <li>Playing in 2/3-part harmony</li> </ul>
<b>Music Theory</b>	<ul style="list-style-type: none"> <li>Introduce tempo, definition of and various types</li> <li>Use of slow tempos to for optimal practicing.</li> <li>Definitions and use of scale, tempo, pizzicato, legato, staccato, détaché,</li> </ul>	<ul style="list-style-type: none"> <li>Use of slow tempos to for optimal practicing.</li> <li>Increase tempo to Moderato and Allegro for performance practice.</li> <li>Definitions and use of scale, tempo, pizzicato, staccato, détaché, dynamics</li> </ul>	<ul style="list-style-type: none"> <li>Use of slow tempos to for optimal practicing.</li> <li>Increase tempo to Moderato and Allegro for performance practice.</li> <li>Definitions and use of scale, tempo, pizzicato, staccato, détaché, dynamics, crescendo/decrescendo</li> </ul>
<b>Expressive Elements</b>	<ul style="list-style-type: none"> <li>Introduce dynamics: forte and piano</li> </ul>	<ul style="list-style-type: none"> <li>Use of dynamics appropriate as directed.</li> </ul>	<ul style="list-style-type: none"> <li>Use of dynamics appropriate to the style of selected music and as directed.</li> </ul>
<b>Interconnect</b>	<ul style="list-style-type: none"> <li>History influences music composition and performance.</li> <li>Current events influence music composition and performance.</li> <li>Technology influences music composition and performance.</li> <li>Personal experiences influence music composition and performance.</li> </ul>	<ul style="list-style-type: none"> <li>History influences music composition and performance.</li> <li>Current events influence music composition and performance.</li> <li>Technology influences music composition and performance.</li> <li>Personal experiences influence music composition and performance.</li> </ul>	<ul style="list-style-type: none"> <li>History influences music composition and performance.</li> <li>Current events influence music composition and performance.</li> <li>Technology influences music composition and performance.</li> <li>Personal experiences influence music composition and performance</li> </ul>

## Band- Two Years

Skill	Year 1	Year 2
<b>Parts of the instrument</b>	<ul style="list-style-type: none"> <li>Identifies all parts of mouthpiece and body</li> <li>Can assemble mouthpiece and body with some prompting</li> </ul>	<ul style="list-style-type: none"> <li>Identifies all parts of mouthpiece and body</li> <li>Can assemble mouthpiece and body with little or no prompting</li> </ul>
<b>Music theory</b>	<ul style="list-style-type: none"> <li>Introduce tempo, definition of and various types</li> <li>Use of slow tempos to for optimal practicing.</li> <li>Definitions and use of scale, tempo, pizzicato, legato, staccato, détaché,</li> </ul>	<ul style="list-style-type: none"> <li>Use of slow tempos to for optimal practicing.</li> <li>Increase tempo to Moderato and Allegro for performance practice.</li> <li>Definitions and use of scale, tempo, pizzicato, staccato, détaché, dynamics</li> </ul>
<b>Posture</b>	<ul style="list-style-type: none"> <li>Can maintain standing and sitting positions with some or little prompting.</li> </ul>	<ul style="list-style-type: none"> <li>Can maintain standing and sitting positions with little or no prompting.</li> </ul>
<b>Hand Positions</b>	<ul style="list-style-type: none"> <li>Can maintain arched hands and fingers on correct keys with some or little prompting.</li> </ul>	<ul style="list-style-type: none"> <li>Can maintain arched hands and fingers on correct keys with some or little prompting.</li> </ul>
<b>Embouchure:</b> <b>Woodwinds and Brass only</b>	<ul style="list-style-type: none"> <li>Maintains proper place of lips and teeth on mouthpiece according to instrument with some prompting.</li> <li>Tongue is correctly placed according to the specific note or pitch with some prompting.</li> </ul>	<ul style="list-style-type: none"> <li>Maintains proper place of lips and teeth on mouthpiece according to instrument with some or little prompting.</li> <li>Tongue is correctly placed according to the specific note or pitch with some or little prompting.</li> </ul>
<b>Intonation:</b> <b>Pitch accuracy</b>	<ul style="list-style-type: none"> <li>Exercises enough air velocity to maintain a specific constant tone for whole, half, and quarter notes.</li> </ul>	<ul style="list-style-type: none"> <li>Exercises enough air velocity to maintain a specific constant tone for whole, half, quarter, and eighth notes.</li> </ul>
<u><b>Articulation:</b></u> <b>Woodwinds, Brass</b> <b>Percussion</b>	<ul style="list-style-type: none"> <li>Woodwinds and Brass: brings tongue towards teeth for a clear “too” or “doo” sound with some prompting.</li> <li>Percussion stickings: RLRL, buzzing, flam</li> </ul>	<ul style="list-style-type: none"> <li>Woodwinds and Brass: brings tongue towards teeth for a clear “too” or “doo” sound with some or little prompting.</li> <li>Percussion stickings: RLRL, RRLL, LLRR, buzzing, bounce strokes, flam</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>Unison, in small group, in larger ensembles</li> </ul>	<ul style="list-style-type: none"> <li>Unison, in small group, in larger ensembles</li> <li>Different parts: in small groups, in larger ensembles</li> <li>Playing in 2-part harmony</li> </ul>
<b>Rhythm</b>	<ul style="list-style-type: none"> <li>Students can echo simple rhythms by ear.</li> <li>Students create simple rhythms by rote</li> <li>Whole, half, quarter, and eighth notes are used. Whole, half, and quarter rests are used.</li> </ul>	<ul style="list-style-type: none"> <li>Students can call/respond simple rhythms by ear.</li> <li>Students can create rhythms by rote and with standard notation.</li> <li>Whole, half, quarter, and eighth notes are used. Whole, half, and quarter rests are used.</li> <li>Dotted half notes and quarter notes are</li> </ul>

		demonstrated.
<b>Note Reading</b>	<ul style="list-style-type: none"> <li>• Demonstrates a novice understanding of the music alphabet through rote exercises, then with standard notation on the treble, alto, or bass clef staff.</li> <li>• Demonstrates a novice understanding of the correlation between fingerings, finger patterns and note names.</li> <li>• Can play 5-6 scale by rote and with notation.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a proficient understanding of the music alphabet through rote exercises, then with standard notation on the treble, alto, or bass clef staff</li> <li>• Demonstrates a proficient understanding of the correlation between fingerings, finger patterns and note names,</li> <li>• Can play one octave scale by rote and with notation.</li> </ul>
<b>Performance</b>	<ul style="list-style-type: none"> <li>• Unison, in small group, in larger ensembles</li> </ul>	<ul style="list-style-type: none"> <li>• Unison, in small group, in larger ensembles</li> <li>• Different parts: in small groups, in larger ensembles</li> <li>• Playing in 2-part harmony</li> </ul>
<b>Music Theory</b>	<ul style="list-style-type: none"> <li>• Introduce tempo, definition of and various types</li> <li>• Use of slow tempos to for optimal practicing.</li> <li>• Definitions and use of scale, tempo, pizzicato, legato, staccato, detaché, repeat sign, double bar line, fermata</li> </ul>	<ul style="list-style-type: none"> <li>• Use of slow tempos to for optimal practicing.</li> <li>• Increase tempo to Moderato and Allegro for performance practice.</li> <li>• Definitions and use of scale, tempo, pizzicato, legato, staccato, detaché, repeat sign, double bar line, fermata</li> <li>•</li> </ul>
<b>Expressive Elements</b>	<ul style="list-style-type: none"> <li>• Introduce dynamics: forte, mezzo forte, and piano</li> </ul>	<ul style="list-style-type: none"> <li>• Use of dynamics, crescendo, decrescendo</li> </ul>
<b>Interconnect</b>	<ul style="list-style-type: none"> <li>• History influences music composition and performance.</li> <li>• Current events influence music composition and performance.</li> <li>• Technology influences music composition and performance.</li> <li>• Personal experiences influence music composition and performance.</li> </ul>	<ul style="list-style-type: none"> <li>• History influences music composition and performance.</li> <li>• Current events influence music composition and performance.</li> <li>• Technology influences music composition and performance.</li> <li>• Personal experiences influence music composition and performance.</li> </ul>



## VI. Accommodations, Modifications, and Teacher Strategies (specific recommendations are made in each unit)

Instructional Strategies	Gifted and Talent Accommodations and Modifications	Special Education and At-Risk Accommodations and Modifications	English Language Learners Accommodations and Modifications
<ul style="list-style-type: none"> <li>• Teacher Presentation</li> <li>• Student Presentation</li> <li>• Class Discussion</li> <li>• Socratic Discussion</li> <li>• Reading for Meaning</li> <li>• Inquiry Design Model</li> <li>• Interactive Lecture</li> <li>• Interactive Notetaking</li> <li>• Compare and Contrast</li> <li>• Research Based</li> <li>• Problem Based</li> <li>• Project Based</li> </ul> <p><b>504 Plans</b></p> <p>Students can qualify for 504 plans if they have physical or mental impairments that affect or limit any of their abilities to:</p> <ul style="list-style-type: none"> <li>• walk, breathe, eat, or sleep</li> <li>• communicate, see, hear, or speak</li> <li>• read, concentrate, think, or learn</li> <li>• stand, bend, lift, or work</li> </ul> <p>Examples of accommodations in 504 plans include:</p> <ul style="list-style-type: none"> <li>• preferential seating</li> <li>• extended time on tests and assignments</li> <li>• reduced homework or classwork</li> <li>• verbal, visual, or technology aids</li> <li>• modified textbooks or audio-video materials</li> <li>• behavior management support</li> <li>• adjusted class schedules or grading</li> <li>• verbal testing</li> <li>• excused lateness, absence, or missed classwork</li> <li>• pre-approved nurse's office visits and accompaniment to visits occupational or physical therapy</li> </ul>	<ul style="list-style-type: none"> <li>• Allow for further independent research on topics of interest related to the unit of study</li> <li>• Advanced leveled readers and sources</li> <li>• Increase the level of complexity</li> <li>• Decrease scaffolding</li> <li>• Variety of finished products</li> <li>• Allow for greater independence</li> <li>• Learning stations, interest groups</li> <li>• Varied texts and supplementary materials</li> <li>• Use of technology</li> <li>• Flexibility in assignments</li> <li>• Varied questioning strategies</li> <li>• Encourage research</li> <li>• Strategy and flexible groups based on formative assessment or student choice</li> <li>• Acceleration within a unit of study</li> <li>• Exposure to more advanced or complex concepts, abstractions, and materials</li> <li>• Encourage students to move through content areas at their own pace</li> <li>• After mastery of a unit, provide students with more advanced learning activities, not more of the same activity</li> <li>• Present information using a thematic, broad-based, and integrative content, rather than just single-subject areas</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on concept not details</li> <li>• More visual prompts</li> <li>• Leveled readers and teacher annotated sources</li> <li>• Timelines and graphic organizers</li> <li>• Remove unnecessary material, words, etc., that can distract from the content</li> <li>• Use of off-grade level materials</li> <li>• Provide appropriate scaffolding</li> <li>• Limit the number of steps required for completion</li> <li>• Time allowed</li> <li>• Level of independence required</li> <li>• Tiered centers, assignments, lessons, or products</li> <li>• Provide appropriate leveled reading materials</li> <li>• Deliver the content in "chunks"</li> <li>• Varied texts and supplementary materials</li> <li>• Use technology, if available and appropriate</li> <li>• Varied homework and products</li> <li>• Varied questioning strategies</li> <li>• Provide background knowledge</li> <li>• Define key vocabulary, multiple-meaning words, and figurative language.</li> <li>• Use audio and visual supports, if available and appropriate</li> <li>• Provide multiple learning opportunities to reinforce key concepts and vocabulary</li> <li>• Meet with small groups to reteach idea/skill</li> <li>• Provide cross-content application of concepts</li> <li>• Ability to work at their own pace</li> <li>• Present ideas using auditory, visual, kinesthetic, &amp; tactile means</li> <li>• Provide graphic organizers and/or highlighted materials</li> <li>• Strategy and flexible groups based on formative assessment</li> <li>• Differentiated checklists and rubrics, if available and appropriate</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on concept not details</li> <li>• More visual prompts</li> <li>• Leveled readers and teacher annotated sources</li> <li>• Guided notes with highlighted words and concepts</li> <li>• Use of Merriam-Webster's ELL dictionary</li> <li>• Timelines and graphic organizers</li> <li>• Remove unnecessary material, words, etc., that can distract from the content</li> <li>• Use of off-grade level materials</li> <li>• Provide appropriate scaffolding</li> <li>• Limit the number of steps required for completion</li> <li>• Time allowed</li> <li>• Level of independence required</li> <li>• Tiered centers, assignments, lessons, or products</li> <li>• Provide appropriate leveled reading materials</li> <li>• Deliver the content in "chunks"</li> <li>• Varied texts and supplementary materials</li> <li>• Use technology, if available and appropriate</li> <li>• Varied homework and products</li> <li>• Varied questioning strategies</li> <li>• Provide background knowledge</li> <li>• Define key vocabulary, multiple-meaning words, and figurative language.</li> <li>• Use audio and visual supports, if available and appropriate</li> <li>• Provide multiple learning opportunities to reinforce key concepts and vocabulary</li> <li>• Meet with small groups to reteach idea/skill</li> <li>• Provide cross-content application of concepts</li> <li>• Ability to work at their own pace</li> <li>• Present ideas using auditory, visual, kinesthetic, &amp; tactile means</li> <li>• Provide graphic organizers and/or highlighted materials</li> <li>• Strategy and flexible groups based on formative assessment</li> <li>• Differentiated checklists and rubrics, if available and appropriate</li> </ul>

## VII. Assessments

- Tests
- Quizzes
- Homework
- Projects
- Class Participation
- Performance Evaluation
- Attendance
- Final Exam
- Class Observation

## VIII. Resources

- Instrumental Lesson Books
- *Ed Sueta Band Method*, Books 1-
- *Essential Elements for Strings*, Book 1
- *Alfred Drum Method*, Book 1
- Various method and solo books for beginning, intermediate and advanced levels
- Flash cards
- Ensemble music for varied instruments on appropriate levels
- Band music and Orchestra music- based on various levels
- Musescore
- Technology
  - Metronome apps: Soundcorset
  - Tuning apps: Soundcorset
- Websites:
  - Smart Music
  - Essential Elements Interactive
  - MusicTheory.net
  - YouTube
  - Boom Cards
  - Sight Reading Factory
  - Rhythm Randomizer
  - J.W. Pepper
  - Google Music Lab

### Publications:

- The Instrumentalist
- Tempo
- School Band and Orchestra
- Flute Talk
- The Clarinet Journal
- The Saxophone Journal
- Strings (Magazine)

## Unit #: 1 (Creating)

**Overview: Conceptualizing and Generating Ideas**  
**Organizing and developing ideas.**  
**Refining and completing products.**

### **Essential Questions:**

How do musicians generate creative ideas?

How do musicians make creative decisions?

How do musicians improve the quality of their creative work?

### **Enduring Understanding:**

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

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

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

### **Students will be able to:**

Goals/Objectives

Practice: Imagine

Practice: Plan, Make

Practice: Evaluate, Refine

**(Imagine) Generate musical ideas for various purposes and contexts.**

- 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodic and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

**(Plan) Select and develop musical ideas for creating a musical work.**

**(Make) [Create] Conceive and develop new artistic ideas, such as improvisation, composition, or arrangement, into a work.**

- 1.3.C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

**(Evaluate) To judge or determine the significance, or quality of; assess.**

**(Refine) Make changes in musical works or performance to more effectively realize intent through technical quality or expression.**

- 1.3.C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.

**(Present) Share artistic work (e.g. a composition) with others.**

- 1.3.C.12nov.Cr3b: Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

### **Students will know:**

Learning Targets/ Skills

Practice: Imagine

Practice: Plan, Make

Practice: Evaluate, Refine

### Imagine

- Create rhythmic and melodic patterns using methods learned in class.

### Plan and Make

- Expand upon rhythmic and melodic patterns.
- Notate rhythmic and patterns using standard notations.

### Evaluate and Refine

- Use teacher feedback to evaluate notated rhythmic and melodic patterns.
- Edit notated rhythmic and melodic patterns.

### Present

- Share student composition with other individuals or with an ensemble.
- Give live or recorded performance of student composition.

### **Suggested Experiences:**

- Attend and participate in weekly lessons
- Observation of teacher modeling
- Peer feedback
- Self-assessment
- Practice at home
- Participate in band/ orchestra classes/ rehearsals
- Participate in all school concerts

## Unit #: 2 (Performing, Presenting, Producing)

**Overview: Selecting, analyzing, and interpreting work.  
Developing and refining techniques and models or steps needed to create products.  
Conveying meaning through art.**

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

### **Enduring Understanding:**

Performers' interest in and knowledge of musical works, understanding of their technical skill, and the context for a performance influence the selection of repertoire.

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.

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

### **Students will be able to:**

Goals/Objectives

Practice: Select, Analyze, Interpret

Practice: Rehearse, Evaluate, Refine

Practice: Present

**(Select) Choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.**

- 1.3.C.12nov.Pr4a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

**(Analyze) Examine in detail the structure and context of the music.**

- 1.3.C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.

**(Interpret) Determine and demonstrate music's expressive intent and meaning when responding and performing.**

- 1.3.C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

**(Rehearse) [Practice] repeated exercise in or performance of an activity or skill so as to acquire or maintain proficiency in it.**

**(Evaluate) To judge or determine the significance, or quality of; assess.**

**(Refine) Make changes in musical works or performance to more effectively realize intent through technical quality or expression.**

- 1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

**(Present) Share artistic work (e.g. composition) with others.**

- 1.3C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances.

**Students will know:**Learning Targets/ Skills Select

- How to select appropriate music using teacher-created criteria.
- How to prepare music that focuses on areas of personal and ensemble growth.
- Perform music that focuses on areas of personal and ensemble growth.

Analyze

- Perform in basic keys, within the fundamental range of the instrument.
- Perform basic rhythmic patterns in simple meters.
- Read and perform from standard musical notation.
- Identify and demonstrate an understanding of basic musical structure using appropriate vocabulary.

Interpret

- Identify articulation and dynamic markings in music.
- Demonstrate ability to perform articulation and dynamic markings in music.

Rehearse, Evaluate, Refine

- Use self-reflection and teacher feedback to evaluate individual and ensemble performances.
- Identify and utilize specific approaches for evaluating a performance.

Present

- Perform with a consistent tone, appropriate to instrument.
- Perform with appropriate dynamics.
- Perform with appropriate tempo and style.

**Suggested Experiences:**

- Weekly lessons
- Observation of teacher modeling
- Listen to various performances of same piece
- Peer feedback
- Self-assessment
- Practice at home
- Participate in ensemble classes and rehearsals
- Participate in all school concerts

**New Jersey Department of Education - State Instructional Mandates:**Topics that address the Amistad Commission Mandate...

Since students can chose subject matter they can address various mandates.

Topics that address the Holocaust Commission Mandate...

Since students can chose subject matter they can address various mandates.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and songs from diverse backgrounds during the investigative portion of the creative process.

## Unit #: 3 (Responding)

### Overview: Perceiving and analyzing products.

#### Essential Questions:

- How do individuals choose music to experience? How does the understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

#### Enduring Understanding:

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical works(s) and performance(s) is informed by analysis, interpretation and established criteria.

#### Students will be able to:

Goals/Objectives

Practice: Select, Analyze

**(Select) Choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.**

- 1.3D.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest and purpose or context.

**(Analyze) Examine in detail the structure and context of the music.**

- 1.3D.12nov.Re7b: Identify and describe how interest, experiences and contexts (e.g., personal, social) effect the evaluation of music.

**(Interpret) Determine and demonstrate music's expressive intent and meaning when responding and performing.**

- 1.3D.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (e.g., personal, social), and the setting of the text (when appropriate).

**(Evaluate) To judge or determine the significance, or quality of; assess.**

- 1.3D.12nov.Re9a: Identify how knowledge of context and the use of repetition, similarities, contrasts inform the response to music.

#### Students will know:

Learning Targets/ Skills

#### Select

- Select music based on varied interests, purposes, and contexts.
- Listen to a variety of performances from different sources.
- Listen to other performances to inform and enhance their own performance.
- Describe the elements used in selecting music for performances and/ or listening using appropriate vocabulary.

### Analyze

- Identify the various formal and musical elements and how they inform the response to a varied repertoire of music.
- Compare and contrast the audience and performer responses to various musical works.
- Identify and describe various influences related to the composition of a selected musical work.
- Use appropriate vocabulary to support criteria.

### Interpret

- Identify the musical and extra elements of a selected piece of music.
- Understand composer's expressive intent by identifying expressive elements.

### Evaluate

- Assess performances using teacher-created criteria.
- Identify elements that impact the quality of selected music and/or musical performances.
- Compare and contrast past and present musical performances.
- Critique musical performances citing specific examples of musical elements present.

### **Suggested Experiences:**

- Weekly lessons
- Observation of teacher modeling
- Listen to various performances of same piece
- Peer feedback
- Self-assessment
- Practice at home
- Participate in ensemble classes and rehearsals
- Participate in all school concerts

### **New Jersey Department of Education - State Instructional Mandates:**

Topics that address the Amistad Commission Mandate...

Since students can chose subject matter they can address various mandates.

Topics that address the Holocaust Commission Mandate...

Since students can chose subject matter they can address various mandates.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and songs from diverse backgrounds during the investigative portion of the creative process.



## Unit #: 4 (Connecting)

### Overview: Synthesizing and relating knowledge and personal experiences to create products.

#### **Essential Questions:**

How do musicians make meaningful connections to creating, performing, and responding?

How do the other arts, other disciplines, contexts, daily life inform creating, performing, and responding to music?

#### **Enduring Understanding:**

Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

#### **Students will be able to:**

Goals/Objectives

(Synthesize)

- 1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr2b, 1.3A.12nov.Pr4a, 1.3A.12nov.Re7a

(Relate) [Connection] Relationship among artistic ideas, personal meaning, and/or external context.

- 1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr2b, 1.3A.12nov.Pr4a, 1.3A.12nov.Re7a

#### **Students will know:**

Learning Targets/ Skills

Synthesize

- Describe the personal influences on interpretation of a musical performance.
- Compare and contrast personal influences on different performances of the same piece of music.

Relate

- Describe the various influences on an interpretation of a musical performance.
- Connect personal experiences to interpretation of musical performances.

#### **Suggested Experiences:**

Practice: Interconnect

- Weekly lessons
- Observation of teacher modeling
- Listen to various performances of same piece
- Peer feedback
- Self-assessment
- Practice at home
- Participate in ensemble classes and rehearsals
- Participate in all school concerts

### **New Jersey Department of Education - State Instructional Mandates:**

Topics that address the Amistad Commission Mandate...

Since students can chose subject matter they can address various mandates.

Topics that address the Holocaust Commission Mandate...

Since students can chose subject matter they can address various mandates.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and songs from diverse backgrounds during the investigative portion of the creative process.

# Performing Ensembles- Band, Choir, Orchestra

Content Area: **Performing Arts**  
Course(s):  
Time Period: **Full Year**  
Length: **Full Year**  
Status: **Published**

## **New Jersey Student Learning Standards- Ensembles- Novice**

---

MU.K-12.1.3C.12nov.Pr6b	Demonstrate an awareness of the context of the music through prepared and improvised performances.
MU.K-12.1.3C.12nov.Re9a	Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
MU.K-12.1.3C.12nov.Cr1a	Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12nov.Re8a	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
MU.K-12.1.3C.12nov.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
MU.K-12.1.3C.12nov.Cr3b	Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
MU.K-12.1.3C.12nov.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12nov.Pr4b	Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.
MU.K-12.1.3C.12nov.Pr5a	Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
MU.K-12.1.3C.12nov.Pr4a	Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
MU.K-12.1.3C.12nov.Cr2a	Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12nov.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
MU.K-12.1.3C.12nov.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12nov.Re7b	Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
MU.K-12.1.3C.12nov.Pr4c	Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
MU.K-12.1.3C.12nov.Re7a	Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

## **New Jersey Student Learning Standards- Ensembles- Intermediate**

---

MU.K-12.1.3C.12int.Pr4b	Demonstrate, using music reading skills (where appropriate), how the setting and formal
-------------------------	---

	characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
MU.K-12.1.3C.12int.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12int.Cr3b	Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
MU.K-12.1.3C.12int.Pr4c	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
MU.K-12.1.3C.12int.Cr3a	Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.
MU.K-12.1.3C.12int.Re9a	Explain the influence of experiences, analysis and context on interest in and evaluation of music.
MU.K-12.1.3C.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
MU.K-12.1.3C.12int.Re7b	Describe how understanding context and the way the elements of music are manipulated inform the response to music.
MU.K-12.1.3C.12int.Re8a	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).
MU.K-12.1.3C.12int.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU.K-12.1.3C.12int.Pr5a	Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
MU.K-12.1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
MU.K-12.1.3C.12int.Cr2a	Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
MU.K-12.1.3C.12int.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
MU.K-12.1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
MU.K-12.1.3C.12int.Cr1a	Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

---

## **New Jersey Student Learning Standards- Ensembles- Proficient**

MU.9-12.1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
MU.9-12.1.3C.12prof.Cr1a	Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
MU.9-12.1.3C.12prof.Re8a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

MU.9-12.1.3C.12prof.Cr3b	Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
MU.9-12.1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
MU.9-12.1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
MU.9-12.1.3C.12prof.Pr4a	Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
MU.9-12.1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.9-12.1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
MU.9-12.1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
MU.9-12.1.3C.12prof.Cr3a	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
MU.9-12.1.3C.12prof.Cr2a	Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
MU.9-12.1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
MU.9-12.1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
MU.9-12.1.3B.12prof.Cn11a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
MU.9-12.1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

## **Career Readiness, Life Skills Standards**

---

WRK.K-12.P.1	Act as a responsible and contributing community members and employee.
WRK.K-12.P.2	Attend to financial well-being.
WRK.K-12.P.3	Consider the environmental, social and economic impacts of decisions.
WRK.K-12.P.4	Demonstrate creativity and innovation.
WRK.K-12.P.5	Utilize critical thinking to make sense of problems and persevere in solving them.
WRK.K-12.P.6	Model integrity, ethical leadership and effective management.
WRK.K-12.P.7	Plan education and career paths aligned to personal goals.
WRK.K-12.P.8	Use technology to enhance productivity increase collaboration and communicate effectively.
WRK.K-12.P.9	Work productively in teams while using cultural/global competence.

## Interdisciplinary Connections

---

TECH.9.4.8.CI.2	Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
TECH.9.4.8.CI.4	Explore the role of creativity and innovation in career pathways and industries.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
LA.L.8.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CRP.K-12.CRP11	Use technology to enhance productivity.
LA.SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
TECH.9.4.8.GCA.1	Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).
TECH.9.4.8.IML.3	Create a digital visualization that effectively communicates a data set using formatting techniques such as form, position, size, color, movement, and spatial grouping (e.g., 6.SP.B.4, 7.SP.B.8b).
LA.L.5.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.