

Orange School District



Course of Study – Curriculum Guide
2010 Edition

Instrumental Music Curriculum

Grades 4-12

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Introduction

The Instrumental Music Curriculum was developed to provide a clear and concise plan to help our students become excellent musicians and to exceed *The Core Curriculum Content Standards*. *The Standards* define what a “quality” education in music should provide.

This guide includes an outline. This outline has been designed to provide a method of monitoring and evaluating each student’s progress. The terms Level 1, Level 2, Level 3, Level 4, and Level 5 have been used instead of a grade level because any student from grade four through twelve can begin to play an instrument. The levels also allow students to progress and develop at their own pace to their natural ability. The skills are introduced sequentially, beginning with the most basic. Mastery of skills in each level are required because each level serves as a foundation for skills in the next.

The blueprint of this curriculum guide provides the basis for which all instrumental music educators should design their lessons. The blueprints provide a more detailed look at the skills and concepts found in the outline. Each blueprint provides title (idea), NJCCS (content), instructional objectives (skills), essential questions, vocabulary, learning activities, technology, and assessments. The textbooks chosen to fulfill the goals of the Orange Township Public School’s Instrumental Music Program are: *Standards of Excellence* (Books 1-3) written by Bruce Pearson, *Strictly Strings* written by Jacquelyn Dillon, James Kjelland, and John O’Reilly, *String Builder*, written by Samuel Applebaum and Suzuki Method for Violin written by Dr. Suzuki. Each blueprint provides a detailed description of which *New Jersey Core Curriculum Content Standards* are achieved in each lesson. There is also a listing of pieces found in the district music library.

The teacher briefcase provides information needed for each teacher to implement the goals described in the guide including a glossary, sample lesson plans, instrumental fingering charts, a copy of the instrumental introduction letter, contract, and progress report. Also included are copies of *The New Jersey Core Curriculum Content Standards* and *The National Standards for Arts Education*.

The Orange Township Public Schools’ offer three venues for students to obtain a musical instrument. The first option is for the students to purchase an instrument from an outside source (i.e. local music store, garage sale). The second option is for students to participate in a rental program offered by *City Music Center* or *Raritan Music Center*. Another option is for the students to borrow an instrument from their school. These instruments are very limited, and are offered on a yearly basis to students selected by the instrumental music teacher. The students must have the contract, found in the appendices, signed by a parent and/or guardian. The parent and/or guardian agree to pay for any damage or theft of the instrument.

Another element required to ensure our students' progress as a musician is adequate teaching time. Each student is to participate in one 45-minute lesson per week with other like instruments on the same level, (i.e all level one clarinets in one group, all level two violins in another group). Also, all instrumentalists of the same level are to participate in Band or Orchestra a minimum of once a week for 45 minutes. The Band or Orchestra serves to unite the students in learning to play as an ensemble.

Each musician should have the opportunity to display his/her talent and growth as a musician through public performance. Each school is required to provide these outlets of performance through a Winter and Spring concert. The students are also eligible to be accepted into special performing groups based on their experience and playing ability. Other performances such as playing for the elderly in nursing homes or participating in out-of-district festivals will greatly increase the students' expertise and musicianship.

This guide was written to provide the instrumental music teachers of the Orange Township Public Schools with a tool for which they can implement creative motivational teaching strategies to ensure each student is achieving and exceeding *The New Jersey Core Curriculum Content Standards*.

Philosophy

Researchers have studied the issue of achievement scores and instrumental music education, linking music participation to academic success. Positive results are not only associated with increased academic performance, but it also appears to indicate a decrease in juvenile delinquency and drug use, increase of self-esteem, and allows positive interactions with peers and adults. Students who participate in an instrumental music education benefit at all levels of education, and it is critical that a solid foundation is established in the earlier grades.

Students have attributed many positive benefits, such as interacting with caring and supportive Arts teachers, and achievements gained through learning opportunities. Instrumental music students can better understand the process of hard work that goes into learning which may deepen learning in other academic areas. Participating in an instrumental music program promotes positive social behavior and compliance, collaboration with others, ability to express emotions, courtesy, tolerance, conflict, resolution skills, and attend to moral development.

Expressive learning experiences should be taught in all disciplines. Ten lessons of an Arts education include: (Elliott Eisner, 1985):

- The Arts teach children to make good judgments about qualitative relationships;
- The Arts teach children that problems can have more than one solution and questions can have more than one answer;
- The Arts celebrate multiple perspectives. There are many ways to see and interpret the world;
- The Arts teach children that in complex forms of problem-solving, purposes are seldom fixed, but change with circumstance and opportunity;
- The Arts make vivid the fact that words do not;
- The Arts teach students that small differences can have large effects;
- The Arts teach students to think through and within material;
- The Arts help children learn to say what cannot be said;
- The Arts enable us to have experience we can have from no other source;

U.S. Secretary of Education Arne Duncan is quoted, “The Arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances”

Music Education plays an important role in educating students, which deepens learning in other academic subjects including mathematics. We must encourage students of lower socio-economic class to participate in instrumental music programs in the hope to close the achievement gap. The purpose of an instrumental music program is to

enhance the quality of one's life by gaining musical opportunities and experiences. Additionally, policymakers must be aware of this positive relationship.

Music provides success in society, success in learning, and success in developing intelligence. Successful people are highly disciplined; works well as a team, and see the "big picture." Students who study music develop these characteristics.

Students must have success in school and learning. A positive music education can enhance student achievement. When students are actively playing an instrument, they sharpen critical thinking, problems solving skills and enhance teamwork. Music students are creative. Keys to being successful include: planning, persistence, perseverance and time management. Music helps students achieve success in developing intelligence and builds connections with others.

The music staff works continuously to provide performance opportunities and educational experiences for students. Some venues include the winter and spring concerts, Board of Education and Livingston (NJ) Mall presentations, football games, parades, as well as nursing homes and the District's Annual *All City Arts Festival* performances.

The Music Educators National Conference (MENC) states, "The study of music helps students achieve success in developing intelligence." Former President Bill Clinton stated that "music is about communication, creativity, and cooperation, and by studying music in school, students have the opportunity to build on these skills, enrich their lives, and experience the world from a new perspective".

New Jersey Core Curriculum Content Standards for Visual and Performing Arts

INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets ...

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts Standards

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the [National Standards for Arts Education](#). Equitable access

to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Revised Standards

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the [2008 NAEP Arts Education Assessment Framework](#): creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Organization of the 2009 Standards

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique

requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 1.1 The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

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

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

Standard 1.3 Performing: *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

Standard 1.4 Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts

disciplines. The goal is that preschool students *attain foundational skills that later lead to [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students *demonstrate [competency](#)* in the content knowledge and skills delineated for the selected arts discipline.
- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate [proficiency](#)* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a “core” subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the “Highly Qualified Teachers” standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy

- The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.
- At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, [Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child](#), is the NJAEP’s response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey’s public schools.
- A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

Resources

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Content Area	Visual & Performing Arts		
Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		
Strand	B. Music		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Ear training and listening skill are prerequisites for musical literacy.	1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
	The elements of music are foundational to basic music literacy.	1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
	Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.	1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
	Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill , and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.

	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
8	NOTE: By the end of grade 8 , those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
	Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
12	NOTE: By the end of grade 12 , those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.	1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
	Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.	1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

Content Area	Visual & Performing Arts		
Standard	1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.		
Strand	A. History of the Arts and Culture		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre .	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		

	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural mores and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras .

Content Area	Visual & Performing Arts		
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	B. Music		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in MUSIC.		
	Creating and performing music provides a means of self-expression for very young learners.	1.3.P.B.1	Sing a variety of songs with expression, independently and with others.
		1.3.P.B.2	Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics, and interpretations.
		1.3.P.B.3	Clap or sing songs with repetitive phrases and rhythmic patterns.
		1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
	Proper vocal production/ vocal placement requires an understanding of basic anatomy and the physical properties of sound.	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
	Playing techniques for Orff instruments develop foundational skills used for hand percussion and	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.

	melodic percussion instruments.		
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
	Improvisation is a foundational skill for music composition .	1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos , and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern music composition , rhythmic accompaniment, and the harmonizing of parts.	1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter , and compound meter .
	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
	Decoding musical scores requires understanding of notation systems, the elements of music , and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

8	NOTE: By the end of grade 8 , those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.	
Stylistic considerations vary across genres , cultures, and historical eras .	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.	
Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.	
12	NOTE: By the end of grade 12 , those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
Technical accuracy, musicality, and stylistic considerations vary according to genre , culture, and historical era .	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.	
The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.	
Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.	1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.	

	Basic vocal and instrumental arranging skills require theoretical understanding of music composition .	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.
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Content Area	Visual & Performing Arts		
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand	A. Aesthetic Responses		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE, MUSIC, THEATRE, and VISUAL ART. There is beauty in the everyday world and in works of art.	1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
		2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART. Each arts discipline (dance, music, theatre, and

	visual art) has distinct characteristics, as do the artists who create them.		dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., genres , mediums , messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.

	understanding of culturally specific art within historical contexts.		
	Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre .	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian . Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	NOTE: By the end of grade 8 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various genres of art evolve over	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music,

	time.		theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Content Area	Visual & Performing Arts		
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand	B. Critique Methodologies		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

	terminology .		
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design .
	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras .	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12	NOTE: By the end of grade 8 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras .

	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

GLOSSARY

Archetypal work of art: An artwork that epitomizes a genre of art.

Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

Art media: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

Art medium(s): Any material or technique used for expression in art. In art, “medium” refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

Balance: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

Basic Literacy: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:

- (1) Respond to artworks with empathy.
- (2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
- (3) Perform in all four arts disciplines at an age-appropriate level.
- (4) Draw similarities within and across the arts disciplines.

Body patterning: For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

Characteristics of a well-made play: Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

Choreographic structures: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

Competency: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:

- (1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
- (2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
- (3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.

- (4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

Compound meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., $5/4$ and $7/4$ time, among others).

Consummate works of art: Expertly articulated concepts or renderings of artwork.

Discipline-specific arts terminology: Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.

Ear training and listening skill: The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

Effort Actions: “Effort actions,” or more accurately “incomplete effort actions,” specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

Elements of art: The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

Elements of dance: The compositional building blocks of dance, including time, space, and energy.

Elements of music: The compositional building blocks of music, including texture, harmony, melody, and rhythm.

Elements of theatre: The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

Exemplary works: Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

Formalism: The concept that a work’s artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history.

Home tone: The first or key tone of any scale; the same as the tonic.

Kinesthetic awareness: Spatial sense.

Kinesthetic principles: Principles having to do with the physics of movement, such as work, force, velocity, and torque.

Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

Media Arts: For example, television, film, video, radio, and electronic media.

Mixed meter: Measures of music in which the upper numerator is divisible by three such as $6/8$ or $9/8$ time.

Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

New art media and methodologies: Artistic works that have a technological component, such as [digital art](#), [computer graphics](#), [computer animation](#), [virtual art](#), computer robotics, and others.

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

Ostinato: A short melodic phrase persistently repeated by the same voice or instrument.

Physical and vocal skills: For example, articulation, breath control, projection, body alignment.

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

- (1) Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- (2) Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
- (3) Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
- (4) Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound.

Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell' arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or [persuade](#). The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.

Instrumental Music Grade 4-12 Outline

- I. Basic Musicianship
 - a. Level 1
 - 1. Care and Maintenance, Instrument Assembly
 - 2. Embouchure, Tone Production, Breathing, Tonguing
 - 3. Hand Position, Body Posture
 - b. Level 2-5
 - 1. Self Analyzation
 - 2. Maintenance of Skills
- II. Melodic Notation
 - a. Level 1
 - 1. Music Staff, Clefs, Bar Line, Measure, Double Bar
 - 2. Breath Mark, Repeat Sign/Fermata
 - 3. Solo, Soli/Tutti
 - 4. Tie, Slur
 - 5. Pick-up Notes
 - 6. Phrase, Melody, Accompaniment/Harmony
 - 7. Flat, Sharp, Natural Sign/Accidentals
 - b. Level 2
 - 1. First and Second Endings
 - 2. Measure Repeat Sign
 - 3. Multiple Measure Rest
 - 4. Da Capo an Fine (DC al Fine), Dal Segno al Fine (DS al Fine), Da Capo al Coda (DC al Coda), Dal Segno al Coda (DS al Coda)
 - 5. Syncopation
 - 6. Enharmonic
 - c. Level 3
 - 1. Textures
 - 2. Unison, Divisi
 - 3. Monophony, Homophony
 - 4. Countermelodies
 - 5. Compose Original Melody
 - d. Level 4
 - 1. Simile
 - 2. Key Modulation
 - 3. Improvise
 - e. Level 5
 - 1. Alternate Fingerings
 - 2. Trill, Grace Note
- III. Time Signatures
 - a. Level 1
 - 1. 4/4, 3/4, 2/4

- b. Level 2
 - 1. Cut Time, Alla Breve
- c. Level 3
 - 1. 3/8, 6/8
- d. Level 4
 - 1. 9/8
- e. Level 5
 - 1. 6/4, 5/4, 12/8
- IV. Rhythmic Notation
 - a. Level 1
 - 1. Whole Notes and Rests
 - 2. Half Notes and Rests
 - 3. Quarter Notes and Rests
 - 4. Paired Eighth Notes
 - 5. Dotted Half Notes
 - b. Level 2
 - 1. Dotted Quarter Notes
 - 2. Single Eighth Notes and Rests
 - c. Level 3
 - 1. Sixteenth Notes
 - 2. Dotted Eighth/Sixteenth Note Combinations
 - 3. Quarter Note Triplet
 - d. Level 4
 - 1. Sixteenth Note Rest/Dotted Quarter Note Rest
 - e. Level 5
 - 1. Eighth Note Triplet
- V. Dynamics
 - a. Level 1
 - 1. Forte, Piano
 - b. Level 2
 - 1. Mezzo Forte, Mezzo Piano
 - 2. Crescendo, Decrescendo
 - c. Level 3/4
 - 1. Pianissimo, Fortissimo
 - d. Level 5
 - 1. Sforzando, Forte-Piano
- VI. Articulation
 - a. Level 1
 - 1. Tonguing, Accent
 - b. Level 2
 - 1. Legato, Staccato
 - c. Level 3
 - 1. Tenuto

- d. Level 4
 - 1. Marcato
 - e. Level 5
 - 1. Cantabile
 - 2. Dolce
 - 3. Sostenuto
 - 4. Grazioso
- VII. Scales
- a. Level 1
 - 1. Concert F, Bb, Eb Major
 - b. Level 2
 - 1. Concert G,D Major
 - c. Level 3
 - 1. Concert C, A, Ab Major
 - d. Level 4
 - 1. Concert Db Major
 - 2. Concert G, C Minor
 - 3. Chromatic Scale
 - e. Level 5
 - 1. Concert D, F, A Minor
- VIII. Tempo
- a. Level 1
 - 1. Allegro, Andante, Largo
 - b. Level 2
 - 1. Moderato, Lento, Ritardando
 - c. Level 3
 - 1. Allegretto, Accelerando
 - d. Level 4
 - 1. Maestoso, Andantino, Larghetto
 - e. Level 5
 - 1. Rubato
- IX. Forms/Styles
- a. Level 1/2/3
 - 1. March
 - 2. Round
 - 3. Duet
 - b. Level 4
 - 1. Baroque, Classical
 - c. Level 5
 - 1. Binary Form, Ternary Form, Rondo Form
- X. Percussion Rudiments
- a. Level 1
 - 1. Single Stroke, Multiple Bounce Stroke, 5 Stroke Roll
 - 2. Single Paradiddle

- 3. Flam, Flam Tap, Flam Accent, Flam Paradiddle
 - b. Level 2
 - 1. 9 Stroke Roll
 - c. Level 3
 - 1. 17 Stroke Roll
 - d. Level 4
 - 1. Syncopated 9 Stroke Roll, Double Paradiddle, Drag
 - e. Level 5
 - 1. Single Drag Tap, Flamacue
- XI. String Techniques
- a. Level 1
 - 1. Down and Up Bow, Lifts
 - 2. Pizzicato, Arco
 - b. Level 2
 - 1. Left Hand Pizzicato
 - 2. Hooked Bowing, Double up bow
 - c. Level 3
 - 1. Staccato Bowing, Slurred Staccato Bowing, Spiccato Bowing
 - 2. Martele, Tremolo
 - d. Level 4
 - 1. 3 Fingers on all strings
 - e. Level 5
 - 1. Shift Sign, Tuning
- XII. Musicianship
- a. Level 1/2/3
 - 1. Follow conductor patterns, Follow a conductor cut off, Follow conductor dynamics
 - b. Level 4
 - 1. Tune instrument if told sharp or flat
 - c. Level 5
 - 1. Play with a controlled tone throughout all ranges, Tune individually, Play with correct intonation

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Pearson, Bruce, *Standards of Excellence Comprehensive Band Method*, San Diego, California: Neil A. Kyos Music Company, 1993.

Suzuki, Dr. Shinichi, *Suzuki Violin School*. Alfred Publishing Co. Inc., 1978.

Timeline:

Level: 1

Unit Title: Basic Musicianship

**STEP 1 –
BIG
IDEA**

Care Maintenance/ Instrument Assemble

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

Students will know:

Basic care and maintenance of their instrument.

How to assemble and disassemble their instrument.

How to open and close cases properly.

Identify parts of their instrument.

Instructional Objectives – Skills

What Students will be able to do

Proper use of a swab or cloth to clean the inside tubing of the instrument.

Assemble and disassemble their instrument in a timely manner.

Opening their cases and putting instruments back in the case properly.

Being able to identify the parts of their instrument.

Properly oil and grease slides periodically.

Loosen and clean the bow.

Clean the drum heads, metal parts, and hoops and lubricate tension rods and snare strainer periodically.

Drain excess water from your instrument daily.

STEP 3 – TO CONSIDER

Essential Questions

Why is it important for me to be able to assemble and disassemble my instrument correctly?

How will daily care and maintenance extend the life of my instrument?

Vocabulary

Mouthpiece
Joint
Cork
Swab
Valve oil
Reeds
Rosin
Tension Rods
Snares
Snare strainer

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
www.musiccenters.com www.banddirectors.com www.suzukiinstrument.com	<u><i>Formative:</i></u> Students independently demonstrate listed skills.
<hr/> <u>Modification</u>	<u><i>Summative-</i></u>
	<u><i>Project Based Tasks</i></u>

Timeline:

Level 1

Unit Title: Basic Musicianship

STEP 1 – BIG IDEA	Basic Musicianship- Embouchure, Tone Production, Breathing and Tonguing
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content	Instructional Objectives – Skills
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What Students will Know

What Students will be able to do

How to produce a clear sound on the instrument.

Play instrument using the correct embouchure.

Maintain good tones that are in tune.

Students will be able to tongue.

Students will begin to use diaphragm breathing.

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
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How will proper embouchure improve my tone production?

Embouchure

Why should I be able to produce a clean tone on my instrument?

Tone

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Health and Science: Respiratory system, airflow and posture.	<u>Formative:</u> Visual and Aural observation
<hr/> <u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 1

Unit Title: Basic Musicianship

**STEP 1 –
BIG
IDEA**

Basic Musicianship- Hand and Body Position

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

How to hold an instrument properly.
Student will sit properly.
Student will be able to hold their instrument properly.

Demonstrate proper hand position while playing and in rest position.
Students will sit with their back away from their chair.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important to maintain good posture while playing an instrument?
Why do fingers have to go on the correct keys?
Why is correct hand placement important to technique and sound?

Grip
Fulcrum
Lung expansion
Arm extention

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Health and Science: Respiratory system Air Flow Posture Anatomy of respiratory and musculature system	<u>Formative:</u> Visual and Aural observation
<u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 2-5

Unit Title: Basic Musicianship

STEP 1 – Basic Musicianship- Self Analyzation and Maintenance of Skill
BIG
IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

Student will analyze their performance and identify areas of strength and weaknesses.

Review previous rehearsal techniques.

Instructional Objectives – Skills

What Students will be able to do

Identify and improve areas of weakness

Daily practice

STEP 3 – TO CONSIDER

Essential Questions

How will daily practice improve my playing?

How will I improve areas of weakness?

How can I tell the difference of good and bad practice habit?

Vocabulary

Practice

Rehearsal

Skill

Technique

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Math/mapping- Division of time management of practice (warm-ups, learn new materials, review materials)</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Improvement of all areas:</p> <p>Technique</p> <p>Tone</p> <p>Performance</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Basic Musicianship

STEP 1 – BIG IDEA	Melodic Notation – Music Staff, Clef, Bar, Line, Double Bar Line, Measure
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards – Content

1.1.5.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Treble clef, bass clef, and percussion clef for the students instrument.

Identify the alphabet A-G.

Music staff, space, and line notes.

Identify the appropriate clef of their instrument.

Music alphabet

Identify lines and spaces for their clef.

Basic function of a measure, bar line, and double bar line.

Identify and define bar line, double bar line, and measure.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important to identify and illustrate the music terms?

Treble clef

How will recognizing the music alphabet help me read and create music?

Bass clef

Percussion clef

Music staff

Bar line

Double bar line

Measure

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Technology- smart board quizzes</p> <p>www.musictechteacher.com</p> <p>Line and space Bingo</p> <p>www.musictheory.com</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student perform independently</p> <p>Student will be assessed by their ability to use the appropriate clef to correctly name the names of the lines and spaces of the music staff.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

STEP 1 – BIG IDEA	Melodic Notion- Breath Mark, Repeat Sign, Fermata
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	1.1.5.B.1	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>How to use the breath mark, repeat sign, and fermata.</p> <p>Basic function of breath mark, repeat, and fermata.</p>		<p>Identify the musical symbols breath, repeat sign, and fermata.</p> <p>Demonstrate a breath mark, repeat sign, and fermata.</p>

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>Why are breath marks necessary?</p> <p>Why are repeats signs necessary?</p> <p>Why is it important for me to be able to demonstrate a breath mark, repeat sign, and fermata?</p>	<p>Breath mark</p> <p>Repeat sign</p> <p>Fermata</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Science:</p> <p>Air flow, respiratory system</p> <p>World Language-(French)</p> <p>Identify the country of origin (Fermata)</p> <p>Social Studies/ mapping create sign</p>	<p>Assessments</p> <p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student perform independently</p> <p>Student will be assessed by their ability to use the breath mark, repeat sign, and fermata.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Solo, Soli, Tutti

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Terminology used in ensemble performances

Apply solo, soli, and in tutti in a piece

Identify and perform songs using the term solo, soli, and tutti.

Demonstrate a solo, soli, and tutti.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why would a composer use solo, soli's unison, and tutti in a song?

Why does one use a solo instead of a soli in a song?

Solo

Soli

Tutti

Unison

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>World language – (Italian)</p> <p>Identify the country of origin</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be assessed by their ability to identify solo, soli, and tutti.</p>
<u>Modification</u>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Tie and Slur

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Difference between ties and slurs.

Identify and define tie and slur.

Function of a tie and slur.

Play a tie and slur.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between a tie and slur?

Tie

What are the similarities of a tie and slur?

Slur

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Math- adding note value	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be assessed by their ability to identify tie and slur</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Pick –up Notes

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of a pick up

How to use a pick up

The bowing for pick-up note

Students will be able to execute pick- up notes

Students will be able to identify pick- up notes

Students will be able to perform an up-bow for a pick-up bow note

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How do I know the proper entrance for a pick-up note?

What is a pick-up note?

How can pick –up notes be used in music?

Antecedent

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Math- subtraction and addition</p> <hr/> <p><u>Modification</u></p>	<p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be assessed by their ability to play a pick-up note.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Phrase, Melody, Accompaniment, Harmony

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of a phrase, melody, accompaniment, and harmony.

Students will be able to identify and define songs using phrase, melody, accompaniment, and harmony.

Students will learn how to use a phrase, melody, accompaniment, and harmony.

Students will be able to perform songs using phrase, melody, accompaniment, and harmony.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why are phrases important in music?

Phrase

Compare and contrast melody and harmony.

Melody

Compare and contrast accompaniment and solo.

Accompaniment

Harmony

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Locate first and second ending in songs.</p> <p>Introduce music and review theory associated with first and second ending.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be assessed by their ability to identify a phrase, melody, accompaniment, and harmony.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Flat, Sharp, Natural, and Accidentals

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of flat, sharp, natural, and accidentals.

Students will be able to identify and define the function of flat, sharp, natural, and accidentals.

Students will learn how to use a flat, sharp, natural, and accidentals.

Students will be able to perform songs using phrase, melody, accompaniment, and harmony.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why are flats, sharps, natural, and accidentals important in music?

Flat

How can recognizing sharps, flats, and naturals help me read and create music?

Sharp

Natural

Accidentals

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Locate flats, sharps, naturals, and accidentals in songs.</p> <p>Introduce music and review theory associated with flats, sharps, natural, and accidentals.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be assessed by their ability to identify a flat, sharp, natural, and accidentals.</p>
<u>Modification</u>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- First and Second Endings

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of first and second endings.

Students will be able to explain first and second endings.

Students will learn how to perform and utilize first and second endings.

Students will be able to execute first and second endings.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why are first and second strings essential in songs?

First and second endings

How will utilizing first and second endings help me read music?

Repeat sign

How will recognizing the music fundamentals and concepts help you to create music?

Mapping

Sequence

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Locate first and second in songs.</p> <p>Introduce music and review theory associated with first and second endings.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be able to correctly play music that uses first and second endings.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Measure Repeat Sign

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of a measure repeat sign.

Students will learn how to perform the measure repeat sign.

Students will be able to recognize, define, and use the measure repeat sign.

Students will be able to execute the measure repeat sign.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How will utilizing the measure repeat sign help me read music?

What is the purpose of a measure repeat sign?

Measure

Repeat sign

Mapping

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Locate a measure and repeat sign.</p> <p>Students will independently perform measure repeat signs.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be able assessed by their ability to utilize the measure repeat sign.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Multiple Measure Rest

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of the multiple rests.

Students will learn how to utilize the multiple measure rests.

Students will be able to identify measure rests.

Students will be able to perform and count multiple measure rests.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How will I utilize multiple measure rests?

Why is it important for me to identify and demonstrate a multiple measure rest?

Multiple measure rest

Rest

Mapping

Counting

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Locate a measure rests in a song?</p> <p>Introduce music and review theory associated with the multiple measure rest.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be able assessed by their ability to correctly play music that uses multiple measure rests.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Da Capo/ Dal Segno

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of:

- D C al Fine
- Dal Segno al Fine
- Da Capo al Coda
- Dal Segno al Coda

Students will learn how to perform:

- D C al Fine
- Dal Segno al Fine
- Da Capo al Coda
- Dal Segno al Coda

Students will be able to explain:

- D C al Fine
- Dal Segno al Fine
- Da Capo al Coda
- Dal Segno al Coda

Students will be able to execute:

- D C al Fine
- Dal Segno al Fine
- Da Capo al Coda
- Dal Segno al Coda

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why are D C al Fine, Dal Segno al Fine, Da Capo al Coda, and Dal Segno al Coda essential in songs?

How will utilizing D C al Fine, Dal Segno al Fine, Da Capo al Coda, and Dal Segno al Coda help me play music?

Mapping

Sequence

Italian terminology

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Locate:</p> <p>D C al Fine Dal Segno al Fine Da Capo al Coda Dal Segno al Coda</p> <p>In songs</p> <p>Play music associated with the terms:</p> <p>D C al Fine Dal Segno al Fine Da Capo al Coda Dal Segno al Coda</p>	<p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be able assessed by their ability to correctly play music which utilizes:</p> <p>D C al Fine Dal Segno al Fine Da Capo al Coda Dal Segno al Coda</p>
<u>Modification</u>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Syncopation

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Student will know the function of syncopation.
Student will learn how to perform syncopated rhythms.

Students will be able to recognize, define, and play syncopated rhythms.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What style(s) of music use syncopation?
Why is it important for me to identify and play syncopation?

Syncopation
Off beat

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Counting and division</p> <p>Locate syncopation in songs</p> <p>Introduce music and review theory associated with syncopation.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be able assessed by their ability to correctly play music using syncopation.</p>
<u>Modification</u>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notion- Enharmonic

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Student will know the function of enharmonic tones.

Student will learn how to perform music that utilize enharmonic tones.

Students will be able to demonstrate how to play enharmonic tones.

Students will be able to recognize, define, and properly utilize enharmonic tones in music.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How can I utilize enharmonic tones to read and create music?

Why is it important for me to identify enharmonic tones in music?

Enharmonic

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Define enharmonic</p> <p>Locate enharmonic tones in music exercises.</p> <p>Introduce music and receive theory associated with enharmonic.</p> <p>Play various songs/ exercises that utilize enharmonic.</p> <p>Complete music theory quizzes on Tech Teacher.</p>	<p>Assessments</p> <p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student will be able assess on their ability to independently play music utilizing enharmonic.</p> <p>Students will complete self assessment.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Texture

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of texture in songs.

Students will be able to define texture.

Students will learn how to describe the texture of various songs.

Students will be able to describe the texture of their music as thick or thin.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is texture essential in music?

Texture

How do we identify the differences in texture?

Thick

Thin

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Science: Layers of sound</p> <p>General music: Listen to orchestral experts of thick and thin texture.</p> <hr/> <p><u>Modification</u></p>	<p><u>Formative:</u></p> <p>Student portfolio.</p> <p>Student participation.</p> <p>Students will be assessed on their ability to identify textures as thick or thin.</p>
	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Unison & Divisi

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

Students will know the function of unison and divisi.
Students will learn how to perform music that utilizes unison and divisi.

Instructional Objectives – Skills

What Students will be able to do

Students will be able to demonstrate how to play unison and divisi.
Students will be able to identify and define songs using the terms unison and divisi.

STEP 3 – TO CONSIDER

Essential Questions

Why is it important for me to identify unison and divisi in music?

Vocabulary

Unison
Divisi

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Define unison and divisi.</p> <p>Locate unison and divisi passages in music/ exercises.</p> <p>Introduce music and review theory associated with unison and divisi.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student compare self assessment</p> <p>Daily student participation</p> <p>Student will be assessed on their ability to independently play music utilizing unison and divisi.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Monophony and Homophony

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the differences in monophony and homophony.

Students will know the function of monophony and homophony.

Students will be able to describe monophony and homophony.

Students will be able to play music that has monophony and homophony.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What are the differences between monophony and homophony?

How do you recognize monophony and homophony in music?

Monophony

Homophony

Thick

Thin

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Locate examples of homophony and monophony in various stages.</p> <p>Science:</p> <p>Layers of sound</p>	<p><u>Formative:</u></p>
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

STEP 1 – BIG IDEA	Melodic Notation- Counter melodies
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	1.3.8.B.3	Instructional Objectives – Skills <i>What Students will be able to do</i>
Students will know the function of counter melody Students will learn how to play counter melodies.		Students will be able to recognize, define, and play syncopated rhythms.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
What is a counter melody? How is a counter melody different from a melody?	Counter melody Melody

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Compare and contrast melody and countermelody.</p> <p>Locate and identify countermelodies.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to correctly play countermelodies.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Compose Original Melody

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.5.B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will compose a melody.
Students will use a variety of rhythms and pitches.

Students will be able to compose music using notations previously studied.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How can I utilize music fundamentals and concepts to create music?
Why is music written in a key?

Melody
Rhythm
Syncopation
Interval
Accidental phrase
Articulation
Measure

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Counting and addition	<p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to correctly write music.</p>
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Simile

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.5.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will perform music that is marked simile.

Students will know the function of a simile.

Students will be able to identify simile.

Students will be able to define and play simile.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is a simile?

How do you perform music marked simile?

Simile

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Music:</p> <p>Compare and contrast</p> <p>Language arts:</p> <p>Simile</p>	<p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed on their ability to independently play music utilizing simile.</p> <p>Students will be assessed by their ability to correctly identify and define the term simile in their music.</p>
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Key Modulation

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will understand the functions of key modulations.

Students will learn to identify key modulations.

Students will be able to recognize, define, and perform key modulations.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How do I identify key modulation?

Why do composers use key modulation?

Key signature

Accidentals

Sharps

Flats

Naturals

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Locate key modulations in exercises and music.</p> <p>Introduce music and review theory associated with key modulations.</p> <hr/>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students complete self assessment</p> <p>Daily student participation</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Improve

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of improvisation in music.

Students will know the origin of improvisation.

Students will be able to demonstrate how to improvise.

Students will be able to play in various major and minor keys.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How can I utilize improvisation to create music?

Explain how improvised solos differ from written solos.

Improvise

Improvisation

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Define improvise/ improvisation.</p> <p>Locate improvised solos in various music recordings.</p> <p>Introduce music and review theory associated with improvisation.</p> <p>Play jazz music that utilizes improvised solos.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed on their ability to independently play improvised solos.</p> <p>Students complete self assessment.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 5/6

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Alternate Fingers

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify alternate fingers.
Students will identify alternate fingering in a song.

Students will be able to differentiate between regular and alternate fingers.
Students will be able to play a note 2 ways.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why do we use alternate fingers?
How do you alternate?
When are alternate fingers appropriate?

Fingering

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Introduce exercises and music that use alternate fingers.</p> <p>Independent performance of alternate fingers.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio will be assessed on their ability to demonstrate alternate fingerings.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

Timeline:

Level 5/6

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Melodic Notation- Trill and Grace Note

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of a trill and grace note.

Students will be able to identify the term trill and grace notes.

Students will know how to perform music that utilize trill and grace notes.

Students will be able to define trill and grace notes.

Students will be able to perform trill and grace notes.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How do trill and grace notes affect the sound of music?

Ornamentaion

What time period begins utilizing trill and grace notes?

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Music History: Ornamentation</p>	<p><i>Formative:</i> Student portfolio</p> <p>Student participation</p>
<hr/> <p><u>Modification</u></p>	<p>Student will be assessed on their ability to correctly perform music with trill and grace notes.</p>
	<p><i>Summative-</i></p>
	<p><i>Project Based Tasks</i></p>

Timeline:

Level 5/6

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Time Signature -4/4,3/4, 2/4

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.5.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify the signature of a song.

Students will learn how to perform songs in 4/4, 3/4, and 2/4 time.

Students will be able to identify 4/4,3/4, 2/4 in songs.

Students will be able to play songs in 4/4,3/4, 2/4 time.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How does the time signature affect the feel of the music?

How can I utilize time signatures when creating music?

Time signature

Quarter note

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Counting fractions, addition, and division</p> <p>Define quarter note</p> <p>Introduce music theory associated with quarter notes.</p> <p>Play songs and exercises using quarter notes.</p>	<p>Assessments</p> <p><i><u>Formative:</u></i></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student performance in 4/4, 3/4, 2/4 time.</p>
<hr/> <p><u>Modification</u></p>	<p><i><u>Summative-</u></i></p>
	<p><i><u>Project Based Tasks</u></i></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Time Signature –Cut Time & Alla Breve

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12. B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know how to count in Cut Time/ Alla Breve.

Students will be able to identify songs in cut time.

Students will know the function of Cut Time/ Alla Breve.

Students will be able to perform music written in cut time.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What happen to music that is written in Cut Time /Alla Breve?

Time signature

Cut Time

Alla Breve

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Math: Addition/ Division</p> <hr/>	<p><i>Formative:</i> Student portfolio</p> <p>Student participation</p> <p>Students ability to perform music in Cut Time/ All Breve.</p>
<hr/> <p><u>Modification</u></p>	<p><i>Summative-</i></p>
	<p><i>Project Based Tasks</i></p>

Timeline:

Level 5/6

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Time Signature – 3/8 & 6/8

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12. B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will identify the time signature of a song.

Students will be able to identify songs 3/8 and 6/8.

Students will be able to learn how to perform songs in 3/8 and 6/8.

Students will be able to play songs in 3/8 and 6/8.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What are the two ways to play 3/8 and 6/8?

Time signature

How does the conductor's pattern differ from the 4/4 pattern?

Eight Tone

Tempo

Conductor's pattern

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Counting Addition and subtraction</p> <p>Define time signature</p> <p>Introduce music and review theory associated with time signatures.</p> <p>Play songs in various time signatures.</p> <p>Complete music theory quizzes.</p>	<p>Assessments</p> <p><i>Formative:</i> Student portfolio</p> <p>Student participation</p> <p>Student ability to play and count 3/8 and 6/8.</p>
<hr/> <p><u>Modification</u></p>	<p><i>Summative-</i></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Time Signatures- 9/8

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12. B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify the time signature.

Students will be able to learn songs n 9/8.

Students will be able to recognize 9/8 time signature.

Students will be able to perform 9/8 time signature.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How does the conductor's pattern differ from 3/8- 6/8?

Time signature

Eight note

Tempo

Conductor's

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Counting</p> <p>Definitions: Time Signature Conductor’s Pattern Tempo Eight Notes</p> <p>Play songs in various time signatures</p> <p>Examinations: Quizzes</p>	<p><i>Formative:</i></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student’s ability to count and play 9/8.</p>
<hr/> <p><u>Modification</u></p>	<p><i>Summative-</i></p>
	<p><i>Project Based Tasks</i></p>

Timeline:

Level 5

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Time Signatures- 6/4,5/4,12/8

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12. B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will identify the time signature of a song.
Students will be able to learn how to perform songs in 6/4, 5/4, and 12/8.

Students will be able to identify songs 6/4, 5/4, and 12/8.
Students will be able to play songs in 6/4, 5/4, and 12/8.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How does the conductor’s pattern differ in song 6/4, 5/4, and 12/8?
Why is it important to recognize and follow the conductor’s pattern?

Time signature
Eight note quarter note
Tempo
Conductor’s pattern

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Fractions</p> <p>Rhythmic notation</p> <p>Time signature</p> <hr/>	<p><i>Formative:</i></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student’s ability to play 6/4, 5/4, and 12/8.</p>
<hr/> <p><u>Modification</u></p>	<p><i>Summative-</i></p>
	<p><i>Project Based Tasks</i></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Whole Notes and Rests

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1.

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of whole notes and rests in music.

Students will know how to count whole notes and rests.

Students will be able to visually identify whole notes and whole rests in music.

Students will be able to play whole notes and whole rests.

Students will be able to maintain a steady tempo while executing whole notes and rests.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important for me to play and count whole notes and whole rests correctly?

How can I utilize whole notes and whole rests to read and read music?

Whole note

Whole rest

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Counting</p> <p>Definitions: Time Signature Conductor’s Pattern Tempo Eight Notes</p> <p>Play songs in various time signatures</p> <p>Examinations: Quizzes</p>	<p><i>Formative:</i></p> <p>Student portfolio</p> <p>Student participation</p> <p>Student’s ability to count and play 9/8.</p>
<hr/> <p><u>Modification</u></p>	<p><i>Summative-</i></p>
	<p><i>Project Based Tasks</i></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Half Notes & Rests

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify half notes and half rests in music.

Student will learn how to perform half notes & rest.

Students will be able to identify half notes and half rest.

Students will be able to play and count half notes and half rest.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How are half notes and half rests similar to whole notes and rests?

Why is it important to know how to count half notes and rests?

Half note

Half rest

Duration

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration Addition Subtraction Division Counting Science- air speed and duration	Assessments <u><i>Formative:</i></u> Student portfolio Student participation Student performance of half notes and rests.
<hr/> <u>Modification</u>	<u><i>Summative-</i></u>
	<u><i>Project Based Tasks</i></u>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Quarter Notes & Rests

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify quarter notes and rests in music.
Student will learn how to perform quarter notes & rests.

Students will be able to identify quarter notes and rest.
Students will be able to play quarter notes and rest.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How are quarter notes similar to half?
Why is it important to know how to count quarter notes and rest?

Quarter note
Quarter Rest

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Addition Subtraction Division Counting Science- air speed and duration	<u>Formative:</u> Student portfolio Student participation Student performance of quarter notes and rests.
<hr/> <u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Paired Eight Notes

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify paired eight notes.

Student will be able to perform paired eight notes.

Students will be able to identify paired notes in a song.

Students will be able to play paired eight notes.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important to count eight notes correctly?

How can I utilize paired eight notes to create and play music?

Eight notes

Tonguing

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Addition</p> <p>Subtraction</p> <p>Division</p> <p>Counting</p> <p>Science- air speed and duration</p> <p>Define paired eight notes</p> <p>Introduce music and review theory associated with paired eight notes.</p> <p>Play songs and exercises using paired eight notes.</p> <p>Complete music theory quizzes.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students ability to play paired eight notes.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Dotted Half Notes

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify dotted half notes.

Student will learn how to perform dotted half notes.

Students will be able to identify dotted half notes.

Students will be able to play dotted half notes.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important to know how to count dotted half notes?

How can I use dotted half notes to create music?

Dotted half note

Duration

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Division Counting	<u>Formative:</u> Student portfolio Student participation Student will be assessed by their ability to correctly play music with dotted half notes.
<hr/> <u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Dotted Quarter Notes

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify dotted quarter notes.

Student will learn how to perform dotted quarter notes.

Students will be able to identify dotted quarter notes.

Students will be able to play dotted quarter notes in a song.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important to know how to count dotted quarter notes?

How can I use dotted quarter notes to create music?

Dotted quarter notes

Duration

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Division Counting	<u>Formative:</u> Student portfolio Student participation Student will be assessed by their ability to correctly play music with dotted quarter notes.
<hr/> <u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Single Eight Notes & Rests

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know how to count single eight notes & rests.

Students will be able to identify single eight notes rest.

Student will know how to play music with single eight notes & rest.

Students will be able to perform music that has single eight notes & rests.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important for musicians to know how to count eight notes & rests?

Duration

What is the difference between single eight notes and paired eight notes?

Eight note

Eight rest

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Math: Division Fractions Science: Duration	<u>Formative:</u> Student portfolio Student participation Student ability to play single eight notes.
<hr/> <u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Single Eight Notes & Rests

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of sixteenth notes.

Student will know how to count sixteen notes.

Students will be able to identify sixteenth notes.

Students will be able to maintain a steady tempo while executing sixteenth notes.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How will recognizing sixteenth notes help me read and create music?

How can you create a melody using sixteenth notes?

Counting

Sixteenth notes

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Illustrate and define the sixteenth notes.</p> <p>Locate sixteenth notes in music/ exercise.</p> <p>Practice counting sixteenth notes.</p> <p>Play various songs/ exercises that contain sixteenth notes.</p> <p style="text-align: center;"><u>Technology</u></p> <p>Complete music theory quizzes in music TechTeachers.com.</p> <p style="text-align: center;"><u>Interdisciplinary Connections</u></p> <p>Math: addition, subtraction, division, and counting.</p> <p>Science: Air, speed, and duration.</p>	<p><u>Formative:</u></p> <p>Student will complete self assessment in portfolio.</p> <p>Daily student participation.</p> <p>Students will be assessed by their ability to correctly identify and count sixteenth notes.</p>
<u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 3

Unit Title: Musical Instrument

STEP 1 – BIG IDEA	Rhythmic Notation- Dotted eight/Sixteenth note
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	1.3.8.B.3	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>Students will know the function of dotted eighth notes and dotted sixteenth notes.</p> <p>Student will know how to count dotted eighth notes and dotted sixteenth notes.</p>		<p>Students will be able to identify and illustrate dotted eighth notes and dotted sixteenth notes in music.</p> <p>Students will be able to play dotted eighth notes and dotted sixteenth notes in various songs.</p> <p>Students will be able to maintain a steady tempo while executing dotted eighth notes and dotted sixteenth notes.</p>

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>Why is it important to play and count dotted eighth notes and dotted sixteenth notes?</p> <p>How can I utilize dotted eighth notes and dotted sixteenth notes to read and music?</p>	<p>Dotted eighth notes</p> <p>Dotted sixteenth notes</p> <p>Duration</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Define and illustrate dotted eighth notes and dotted sixteenth notes.</p> <p>Locate dotted eighth notes and dotted sixteenth notes in music exercises.</p> <p>Play various songs/ exercises that contain dotted eighth notes and dotted sixteenth notes patterns.</p> <p style="text-align: center;"><u>Technology</u></p> <p>Complete music theory quizzes on MusicTechTeachers.com.</p> <p style="text-align: center;"><u>Interdisciplinary Connections</u></p> <p>Math: addition, subtraction, and division.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student will complete self assessment in portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to independently play music utilizing dotted eighth notes and dotted sixteenth note patterns..</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Quarter Note Triplet

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of quarter note triplets.

Students will be able to identify and illustrate quarter note triplets.

Student will know how to count quarter note triplets.

Students will be able to play quarter note triplets.

Students will be able to maintain a steady tempo while executing quarter note triplets.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How can adding quarter note triplets to a musical selection change how you feel about it?

Quarter note triplet

How can I utilize quarter note triplets to read and create music?

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Define and illustrate quarter note triplets.</p> <p>Locate quarter note triplets in music/exercises.</p> <p>Play various songs/ exercises that contain quarter note triplets.</p> <p style="text-align: center;"><u>Technology</u></p> <p>Complete music theory quizzes on MusicTechTeachers.com.</p> <p style="text-align: center;"><u>Interdisciplinary Connections</u></p> <p>Math: addition, subtraction, and division.</p>	<p><u>Formative:</u></p> <p>Student will complete self assessment in portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to independently play music utilizing dotted eighth notes and dotted sixteenth note patterns..</p>
<p>General Music: Listen to various recordings of music containing quarter note triplets.</p> <hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Sixteenth/ Dotted Quarter Rests

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of sixteenth and dotted quarter rests.

Students will be able to identify sixteenth and dotted quarter rests.

Student will know how to count sixteenth and dotted quarter rests.

Students will be able to play sixteenth and quarter note rests.

Students will be able to maintain a steady tempo while executing sixteenth and dotted quarter rests.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How will recognizing sixteenth and dotted quarter rests help me read and create music?

Counting

How can you create a melody using sixteenth and dotted quarter rests?

Sixteenth

Dotted quarter rest

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Illustrate and define sixteenth and dotted quarter rests.</p> <p>Practice counting sixteenth and dotted quarter rests.</p> <p>Play various songs and exercises that contain sixteenth and dotted quarter rests.</p> <p>Math: addition, subtraction, division, and counting.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student will complete self assessment and student portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to correctly identify and count sixteenth and dotted quarter rests.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 5

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Rhythmic Notation- Eighth Note Triplet

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of eighth note triplets.

Student will know how to count eighth note triplets.

Students will be able to identify and illustrate eighth note triplets.

Students will be able to play eighth note triplets.

Students will be able to maintain a steady tempo while executing eighth note triplets.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How can the structure of a musical selection change by using eighth note triplet?

Why is it important for me to understand the difference and similarities between eighth note and quarter note triplets/

Eighth note triplet

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Define and illustrate note triplets.</p> <p>Locate eighth note triplets in music and exercises.</p> <p>Play various songs/ exercises that contain eighth note triplets.</p> <p style="text-align: center;"><u>Technology</u></p> <p>Complete music theory quizzes in www.musictechteacher.com</p> <p style="text-align: center;"><u>Interdisciplinary Connection</u></p> <p>Math: Addition, subtraction, and division</p> <p style="text-align: center;"><u>General Music</u></p> <p>Listen to various recordings of music containing eighth note triplets.</p>	<p><u>Formative:</u></p> <p>Student will complete self assessment portfolio.</p> <p>Daily student participation.</p> <p>Students will be assessed by their ability to correctly eighth note triplets.</p>
<u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Dynamics- Forte and Piano

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the difference between loud and soft.

Student will identify the notation forte and piano in a song..

Students will be able to play music from piano to forte.

Students will be able to identify the symbol in music.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between loud and soft?

Why should songs be played loud or soft?

Loud

Soft

Volume

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will identify forte section and piano sections of recorded piece of music.</p> <p>Students will be able to compare and contrast forte and piano.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform music utilizing forte and piano.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Dynamics- Mezzo Forte and Mezzo Piano

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the definition of mezzo and be able to apply mezzo to piano or forte.

Students will be able to perform music utilizing mezzo forte and mezzo piano.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between mezzo forte and mezzo piano?

Piano

Why should songs be played mezzo forte and mezzo piano?

Forte

Mezzo piano

Mezzo forte

Mezzo

Loud

Soft

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Students will identify Mezzo Forte and Mezzo Piano section in recorded music.</p> <p>Compare and contrast Mezzo Forte and Mezzo Piano.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student classroom participation</p> <p>Individual performance of pieces of music utilizing Mezzo Forte and Mezzo Piano.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Dynamics- Crescendo and Decrescendo

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the definition of crescendo and decrescendo.

Students will know how crescendo and decrescendo is used in a song.

Students will be able to perform pieces of music utilizing crescendo and decrescendo.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between crescendo and decrescendo?

Why are crescendo and decrescendo used in music?

Gradually

Crescendo

Decrescendo

Increase

Decrease

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will identify crescendo and decrescendo in sections of recorded music.</p> <p>Students will be able to compare and contrast the terms crescendo and all decrescendo.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be able to individually perform a piece of music utilizing crescendo and decrescendo.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 3/4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Dynamics- Pianissimo and Fortissimo

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the difference between pianissimo and fortissimo.

Students will be able to perform music using pianissimo and fortissimo.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between fortissimo and pianissimo?

Why is fortissimo and pianissimo used in music?

Piano

Forte

Loud

Soft

Pianissimo

Fortissimo

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Students will identify pianissimo and fortissimo sections in recorded music?</p> <p>Students will be able to compare and contrast the terms pianissimo and fortissimo.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be able to individually perform both pianissimo and fortissimo.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 5

Sforzando and Forte-Piano

**STEP 1 –
BIG
IDEA**

Dynamics- Pianissimo and Fortissimo

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the difference between Sforzando and Forte-piano.

Students will be able to perform music using sforzando and forte-piano.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between sforzando and forte-piano?

Why is sforzando and forte-piano used in music?

Piano

Forte

Loud

Soft

Forte- piano

Sforzando

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Use dynamics in pieces of music.</p> <p><u>Social Studies</u> Locate the country of origin for the words on the map.</p>	<p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be able to individually perform sforzando and forte-piano..</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Articulation- Tonguing and Accent

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the purpose of tonguing.
Students will know the proper tonguing technique.
Students will know the purpose of an accent.

Students will be able to identify tonguing in musical passages.
Students will be able to demonstrate tonguing.
Students will be able to identify and play an accent.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is the technique of tonguing important to master?
Why are accents used in music?

Tonguing
Accent

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Define Tonguing</p> <p>Locate passages that contain tonguing</p> <p>Play various songs/ exercises that contain tonguing passages.</p> <p>Listen to recordings of songs containing tonguing passages.</p> <p style="text-align: center;"><u>Technology</u></p> <p>Use the internet to view step by step tonguing technique.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student complete self assessment in portfolio.</p> <p>Daily student participation.</p> <p>Students will be assessed by their ability to play music utilizing tonguing.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Articulation- Legato and Staccato

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of legato and staccato symbols.
Students will know the definition of legato and staccato.
Students will know the difference between legato and staccato.

Students will be able to play staccato and legato in various songs.
Students will be able to identify and illustrate legato and staccato symbols.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How can the use of legato and staccato in musical compositions affect the mood of the audience?
Compare and contrast legato and staccato.

Legato
Staccato
Connected
Detached

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Define legato and staccato</p> <p>Locate music/exercises that contain legato and staccato notes.</p> <p>Play various songs/ exercises that contain legato and staccato notes.</p> <p>Listen to recordings of songs containing legato and staccato notes.</p> <p style="text-align: center;"><u>Technology</u></p> <p>Complete music theory exercised and/or quizzes that focus on legato and staccato notes.</p> <p style="text-align: center;"><u>Interdisciplinary Connections</u></p> <p>Foreign Language Skills: The origin of the words legato and staccato.</p> <p>Listening skills: The students will be required to listen to and independently distinguish legato from staccato in various selections.</p>	<p><u>Formative:</u></p> <p>Student complete self assessment in portfolio.</p> <p>Daily student participation.</p> <p>Students will be assessed by their ability to independently play music utilizing legato and staccato notes.</p>
	<p><u>Summative-</u></p>
<p><u>Modification</u></p>	<p><u>Project Based Tasks</u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Articulation - Tenuto

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of tenuto.
Students will know the definition of tenuto.

Students will be able to play in the tenuto style in various songs.
Students will be able to identify tenuto passages.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How does musical style influence another?

Tenuto

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Articulation - Marcato

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will acquire knowledge and skill that increase aesthetic awareness in music.

Students will know how to accent a note in a piece of music.

Students will be able to define and identify the term marcato.

Students will be able to play marcato in various songs.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is an accent or marcato marking used in music?

Accent

Marcato

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p><u>General Music:</u></p> <p>Listen to various recordings of music that played marcato.</p> <p><u>Social Studies:</u></p> <p>Locate Italy on the map.</p> <p>Study Italian culture.</p>	<p><u>Formative:</u></p> <p>Students complete self assessment in portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to correctly execute a piece of music using marcato in various songs/</p>
<u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 5

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Articulation/ Style – Cantabile, Dolce, Sostenuto, and Grazioso

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of cantabile, dolce, sostenuto, and grazioso.

Students will know the definition of cantabile, dolce, sostenuto, and grazioso.

Students will be able to play in music in the cantabile, dolce, sostenuto, and grazioso styles.

Students will be able to identify cantabile, dolce, sostenuto, and grazioso styles in music.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What determines a musical style?

Cantabile

Dolce

Sostenuto

Grazioso.

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Define cantabile, dolce, sostenuto, and grazioso.</p> <p>Locate music/ exercises containing cantabile, dolce, sostenuto, and grazioso.</p> <p>Play various songs /exercises containing cantabile, dolce, sostenuto, and grazioso.</p> <p style="text-align: center;"><u>Technology</u></p> <p>Research cantabile, dolce, sostenuto, and grazioso on the internet. Compare and contrast the different styles.</p> <p><u>Foreign Language:</u> Research the origin of the different styles.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students complete self assessment in portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to independently play the various styles of music.</p>
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Scales : Concert F major, Bb Major, Eb Major

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify flat and sharp on a scale.

Students will learn to play concert F major, Bb, and Eb major scales.

Students will be able to identify concert F major, Bb, and Eb major scales.

Students will be able to play concert F major, Bb, and Eb major scales.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How are scales relevant to songs?

How can learning scales make playing music easier?

Scales

Interval

Whole step

Half step

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Math- patterns</p> <p>Identify step pattern in major scales.</p> <p>Introduce and review concert F major, Bb, and Eb major scales.</p> <p>Play the scales</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio.</p> <p>Student participation.</p> <p>Students ability to play concert F major, Bb, and Eb major scales.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Scales: Concert G major, D major

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify sharps and flats in a scale.
Students will learn to play concert G and D major scale.

Students will be able to identify concert G and D major scale.
Students will be able to play concert G and D major scale.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How are learning scales make playing music easier?
How are scales relevant to songs?

Scales
Interval
Whole step
Half step

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Math- patterns</p> <p>Identify step pattern in major scales.</p> <p>Introduce and review concert G and D major scales.</p> <p>Play G and D major scales.</p> <p>Quizzes</p>	<p>Assessments</p> <p><u><i>Formative:</i></u></p> <p>Student portfolio.</p> <p>Student participation.</p> <p>Students assessed by their ability to play concert G and D major scales.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Scales: Concert C major, A Major, Ab Major

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify sharps and flats in a scale.

Students will learn to play concert C, A, and Ab major scale.

Students will be able to identify concert C, A, and Ab major scales.

Students will be able to play concert C, A, and Ab major scales.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How can scales help you learn songs?

How are scales relevant to songs?

Whole step

Half step

Eharmonic

Scales

Interval

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Math- patterns</p> <p>Identify step pattern in major scales.</p> <p>Introduce and review concert C, A, and Ab major scales.</p> <p>Play the scales.</p> <p>Quizzes</p>	<p><u>Formative:</u></p> <p>Student portfolio.</p> <p>Student participation.</p> <p>Students assessed by their ability to play concert C, A, and Ab major scales.</p>
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Scales: Concert Db Major, G Minor, Chromatic

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify the differences between major and minor scale patterns.

Students will be able to identify and play concert Db major G and C minor.

Students will identify enharmonic in the chromatic scale.

Students will be able to play the chromatic scale.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How do the step patterns differ between major and minor scales?

Minor

How can playing chromatic scales make playing music easier?

Scale

Whole step

Half step

Chromatic

Major

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Math- patterns</p> <p>Identify step pattern in major scales.</p> <p>Introduce and review concert Db major, H, and C minor and chromatic scale.</p> <p>Play concert Db major G, C minor, and the chromatic scales.</p> <p>Quizzes</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio.</p> <p>Student participation.</p> <p>Students assessed by their ability to play concert Db major, G and C minor, and the chromatic scale.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p> <p><u>Project Based Tasks</u></p>

Timeline:

Level 5

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Scales: Concert D Minor, Concert F Minor

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.5.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify sharps and flats in a minor scale.

Students will learn to play D, F, and A minor scale,

Students will be able to identify concert D, F, and A minor scales.

Students will be able to play concert D,F, and A minor scales.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What feeling and mood do minor keys elect?

Compare and contrast minor and major scale patterns.

Minor

Major

Scale

Half step

Whole Step

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Math- patterns</p> <p>Identify scales as major or minor by examining their patterns.</p> <p>Introduce and review concert D, F, and A minor scales.</p> <p>Play the scales.</p> <p>Quizzes</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to play concert D, F, and A minor scales.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Tempo: Allegro, Andante, Largo

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.5.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify and explain tempo.

Students will learn to perform songs in the marked tempo.

Students will be able to determine the temp of a song.

Students will play songs in the correct tempo.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How does tempo affect the mood and sound of the song?

Why is it important to be able to play in different tempos?

Allegro

Andante

Largo

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Science- air speed, velocity</p> <p>Social Studies- Italy</p> <p>Introduce music in allegro, andante, and largo tempos.</p> <p>Complete quizzes</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to play in allegro, andante, and largo tempos.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Tempo: Moderato, Lento, Ritardando

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify and explain moderato, lento, and ritardando.

Students will learn to perform songs in ritardando.

Students will be able to determine the tempo of a song.

Students will be able to perform songs in the correct tempo and with ritardandos.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is there more than 3 (slow, moderate, fast) tempos?

What are some ways a ritardando affect the feeling in a song?

Moderate

Lento

Ritardando

Conductor

Pattern

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Social Studies- Italy</p> <p>Science – air speed, velocity</p> <p>Introduce and review music in moderate and lento tempos.</p> <p>Have students follow the conductor for a ritardando.</p> <p>Quizzes</p>	<p><u><i>Formative:</i></u></p> <p>Students complete self assessment in portfolio.</p> <p>Student participation.</p> <p>Students will be assessed by their ability to play in moderation and lento tempos.</p> <p>Students ability to perform a ritardando.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Tempo: Allegretto and Accelerando

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B:1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will learn to perform songs in an allegretto tempo and with accelerando.

Students will identify and define allegretto and accelerando.

Students will be able to determine the tempo of a song.

Students will be able to perform songs in tempos allegretto and accelerando.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What does an accelerando do to the mood of the song?

How does allegretto differ from allegro?

Allegretto

Accelerando

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Social Studies- Italy</p> <p>Introduce and review songs in allegretto and/or with accelerando.</p> <p>Have students follow conductor for accelerando.</p> <p>Quizzes</p>	<p><u><i>Formative:</i></u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their abilities to allegrettos.</p> <p>Students ability to perform an accelerando.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Tempo: Maestoso, Andantino, Larghetto

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify and define maestoso, andantino, and larghetto.

Students will learn to perform songs in maestoso, andantino, and larghetto tempos.

Students will be able to determine the tempo of a song.

Students will be able to perform in the correct tempo.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why are multiple tempos used in music?

How can tempo be used to create moods and feelings in music?

Maestoso

Andantino

Larghetto

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Social Studies- Italy</p> <p>Introduce and review music in maestoso, andantino, and larghetto tempos.</p> <p>Play songs in various tempos.</p> <p>Quizzes</p>	<p><u><i>Formative:</i></u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to play in maestoso, andantino, and larghetto tempos.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 5

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Tempo: Rubato

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will identify rubato.

Students will learn rubato passage.

Students will be able to determine when and where to play rubato.

Students will be able to perform a rubato passage.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why would a performer use rubato instead of a fixed tempo?

How does a group follow a soloist's rubato?

Rubato

Solo

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Social Studies- Italy</p> <p>Introduce and review rubato passages.</p> <p>Play songs in various tempos.</p>	<p><u><i>Formative:</i></u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform a rubato passage.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1, 2, 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Forms/Styles: March, Round, Duet

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.8.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the function of a march, round, and duet.

Students will be able to identify and define a march, round, and a duet

Students will identify a march, round, and a duet.

Students will be able to perform a march, round, and a duet.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between a march, round, and a duet?

March

How does one musical style influence another?

Duet

What determines the style of music?

Round

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>General Music: Learn about John Philip Sousa (March)</p> <p>Sing/play round and duets</p> <p>Define march, round, and duet.</p> <p>Locate songs/ exercises that contain rounds and duets.</p>	<p><u>Formative:</u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to identify perform a march, round, and a duet.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Forms/Styles: Baroque, Classical

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the period of the baroque and classical era.

Students will be able to identify baroque and classical style music.

Students will know the different characteristics of baroque and classical music.

Students will be able to perform music written in the baroque style.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What are the different ornamentations used in baroque and classical music?

Baroque

How does one musical style influence another?

Classical

How does culture affect music?

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Social studies: Discuss the different time periods.</p> <p>General music: Research and listen to music composed in the baroque and classical time period.</p> <p>Art: Study the various architecture and art work created in the baroque and classical era.</p>	<p><u><i>Formative:</i></u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to correctly define and identify baroques and classical music.</p> <p>Students will be assessed by their ability to correctly play various songs in baroque and classical style.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 5

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Forms/Styles: Binary, Ternary, Rondo Form

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the function of binary, ternary, and rondo form.

Students will be able to identify music written in binary, ternary, and rondo form.

Students will be able to perform music written in binary, ternary, and rondo form.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference in binary, ternary, and rondo form?

Binary form

How do you identify when music is written in binary, ternary, or rondo form?

Ternary form

Rondo form

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Math: pattern, sequencing order of operations.</p> <p>Music History: Discuss what time period implemented binary, ternary, and rondo forms?</p>	<p><u><i>Formative:</i></u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform music written in binary, ternary, and rondo forms.</p> <p>Students ability to correctly define and identify binary, ternary, and rondo forms.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

STEP 1 – Percussion Rudiments: Single Stroke, Multiple, Bounce Stroke, 5 Stroke Roll
BIG
IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will acquire aesthetic awareness.

Students will learn the distinction between the single, five, and multiple bounce rolls.

Students will be able to perform single strokes, multiple bounces, and 5 stroke rolls.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How do you differentiate rolls?

5 stroke

Single stroke multiple stroke

Fulcrum

Stick placement

Posture

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Identify and define a single, five, and multiple bounce rolls.</p> <p>Practice single, 5 stroke, and multiple bounce rolls.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform a single bounce, 5 stroke, and multiple bounce rolls.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Percussion Rudiments: Single Paradiddle

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will obtain intellectual, physical, and technical skills through reading and playing music.

Students will be able to play single paradiddles.

Students will be able to recognize single paradiddles.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What are paradiddles?

Paradiddle

What is a paradiddle pattern?

Sticking

Right

Left

Fulcrum

Stick placement

Posture

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Identify and define a single and paradiddle.</p> <p>Practice paradiddle on snare drum.</p> <p>Practice paradiddle on various songs.</p> <hr/> <p><u>Modification</u></p>	<p><u>Formative:</u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform single paradiddles.</p>
	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

STEP 1 – BIG IDEA	Percussion Rudiments: Flam, Flam Tap, Flam Accent, Flam Paradiddle
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content <i>What Students will Know</i>	1.1.5.B.1	Instructional Objectives – Skills <i>What Students will be able to do</i>
Students will obtain intellectual, physical, and technical skills through reading and performing music.		Students will be able to perform flam, flam tap, flam accent, flam paradiddle.

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
What is flam? What does a flam look like? What is accented in flam accent?	Flam Tap Accent Paradiddle Fulcrum Sticking Grace note

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Practice flam, flam taps, flam accents, and flam paradiddles on snare drum.</p> <ul style="list-style-type: none"> - Also in various songs <p>Identify and define:</p> <p>Flam</p> <p>Flam taps</p> <p>Flam accents</p> <p>Flam paradiddles</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Students portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform, identify and define flam, flam tap, flam accent, and flam paradiddles.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Percussion Rudiments: 9 Stroke Roll

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will obtain intellectual, physical, and technical skills through reading and performing music.

Students will be able to perform and identify 9 stroke roll.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How so you stick a 9 stroke roll?

Stroke
Roll
9 Stroke roll
Fulcrum
Stick placement
Sticking
Posture

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Practice the 9 stroke roll.</p> <p>Practice various songs with 9 stroke rolls.</p> <p>Practice 9 stroke roll on snare drum.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform, identify, and define 9 stroke roll.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Percussion Rudiments: 17 Stroke Roll

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.8.B.3

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will obtain intellectual, physical, and technical skills through playing music.

Students will be able to perform and recognize a 17 stroke roll.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How do you stick a 17 stroke roll?

Stroke

Roll

Fulcrum

Sticking

Posture

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p data-bbox="45 268 682 304">Learning Activities – Technology - Integration</p> <p data-bbox="45 346 527 378">Practice 17 stroke roll on snare drum.</p> <p data-bbox="45 420 609 451">Practice the 17 stroke rolls in various music.</p> <hr data-bbox="45 493 776 495"/> <p data-bbox="45 499 186 531"><u>Modification</u></p>	<p data-bbox="803 268 966 304">Assessments</p> <p data-bbox="803 310 917 342"><u>Formative:</u></p> <p data-bbox="803 373 1015 405">Student portfolio</p> <p data-bbox="803 447 1063 478">Student participation</p> <p data-bbox="803 520 1518 594">Students will be assessed by their ability to perform and identify the 17 stroke roll.</p> <hr data-bbox="786 877 1549 879"/> <p data-bbox="803 884 933 915"><u>Summative-</u></p> <hr data-bbox="786 1329 1549 1331"/> <p data-bbox="803 1335 1023 1367"><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

STEP 1 – BIG IDEA	Percussion Rudiments: Syncopated 9 Stroke Roll, Double Paradiddle, Drag
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	1.3.8.B.3	Instructional Objectives – Skills <i>What Students will be able to do</i>
Students will obtain intellectual, physical, and technical skills through reading and playing music.		Students will be able to perform and recognize a Syncopate 9 stroke roll, double paradiddle, and drag.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>How do you double paradiddle?</p> <p>How do you syncopate a roll?</p>	<p>Syncopated</p> <p>Stroke</p> <p>Roll</p> <p>Sticking</p> <p>Double Paradiddle</p> <p>Open</p> <p>Closed</p> <p>Drag</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Practice the syncopated 9 stroke roll paradiddle and drag on snare drum and in various songs.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to perform and recognize a syncopated 9 stroke roll, paradiddle, and drag.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

Timeline:

Level 5

Unit Title: Musical Instrument

STEP 1 –
BIG
IDEA
Percussion Rudiments: Single Drag Tap and Flamacue

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.3.12.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will obtain intellectual, physical, and technical skills through reading and playing music.

Students will be able to perform and recognize a single drag tap and flamacue.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is drag tap?

Single drag tap

Tap

Drag

Flamacue

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p data-bbox="45 268 682 304">Learning Activities – Technology - Integration</p> <p data-bbox="45 346 763 420">Practice the single drag tap and flamacue on snare drum and in various songs.</p> <hr data-bbox="45 451 776 457"/> <p data-bbox="45 462 186 493"><u>Modification</u></p>	<p data-bbox="803 268 974 304">Assessments</p> <p data-bbox="803 310 925 342"><u>Formative:</u></p> <p data-bbox="803 367 1023 409">Student portfolio</p> <p data-bbox="803 441 1071 483">Student participation</p> <p data-bbox="803 514 1526 588">Students will be assessed by their ability to perform and recognize a single drag tap and flamacue.</p> <hr data-bbox="786 871 1550 877"/> <p data-bbox="803 882 933 913"><u>Summative-</u></p> <hr data-bbox="786 1323 1550 1329"/> <p data-bbox="803 1333 1023 1365"><u>Project Based Tasks</u></p>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

String Techniques: Down and Up Bow, Lifts

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the different symbols on a lift, down, and up bow.

Students will know the function of a lift, up, and down bow.

Students will be able to identify the down, up bow, and lifts symbols in their music.

Students will be able to play music using the proper bow direction.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How does playing with correct bowing effect your tone?

Why is in string ensemble it important for the bowing to be united?

Down bow

Up lift

Lifts

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
P.E. Hand/eye coordination	<u><i>Formative:</i></u>
<hr/>	Student portfolio
<u>Modification</u>	Student participation
	Students will be assessed by their ability to move their bows in the correct direction as indicated in their music.
	<u><i>Summative-</i></u>
	<u><i>Project Based Tasks</i></u>

Timeline:

Level 1

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

String Techniques: Pizzicato, Arco

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.5.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the correct playing technique for pizzicato and arco.

Students will know the difference between pizzicato and arco.

Students will be able to define terms pizzicato and arco.

Students will be able to identify when to use pizzicato and arco in written music.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between pizzicato and arco?

What are the correct playing techniques for pizzicato and arco?

Pizzicato

Arco

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>P.E. Hand and eye coordination.</p> <p>Practice various songs that use pizzicato and arco.</p> <p>Social Studies: Proof of origins of pizzicato and arco.</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to correctly play music that uses pizzicato and arco technique.</p>
<p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

String Techniques: Left Hand Pizzicato

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the correct playing technique for left hand pizzicato.

Students will know the difference between pizzicato and left hand pizzicato.

Students will be able to define term left hand pizzicato.

Students will be able to identify when to use left hand pizzicato in written music.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between pizzicato and left hand pizzicato?

What are the correct playing techniques for left hand pizzicato?

Pizzicato

Left hand pizzicato

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Practice playing various songs that uses left hand pizzicato.	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to correctly use the left hand pizzicato technique in various songs.</p>
<u>Modification</u>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level 2

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

String Techniques: Hooked, Bowing, Double Up Bow

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.2

Instructional Objectives – Skills

What Students will Know

What Students will be able to do

Students will know the correct playing technique for hooked to Double Up Bow.

Students will be able to define term hooked and double up bow.

Students will know the difference between hooked and double up bow.

Students will be able to identify when to use hook and double up bow in written music.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the important for you to have the correct bow hold in order to perform these bowing techniques?

Hooked bowing

How do these bowing techniques affect the sound of music?

Double up bow

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Play various songs/ exercises that contain hooked and double up bowing.</p>	<p><u>Formative:</u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to independently play music with hooked and double up bowing.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

STEP 1 – BIG IDEA	String Techniques: Staccato Bowing, Spiccato Bowing, Slurred Staccato
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content	1.1.12.B.2	Instructional Objectives – Skills
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What Students will Know

What Students will be able to do

Students will know the correct playing technique for staccato bowing, spiccato bowing, and slurred staccato.

Students will be able to define term staccato bowing, spiccato bowing, and slurred staccato.

Students will know the difference between staccato bowing, spiccato bowing, and slurred staccato.

Students will be able to identify the staccato and spiccato symbols.

Students will be able to play music using staccato bowing, spiccato, and slurred bowing

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
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What is the difference between staccato and spiccato bowing?

Spiccato

How does this bowing technique affect the sound of music?

Staccato

Why do composer required you to use different bowing?

Slurred staccato

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p data-bbox="45 268 678 304">Learning Activities – Technology - Integration</p> <p data-bbox="45 346 714 415">Practice various songs that use staccato and spiccato bowing.</p> <p data-bbox="45 457 665 562">Social Studies: Research the root/origin of spiccato and staccato bowing.</p> <hr data-bbox="45 598 776 602"/> <p data-bbox="45 604 186 634"><u>Modification</u></p>	<p data-bbox="800 268 971 298">Assessments</p> <p data-bbox="800 304 922 333"><u>Formative:</u></p> <p data-bbox="800 367 1019 403">Student portfolio</p> <p data-bbox="800 436 1068 472">Student participation</p> <p data-bbox="800 514 1474 583">Students will be assessed by their ability to correctly play music using staccato and spicatto.</p> <hr data-bbox="784 871 1546 875"/> <p data-bbox="800 877 933 907"><u>Summative-</u></p> <hr data-bbox="784 1386 1546 1390"/> <p data-bbox="800 1392 1023 1421"><u>Project Based Tasks</u></p>

Timeline:

Level 3

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

String Techniques: Martele Tremolo

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the correct playing technique for martele.

Students will know the symbols for martele.

Students will be able to define term martele tremolo.

Students will be able to perform music using tremolos and martele.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What is the difference between martele and tremolo?

How does this bowing technique affect the sound of music?

Why do you think the composer shoes this technique in the composition?

Accent

Martele

Tremolo

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p data-bbox="45 268 678 304">Learning Activities – Technology - Integration</p> <p data-bbox="45 346 711 382">Practice various songs that use martele and tremolo.</p> <p data-bbox="45 420 662 493">Social Studies: Research the root/origin of martele and tremolo.</p> <hr data-bbox="94 562 776 567"/> <p data-bbox="45 571 186 604"><u>Modification</u></p>	<p data-bbox="802 268 971 304">Assessments</p> <p data-bbox="802 310 922 340"><u>Formative:</u></p> <p data-bbox="802 373 1019 409">Student portfolio</p> <p data-bbox="802 445 1068 478">Student participation</p> <p data-bbox="802 520 1474 592">Students will be assessed by their ability to correctly play music using martele and tremolo.</p> <hr data-bbox="786 877 1546 882"/> <p data-bbox="802 886 938 915"><u>Summative-</u></p> <hr data-bbox="786 1381 1546 1386"/> <p data-bbox="802 1390 1026 1419"><u>Project Based Tasks</u></p>

Timeline:

Level 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

String Techniques: 3 Finger on all Strings

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the fingering for all 3 fingers on all strings.

Students will be able to read note of the staff pertaining to the fingering on the violin.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How does having correct fingering affect your tone?

Fingering

Intonation

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Practice various songs that use 3 fingers on all strings..	<u>Formative:</u> Student portfolio Student participation
<u>Modification</u>	Students will be assessed by their ability to correctly play music with 3 fingers on all strings.
	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 5

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

String Techniques: Shift Sign/ Tuning

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.2

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know the different position for shifting.
Students will know how to locate the correct pitches for tuning the violin.

Students will be able to shift with the correct hand placement/ posture.
Students will be able to shift between positions with correct intonation.
Students will be able to locate pitch in order to tune instrument.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important to learn how to tune?
How does shifting help movement between strings?

Intonation

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Ear Training</p> <p>Practice various songs that use shifting</p>	<p><u><i>Formative:</i></u></p> <p>Student portfolio</p> <p>Student participation</p> <p>Students will be assessed by their ability to demonstrate.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level: 1, 2, & 3

Unit Title: Musical

**STEP 1 –
BIG
IDEA**

Musicianship: Follow Conductor’s Pattern, Cut Off, Dynamics

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know how to watch and follow the conductor in a band seating.

Students will know various dynamic markings.

Students will be able to recognize a conductor’s pattern.

Students will be able to interpret a conductor’s pattern indicating various dynamic markings.

Students will be able to recognize a conductor’s cut off.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

How will following the conductor’s pattern improve the execution of your exercises and/or music?

How will performing without a conductor affect the quality of your band or ensemble performance?

Dynamic markings

Conductor pattern

Conductor cut off

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Define dynamic markings</p> <p>Locate dynamic markings in various exercises and music.</p> <p>Listen to recordings containing various dynamic markings.</p>	<p><u><i>Formative:</i></u></p> <p>Student will complete self assessment in portfolio</p> <p>Daily student participation</p> <p>Students will be assessed by their ability to play music while following the conductor’s pattern and cutoff.</p>
<hr/> <p><u>Modification</u></p>	<p><u><i>Summative-</i></u></p>
	<p><u><i>Project Based Tasks</i></u></p>

Timeline:

Level: 4

Unit Title: Musical Instrument

**STEP 1 –
BIG
IDEA**

Musicianship: Tune Instrument(Flat, Sharp)

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

1.1.12.B.1

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

Students will know how to tune their instrument.

Students will know how to tune the correct pitch.

Students will be able to know when their instruments are sharp or flat.

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

Why is it important to know how to tune your instrument?

Intonation

Flat

Sharp

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
Ear Training: Science- sound waves	<u>Formative:</u> Student portfolio Student participation Students will be assessed by their ability to tune instruments.
<hr/> <u>Modification</u>	<u>Summative-</u>
	<u>Project Based Tasks</u>

Timeline:

Level 5/6

Unit Title: Musical Instrument

STEP 1 –	Musicianship: Play with a Controlled Tone through all range, Tune individually, Play with Correct Intonation
BIG	
IDEA	

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	1.3.8.B.3	Instructional Objectives – Skills <i>What Students will be able to do</i>
Students will know how to play with a controlled tone in all ranges.		Students will be able to play their instrument using a controlled tone in all ranges.
Students will know how to tune their instrument.		Students will be able to tune their instrument themselves.
Students will know how to tune their instrument.		Students will be able to play with correct intonation.
Students will know how to play correct intonation.		

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
Why is it important to play with a controlled tone?	Intonation
What happens if a student plays without proper intonation?	Flat
	Sharp
	Tune

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p data-bbox="45 268 682 304">Learning Activities – Technology - Integration</p> <p data-bbox="94 342 259 378">Ear Training</p> <p data-bbox="94 415 402 451">Science – Sound Waves</p> <hr data-bbox="45 451 776 457"/> <p data-bbox="45 457 186 487"><u>Modification</u></p>	<p data-bbox="799 268 971 304">Assessments</p> <p data-bbox="799 304 925 336"><u>Formative:</u></p> <p data-bbox="799 367 1019 403">Student portfolio</p> <p data-bbox="799 436 1068 472">Student participation</p> <p data-bbox="799 514 1412 619">Student will be assessed by their ability to use a controlled tone in all ranges, properly tune their instrument, and play with correct intonation.</p> <hr data-bbox="786 871 1549 877"/> <p data-bbox="799 877 933 909"><u>Summative-</u></p> <hr data-bbox="786 1360 1549 1367"/> <p data-bbox="799 1360 1023 1392"><u>Project Based Tasks</u></p>

