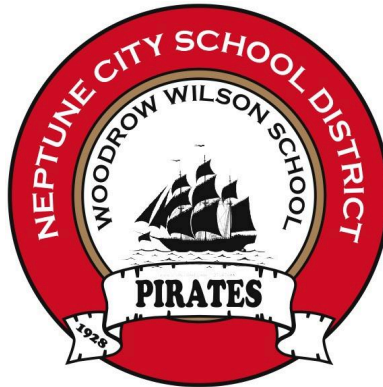


NEPTUNE CITY SCHOOL DISTRICT

Instrumental Music Curriculum Grade 3-8



NEPTUNE CITY SCHOOL DISTRICT
Office of the Chief School Administrator, Principal
210 West Sylvania Avenue
Neptune City, NJ 07753

The Neptune City School District is appreciative and proud to accept and align the curriculum of the Neptune Township School District to properly prepare the Neptune City students for successful integration into the Neptune Township High School Educational Program.

August 1, 2022

Document *

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SCHOOL DISTRICT MISSION STATEMENT

The Neptune City School District, in partnership with the parents and the community, will support and sustain an excellent system of learning, promote pride in diversity, and expect all students to achieve the New Jersey Student Learning Standards at all grade levels to become responsible and productive citizens.

NEPTUNE CITY SCHOOL DISTRICT

INSTRUMENTAL MUSIC

CURRICULUM

GRADE 3-8

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NEPTUNE TOWNSHIP SCHOOL DISTRICT

Instrumental Music 3-12

Acknowledgements

The Instrumental Music Curriculum guide was developed through the efforts of Mr. Raymond Kelly and Mr. Robert “Rusty” Palmer, Neptune Township School District Music Teachers, in cooperation with Mr. Robert J. Hamm, Department Chairperson for the Performing & Visual Arts, and under the guidance of Ms. Cheryl Romano Supervisor for Curriculum, Instruction and Assessment.

The teachers are to be commended for their dedication in formatting this curriculum into UbD and their expertise in the area of Music Education. This curriculum guide goes beyond skill instruction, and devotes a greater percentage of instructional time to problem-solving and active learning. It is our hope that this guide will serve as a valuable resource for the staff members who teach this course and that they will feel free to make recommendations for its continued improvement. Also, it is our hope that this guide will support and advance the Arts in our school district.

The Instrumental Music Curriculum guide was written in alignment to the New Jersey Student Learning Standards for Visual and Performing Arts (2014), and the National Core Arts Standards (2014).

NEPTUNE TOWNSHIP SCHOOL DISTRICT

DISTRICT MISSION STATEMENT

The primary mission of the Neptune Township School District is to prepare all students for life in the twenty-first century by encouraging them to recognize that learning is a continuing process. It is with high expectations that our schools foster:

- A strong foundation in academic areas, modern technologies, life skills and the arts.
- A positive and varied approach to teaching and learning.
- An emphasis on critical thinking skills and problem-solving techniques.
- A respect for and an appreciation of our world, its resources, and its peoples.
- A sense of responsibility, good citizenship, and accountability.
- An involvement by the parents and the community in the learning process.

Neptune Township School District

Educational Outcome Goals

The students in the Neptune Township schools will become life-long learners and will:

- Become fluent readers, writers, speakers, listeners, and viewers with comprehension and critical thinking skills.
- Acquire the mathematical skills, understandings, and attitudes that are needed to be successful in their careers and everyday life.
- Understand fundamental scientific principles, develop critical thinking skills, and demonstrate safe practices, skepticism, and open-mindedness when collecting, analyzing, and interpreting information.
- Become technologically literate.
- Demonstrate proficiency in all New Jersey Student Learning Standards (NJSLS) and the Common Core State Standards (CCSS).
- Develop the ability to understand their world and to have an appreciation for the heritage of America with a high degree of literacy in civics, history, economics and geography.
- Develop a respect for different cultures and demonstrate trustworthiness, responsibility, fairness, caring, and citizenship.
- Become culturally literate by being aware of the historical, societal, and multicultural aspects and implications of the arts.
- Demonstrate skills in decision-making, goal setting, and effective communication, with a focus on character development.
- Understand and practice the skills of family living, health, wellness and safety for their physical, mental, emotional, and social development.
- Develop consumer, family, and life skills necessary to be a functioning member of society.
- Develop the ability to be creative, inventive decision-makers with skills in communicating ideas, thoughts and feelings.
- Develop career awareness and essential technical and workplace readiness skills, which are significant to many aspects of life and work.

INSTRUMENTAL MUSIC 3-12 CURRICULUM

3 - 12 Overview

The Instrumental Music Curriculum is designed to bring an effective instrumental music education to the students of the district. Students will choose an instrument, learn proper technique for performing on that instrument through appropriate literature, and how to effectively communicate and respond to the message that music is portraying. Students will also have the opportunity to experience instrumental music in live concert settings, both as a performer and as a spectator. Students are encouraged to participate in an appropriate grade level instrumental ensemble for all years they are enrolled in the district.

Students may begin their instrumental music journey at any grade level, starting in grade three. Ensemble instrumentation will be determined by administration, in consultation with the instructor(s). Students may be responsible for providing their own instrument, and other appropriate supplies.

Elementary Instrumental Music

Students in grades three to five will have the opportunity to participate in their school's school-time instrumental ensemble, through small group "pull out" instruction, and full group ensemble work. Students will focus on developing their technique on a specific instrument and performing a variety of literature that encourage ensemble development. By the end of participating in elementary instrumental music, students will be able to participate in the instrumental ensemble. Third graders will have the opportunity to learn to play the Recorder, prior to learning other instruments.

Secondary Instrumental Music

Students in grades six to twelve will have the opportunity to participate in a school-time ensemble, within the regular school schedule. At the secondary level, students may participate in one or multiple instrumental ensembles, determined by instrumentation, or performance genre. Specific courses at this level will be determined by the department, and school administration, based on student interest, instrumentation, and ability levels. Courses may be designated as Honors (and students will receive Honors credit), if this is warranted by the nature of the ensemble.

Prerequisites: At the discretion of the department, students may be required to successfully pass an audition for any Secondary Chorus.

High School students will receive five Music Credits, per course. Honors credit will be awarded if it warranted by the nature of the ensemble.

Pacing Guide

During each lesson an instructor may will address the three artistic strands: Creating, Performing, and Responding. By addressing these strands the student will Connect to their musicking and the the process to create music.

Approximate amount of lesson time spent focusing on Units	
Creating	20%
Performing	60%
Responding	20%

- Students will work on the unit that is most appropriate to their ability level. As students advance, they will individually move into different units.
- The instructor will address various musical elements and concepts during the course of the year, in order to meet the appropriate standards, based on the ability level of the ensemble.
- Musical literature and activities will be chosen based on community and cultural awareness.
- Students may be asked to participate in various formal concert and other community performances during the course of the school year. These performances may occur outside of the regular school day.
- A performance by the ensemble is considered a Summative Assessment, at all levels. At the discretion of the instructor and administration, performances may factor into a student's grade for that particular ensemble.
- By the end of each school year, the instructor will have addressed all appropriate standards, as set by the 2014 National Core Art Standards, based on the ability level of the ensemble.

Unit Plan Title	Unit 1 - Basic Elements
Suggested Time Frame	Ongoing & continuous

Overview / Rationale
Students who learn instrumental music may begin at this level, at any age, in any grade level. Students will work with the instructor to choose an instrument to which they will find the most personal success and enjoyment. Musicians judge performance based on criteria that vary across time, place, and cultures. The audience will respond to music, based on the context and how a work is presented. Students will perform on their instrument, through reading standard notation appropriate to their instrument.

Stage 1 – Desired Results
<p>Established Goals:</p> <p style="text-align: center;">NJ Student Learning Standards - Visual and Performing Arts</p> <p style="text-align: center;"><i>Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.</i></p> <p>1.1.5.B.1 - 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.</p> <p>1.1.5.B.2 - 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.</p> <p>1.3.5.B.3 - Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.</p> <p>1.3.5.B.4 - Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.</p> <p style="text-align: center;">National Core Arts Standards for Music: Traditional and Emerging Ensembles</p> <p><i>Artistic Strand: Creating</i></p> <p>Anchor Standards</p> <ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work 2. Organize and develop artistic work 3. Refine and complete artistic work <p>Novice Level</p> <p>MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.</p>

MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal

MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording

MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

Novice

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

Novice Level

MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Essential Questions:

- How does understanding the structure and context of musical works inform performance?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?
- How do context and the manner in which musical work is presented influence audience response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Enduring Understandings:

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Knowledge:

Students will know...

- Musical instruments have unique qualities of tonality and resonance and are grouped into musical families according to their shared properties.

Skills:

Students will be able to...

- Identify key people or events relating to the development of their chosen instrument.

<ul style="list-style-type: none"> ● The developmental history of their chosen instrument. ● Procedures for assembling and caring for their instrument. ● Proper playing posture and holding position for their instrument. ● Proper playing techniques including breathing, embouchure, fingering, hand position and stick position. ● Basic music symbols and their use (staff, ledger lines, measures, bar lines, treble clef, bass clef, time, signature, sharp sign, flat sign, natural sign, repeat sign, double bar, breath mark, key signature, pick-up note, and fermata). ● Values of basic notes and rests (quarter note, quarter rest, half note, half rest, whole note, whole rest, line notes and space notes), ● Concept of harmony. ● Concept of playing duets. ● Identify key people or events relating to the development of their chosen instrument. ● Identify parts, properly assemble, and demonstrate proper care of the instrument. ● Demonstrate proper playing posture, breathing technique, embouchure, fingerings, hand position or stick position. ● Identify basic music symbols. read, count and perform basic notes and rests. ● Read, count and perform multiple bounce, paradiddle (percussion). ● Read and perform proper fingerings, partials or positions for Concert F, E Flat, D, C and B Flat. ● Identify music with harmony. ● Perform a duet. ● Read and perform a breath mark, repeat sign and fermata. ● Read and perform music using different dynamic levels. ● Follow the directions of a conductor. 	<ul style="list-style-type: none"> ● Identify parts, properly assemble, and demonstrate proper care of the instrument. ● Demonstrate proper playing posture, breathing technique, embouchure, fingerings, hand position or stick position. ● Identify basic music symbols. ● Read, count and perform basic notes and rests. ● Read, count and perform multiple bounce, paradiddle (percussion). ● Read and perform proper fingerings, partials or positions for Concert F, E Flat, D, C and B Flat. ● Identify music with harmony. ● Perform a duet. ● Read and perform a breath mark, repeat sign and fermata. ● Read and perform music using different dynamic levels. ● Describe key facts about biographical information about historically and stylistically important composers. ● Follow the directions of a conductor. ● Demonstrate evidence of home practice.
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<ul style="list-style-type: none"> • Three dynamic markings and their use (forte, mezzo piano, piano). • Biographical information about historically and stylistically important composers. • Collaborative skills in groups which assist in completing tasks during rehearsals. • The individual's responsibility for personal actions and contributions to group activities. • Practice helps to improve facility with playing an instrument. 	
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In this unit plan, the following 21st Century Life and Careers skills are addressed:				
Check ALL that apply – 21 st Century Themes			Indicate whether these skills are: <ul style="list-style-type: none"> • E – encouraged • T – taught • A – assessed Career Ready Practices	
9.1	Personal Financial Literacy		ETA	CRP1. Act as a responsible and contributing citizen and employee.
	Income and Careers		ETA	CRP2. Apply appropriate academic and technical skills.
	Money Management		ETA	CRP3. Attend to personal health and financial well-being.
	Credit and Debt Management		ETA	CRP4. Communicate clearly and effectively and with reason.
	Planning, Saving, and Investing		ETA	CRP5. Consider the environmental, social and economic impacts of decisions.
x	Becoming a Critical Consumer		E	CRP6. Demonstrate creativity and innovation.
	Civic Financial Responsibility		ETA	CRP7. Employ valid and reliable research strategies.
	Insuring and Protecting		ETA	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
9.2	Career Awareness, Exploration, and Preparation		ETA	CRP9. Model integrity, ethical leadership and effective management.
x	Career Awareness		ETA	CRP10. Plan education and career paths aligned to personal goals.
x	Career Exploration		ETA	CRP11. Use technology to enhance productivity.

x	Career Preparation		ETA	CRP12. Work productively in teams while using cultural global competence.
Interdisciplinary Connections				
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>				

Student Resources	
Primary Source Readings	Essential Elements Interactive, Book 1, Lautzenheiser, T. el. al. (Hal Leonard)
Secondary Source Readings	Sound Innovations for Band by Alfred Reed, Other Applicable Instrumental Music Literature
<p>Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.</p> <p>Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...</p>	
Teacher Resources	
<ul style="list-style-type: none"> • Equipment for the recording and performance of sound recordings • Various sources of recorded music, CDs to Digital • Rhythm and Tonal cards, displayed in the classroom and available for hands on use • Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration. • Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc... • Resources from appropriate arts education organizations <p>Texts: Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard) - Teachers Editions</p> <p>Supplemental Workbooks:</p> <ul style="list-style-type: none"> • Sound Innovations by Alfred Reed • Applicable Instrumental Music Literature based on ensemble instrumentation • Audition literature as defined by appropriate arts education organizations <p>Digital:</p> <ul style="list-style-type: none"> • www.musictheory.net • www.noteflight.com • www.nyphil.org/education • www.nyphilkids.org • www.marineband.usmc.mil 	

- www.bands.army.mil
 - www.musicteachteacher.com
 - Google Apps for Education
 - Class Dojo
 - Applications for recording and playing back music
 - Other appropriate digital resources
- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence	
Performance Task(s): <ul style="list-style-type: none"> • Dress Rehearsals • Projects, in- and out-of-class • In-class performances for peers • Self and peer critique of musical creations 	Other Evidence: <ul style="list-style-type: none"> • Formative assessment through teacher observation of student musicking • Practice Logs • Teacher feedback • Department created rubrics • Formal Concert and Community performances, including those that may occur outside of regular school hours

Stage 3 – Learning Plan	
Instructional Strategies	<ul style="list-style-type: none"> • Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc... • Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc. • Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble • Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... • Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument • Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation • Work with students to develop criteria for successful performances. • Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. • The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback.

	<ul style="list-style-type: none"> ● Encouraging students to continue musical participation outside of the Instrumental ensemble ● Encouraging students to realize the benefits of Music Education, and understand why it is important. ● Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration
Suggested Learning Activities	<ul style="list-style-type: none"> ● Small group instruction ● Full ensemble instruction ● Performances, appropriate to the student's ability level ● Individual practice, outside of the normal school day ● Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns ● Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration
Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> ● Expectations will be modified for successful student musicking ● Expectations will be modified for successful student performance ● Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p> <ul style="list-style-type: none"> ● Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> ● Teacher intervention ● Additional learning supports such as peer intervention. <p>Gifted Students:</p> <ul style="list-style-type: none"> ● Additional performance opportunities ● Additional opportunities for musical creations ● Additional research opportunities into music history

Unit Plan Title	Unit 2 - Building on Basics
Suggested Time Frame	Ongoing and continuous

Overview / Rationale

As students advanced on their chosen instrument, they continue the basic practices from the previous unit. Students will increase their ability to perform on an instrument, improve music reading techniques, and perform more challenging literature. As students move improve their skills, the amount of musicking will also increase.

Stage 1 – Desired Results

Established Goals:

NJ Student Learning Standards - Visual and Performing Arts

Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.

- 1.1.5.B.1** - 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.2** - 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.
- 1.3.5.B.3** - Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.
- 1.3.5.B.4** - Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.

National Core Arts Standards for Music: Traditional and Emerging Ensembles

Artistic Strand: Creating

Anchor Standards

1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic work
3. Refine and complete artistic work

Novice Level

- MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
- MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal
- MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording
- MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria
- MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

Novice

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

Novice Level

MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

<p>Essential Questions:</p> <ul style="list-style-type: none"> • How do musicians make creative decisions? • When is creative work ready to share? • How does understanding the structure and context of musical works inform performance? • How do musicians improve the quality of their performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do we judge the quality of musical work(s) and performance(s)? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 	<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Musicians' creative choices are influenced by their expertise, context, and expressive intent. • Musicians' presentation of creative work is the culmination of a process of creation and communication. • Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
<p>Knowledge: <i>Students will know...</i></p> <ul style="list-style-type: none"> • Characteristic approaches to content, form, style, and design define art genres. • Complex scores may include compound meters and the grand staff. • Criteria for evaluating performances results in a deeper understanding of the art. 	<p>Skills: <i>Students will be able to...</i></p> <ul style="list-style-type: none"> • The function of measure numbers and the use of multiple measure rests. • Use of a tie and its use across a bar line, and the use of musical phrases. • What is meant by improvisation and the skills necessary to improvise. • The use of accidental markings such as sharps, flats and naturals.

<ul style="list-style-type: none"> ● Basic facts about various composers, cultures and genres. ● The concept of tempo and different tempo markings (Allegro, Moderato, and Andante). ● Differences among dynamic terms (Crescendo, Decrescendo, and Diminuendo) and the use of accents. ● The composition of a round. ● The difference between a melody and a full band arrangement. ● The function of measure numbers and the use of multiple measure rests. ● Use of a tie and its use across a bar line, and the use of musical phrases. ● What is meant by improvisation and the skills necessary to improvise. ● The use of accidental markings such as sharps, flats and naturals. ● The use of 1st and 2nd endings, the use of the repeat sign other than at the end of a line, and the use of D. C. at Fine. ● The use of a roll (keyboard, percussion). ● The concept of theme and variations. ● The necessity for daily warm-ups. 	<ul style="list-style-type: none"> ● The use of 1st and 2nd endings, the use of the repeat sign other than at the end of a line, and the use of D. C. at Fine. ● The use of a roll (keyboard, percussion). ● The concept of theme and variations. ● The necessity for daily warm-ups. ● Students will be able to compose 4-8 rhythmic measures and 2-4 melodic and rhythmic measures of music.
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In this unit plan, the following 21st Century Life and Careers skills are addressed:				
Check ALL that apply – 21 st Century Themes		Indicate whether these skills are: <ul style="list-style-type: none"> ● E – encouraged ● T – taught ● A – assessed Career Ready Practices		
9.1	Personal Financial Literacy		ETA	CRP1. Act as a responsible and contributing citizen and employee.
	Income and Careers		ETA	CRP2. Apply appropriate academic and technical skills.
	Money Management		ETA	CRP3. Attend to personal health and financial well-being.
	Credit and Debt Management		ETA	CRP4. Communicate clearly and effectively and with reason.
	Planning, Saving, and Investing		ETA	CRP5. Consider the environmental, social and economic impacts of decisions.

x	Becoming a Critical Consumer		E	CRP6. Demonstrate creativity and innovation.
	Civic Financial Responsibility		ETA	CRP7. Employ valid and reliable research strategies.
	Insuring and Protecting		ETA	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
9.2	Career Awareness, Exploration, and Preparation		ETA	CRP9. Model integrity, ethical leadership and effective management.
x	Career Awareness		ETA	CRP10. Plan education and career paths aligned to personal goals.
x	Career Exploration		ETA	CRP11. Use technology to enhance productivity.
x	Career Preparation		ETA	CRP12. Work productively in teams while using cultural global competence.
Interdisciplinary Connections				
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>				

Student Resources	
Primary Source Readings	Essential Elements Interactive, Lautzenheiser, T. et. al. (Hal Leonard)
Secondary Source Readings	Sound Innovations for Band by Alfred Reed, Other Applicable Instrumental Music Literature
Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.	
Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...	
Teacher Resources	
<ul style="list-style-type: none"> • Equipment for the recording and performance of sound recordings • Various sources of recorded music, CDs to Digital • Rhythm and Tonal cards, displayed in the classroom and available for hands on use • Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration. • Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc... • Resources from appropriate arts education organizations 	

Texts: Essential Elements Interactive, Lautzenheiser, T. et. al. (Hal Leonard) - Teachers Editions

Supplemental Workbooks:

- Sound Innovations by Alfred Reed
- Applicable Instrumental Music Literature based on ensemble instrumentation
- Audition literature as defined by appropriate arts education organizations

Digital:

- www.musictheory.net
 - www.noteflight.com
 - www.nyphil.org/education
 - www.nyphilkids.org
 - www.marineband.usmc.mil
 - www.bands.army.mil
 - www.musicteachteacher.com
 - Google Apps for Education
 - Class Dojo
 - Applications for recording and playing back music
 - Other appropriate digital resources
- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Performance Task(s):	Other Evidence:
<ul style="list-style-type: none">● Dress Rehearsals● Projects, in- and out-of-class● In-class performances for peers● Self and peer critique of musical creations	<ul style="list-style-type: none">● Formative assessment through teacher observation of student musicking● Practice Logs● Teacher feedback● Department created rubrics● Formal Concert and Community performances, including those that may occur outside of regular school hours

Stage 3 – Learning Plan

Instructional Strategies	<ul style="list-style-type: none">● Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc...● Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc.
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	<ul style="list-style-type: none"> ● Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble ● Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... ● Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument ● Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation ● Work with students to develop criteria for successful performances. ● Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. ● The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback. ● Encouraging students to continue musical participation outside of the Instrumental ensemble ● Encouraging students to realize the benefits of Music Education, and understand why it is important. ● Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration
Suggested Learning Activities	<ul style="list-style-type: none"> ● Small group instruction ● Full ensemble instruction ● Performances, appropriate to the student's ability level ● Individual practice, outside of the normal school day ● Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns ● Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration
Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> ● Expectations will be modified for successful student musicking ● Expectations will be modified for successful student performance ● Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p> <ul style="list-style-type: none"> ● Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> ● Teacher intervention ● Additional learning supports such as peer intervention.

	Gifted Students: <ul style="list-style-type: none"> • Additional performance opportunities • Additional opportunities for musical creations • Additional research opportunities into music history
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Unit Plan Title	Unit 3 - Moving on up
Suggested Time Frame	Ongoing and continuous

Overview / Rationale
<p>As students advanced on their chosen instrument, they continue the basic practices from the previous unit. Students will increase their ability to perform on an instrument, improve music reading techniques, and perform more challenging literature. As students improve their skills, the amount of musicking will also increase. By the end of this unit, students will be exposed to more keys signatures, rhythmic patterns, and an increased range of their instrument.</p>

Stage 1 – Desired Results
<p>Established Goals:</p> <p>NJ Student Learning Standards - Visual and Performing Arts</p> <p><i>Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.</i></p>

1.1.5.B.1 - 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.2 - 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.

1.3.5.B.3 - Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.

1.3.5.B.4 - Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.

National Core Arts Standards for Music: Traditional and Emerging Ensembles

Artistic Strand: Creating

Anchor Standards

1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic work
3. Refine and complete artistic work

Novice Level

MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal

MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording

MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

Novice

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

Novice Level

MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Essential Questions:

- How do musicians make creative decisions?
- When is creative work ready to share?
- How does understanding the structure and context of musical works inform performance?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

Enduring Understandings:

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the

<ul style="list-style-type: none"> • How do context and the manner in which musical work is presented influence audience response? • How do we judge the quality of musical work(s) and performance(s)? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 	<p>context for a performance influence the selection of repertoire.</p> <ul style="list-style-type: none"> • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
<p>Knowledge: <i>Students will know...</i></p> <ul style="list-style-type: none"> • Characteristic approaches to content, form, style, and design define art genres. • Complex scores may include compound meters and the grand staff. • Criteria for evaluating performances results in a deeper understanding of the art. • Basic facts about various composers, cultures and genres. • The concept of tempo and different tempo markings (Allegro, Moderato, and Andante). • Differences among dynamic terms (Crescendo, Decrescendo, and Diminuendo) and the use of accents. • The composition of a round. 	<p>Skills: Students will be able to...</p> <ul style="list-style-type: none"> • The function of measure numbers and the use of multiple measure rests. • Use of a tie and its use across a bar line, and the use of musical phrases. • What is meant by improvisation and the skills necessary to improvise. • The use of accidental markings such as sharps, flats and naturals. • The use of 1st and 2nd endings, the use of the repeat sign other than at the end of a line, and the use of D. C. at Fine. • The use of a roll (keyboard, percussion). • The concept of theme and variations. • The necessity for daily warm-ups. • Students will be able to compose 4-8 rhythmic measures and 2-4 melodic and rhythmic measures of music.

<ul style="list-style-type: none"> ● The difference between a melody and a full band arrangement. ● The function of measure numbers and the use of multiple measure rests. ● Use of a tie and its use across a bar line, and the use of musical phrases. ● What is meant by improvisation and the skills necessary to improvise. ● The use of accidental markings such as sharps, flats and naturals. ● The use of 1st and 2nd endings, the use of the repeat sign other than at the end of a line, and the use of D. C. at Fine. ● The use of a roll (keyboard, percussion). ● The concept of theme and variations. ● The necessity for daily warm-ups. 	
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In this unit plan, the following 21st Century Life and Careers skills are addressed:				
Check ALL that apply – 21 st Century Themes		Indicate whether these skills are: <ul style="list-style-type: none"> • E – encouraged • T – taught • A – assessed Career Ready Practices		
9.1	Personal Financial Literacy		ETA	CRP1. Act as a responsible and contributing citizen and employee.
	Income and Careers		ETA	CRP2. Apply appropriate academic and technical skills.
	Money Management		ETA	CRP3. Attend to personal health and financial well-being.
	Credit and Debt Management		ETA	CRP4. Communicate clearly and effectively and with reason.
	Planning, Saving, and Investing		ETA	CRP5. Consider the environmental, social and economic impacts of decisions.
x	Becoming a Critical Consumer		E	CRP6. Demonstrate creativity and innovation.
	Civic Financial Responsibility		ETA	CRP7. Employ valid and reliable research strategies.
	Insuring and Protecting		ETA	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
9.2	Career Awareness, Exploration, and Preparation		ETA	CRP9. Model integrity, ethical leadership and effective management.
x	Career Awareness		ETA	CRP10. Plan education and career paths aligned to personal goals.
x	Career Exploration		ETA	CRP11. Use technology to enhance productivity.
x	Career Preparation		ETA	CRP12. Work productively in teams while using cultural global competence.
Interdisciplinary Connections				
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>				

Primary Source Readings	Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard)
Secondary Source Readings	Sound Innovations for Band by Alfred Reed, Other Applicable Instrumental Music Literature
Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.	
Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...	
Teacher Resources	
<ul style="list-style-type: none"> • Equipment for the recording and performance of sound recordings • Various sources of recorded music, CDs to Digital • Rhythm and Tonal cards, displayed in the classroom and available for hands on use • Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration. • Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc... • Resources from appropriate arts education organizations 	
Texts: Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard) - Teachers Editions	
Supplemental Workbooks: <ul style="list-style-type: none"> • Sound Innovations by Alfred Reed • Applicable Instrumental Music Literature based on ensemble instrumentation • Audition literature as defined by appropriate arts education organizations 	
Digital: <ul style="list-style-type: none"> • www.musictheory.net • www.noteflight.com • www.nyphil.org/education • www.nyphilkids.org • www.marineband.usmc.mil • www.bands.army.mil • www.musicteachteacher.com • Google Apps for Education • Class Dojo • Applications for recording and playing back music • Other appropriate digital resources 	
<ul style="list-style-type: none"> • Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration 	

Performance Task(s): <ul style="list-style-type: none"> ● Dress Rehearsals ● Projects, in- and out-of-class ● In-class performances for peers ● Self and peer critique of musical creations 	Other Evidence: <ul style="list-style-type: none"> ● Formative assessment through teacher observation of student musicking ● Practice Logs ● Teacher feedback ● Department created rubrics ● Formal Concert and Community performances, including those that may occur outside of regular school hours
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Stage 3 – Learning Plan	
Instructional Strategies	<ul style="list-style-type: none"> ● Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc... ● Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc. ● Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble ● Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... ● Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument ● Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation ● Work with students to develop criteria for successful performances. ● Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. ● The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback. ● Encouraging students to continue musical participation outside of the Instrumental ensemble ● Encouraging students to realize the benefits of Music Education, and understand why it is important. ● Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration
Suggested Learning Activities	<ul style="list-style-type: none"> ● Small group instruction ● Full ensemble instruction ● Performances, appropriate to the student's ability level ● Individual practice, outside of the normal school day

	<ul style="list-style-type: none"> • Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns • Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration
Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> • Expectations will be modified for successful student musicking • Expectations will be modified for successful student performance • Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p> <ul style="list-style-type: none"> • Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> • Teacher intervention • Additional learning supports such as peer intervention. <p>Gifted Students:</p> <ul style="list-style-type: none"> • Additional performance opportunities • Additional opportunities for musical creations • Additional research opportunities into music history

Unit Plan Title	Unit 4 - Time to perform!
Suggested Time Frame	Ongoing and continuous

Overview / Rationale

As students advanced on their chosen instrument, they continue the basic practices from the previous unit. Students will increase their ability to perform on an instrument, improve music reading techniques, and perform more challenging literature. As students improve their skills, the amount of musicking will also increase. By the end of this unit, students will be exposed to more keys signatures, rhythmic patterns, and an increased range of their instrument. At this point, students will be exposed to more performance opportunities.

Stage 1 – Desired Results

Established Goals:

NJ Student Learning Standards - Visual and Performing Arts

Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.

- 1.1.5.B.1** - 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.2** - 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.
- 1.3.5.B.3** - Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.
- 1.3.5.B.4** - Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.

National Core Arts Standards for Music: Traditional and Emerging Ensembles

Artistic Strand: Creating

Anchor Standards

- 1. Generate and conceptualize artistic ideas and work
- 2. Organize and develop artistic work
- 3. Refine and complete artistic work

Novice Level

- MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
- MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal
- MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording
- MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

Novice

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

Novice Level

MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Essential Questions:

- How do musicians make creative decisions?
- When is creative work ready to share?
- How does understanding the structure and context of musical works inform performance?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?
- How do context and the manner in which musical work is presented influence audience response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do individuals choose music to experience?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Enduring Understandings:

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Knowledge:

Students will know...

Skills:

Students will be able to...

<ul style="list-style-type: none"> • Definitions of cut time, syncopation, phrasing, dynamics, and articulation. • The value of a sixteenth note, compared to other rhythmic values. • Notational symbols for changing keys. • Procedures for playing first and second endings. • The pattern of rudiments. 	<ul style="list-style-type: none"> • Play and count music in cut time. • Play and count music using four sixteenth note patterns. • Play and count syncopated music. • Play and identify music containing articulation markings, such as staccato, legato or tenuto. • Play and identify music containing key changes. • Play and identify music containing dynamic changes. • Play music with first and second endings. • Play an arrangement with correct musical phrasing. • Identify, play and count rudiments.
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In this unit plan, the following 21st Century Life and Careers skills are addressed:				
Check ALL that apply – 21st Century Themes			Indicate whether these skills are: <ul style="list-style-type: none"> • E – encouraged • T – taught • A – assessed Career Ready Practices	
9.1	Personal Financial Literacy		ETA	CRP1. Act as a responsible and contributing citizen and employee.
	Income and Careers		ETA	CRP2. Apply appropriate academic and technical skills.
	Money Management		ETA	CRP3. Attend to personal health and financial well-being.
	Credit and Debt Management		ETA	CRP4. Communicate clearly and effectively and with reason.
	Planning, Saving, and Investing		ETA	CRP5. Consider the environmental, social and economic impacts of decisions.
x	Becoming a Critical Consumer		E	CRP6. Demonstrate creativity and innovation.
	Civic Financial Responsibility		ETA	CRP7. Employ valid and reliable research strategies.
	Insuring and Protecting		ETA	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
9.2	Career Awareness, Exploration, and Preparation		ETA	CRP9. Model integrity, ethical leadership and effective management.

x	Career Awareness		ETA	CRP10. Plan education and career paths aligned to personal goals.
x	Career Exploration		ETA	CRP11. Use technology to enhance productivity.
x	Career Preparation		ETA	CRP12. Work productively in teams while using cultural global competence.
Interdisciplinary Connections				
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>				

Primary Source Readings	Essential Elements Interactive, Book 1, Lautzenheiser, T. el. al. (Hal Leonard)
Secondary Source Readings	Sound Innovations for Band by Alfred Reed, Other Applicable Instrumental Music Literature
Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.	
Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...	
Teacher Resources	
<ul style="list-style-type: none"> • Equipment for the recording and performance of sound recordings • Various sources of recorded music, CDs to Digital • Rhythm and Tonal cards, displayed in the classroom and available for hands on use • Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration. • Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc... • Resources from appropriate arts education organizations 	
Texts: Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard) - Teachers Editions	
Supplemental Workbooks:	
<ul style="list-style-type: none"> • Sound Innovations by Alfred Reed • Applicable Instrumental Music Literature based on ensemble instrumentation • Audition literature as defined by appropriate arts education organizations 	
Digital:	
<ul style="list-style-type: none"> • www.musictheory.net 	

- www.noteflight.com
 - www.nyphil.org/education
 - www.nyphilkids.org
 - www.marineband.usmc.mil
 - www.bands.army.mil
 - www.musicteachteacher.com
 - Google Apps for Education
 - Class Dojo
 - Applications for recording and playing back music
 - Other appropriate digital resources
- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Performance Task(s):	Other Evidence:
<ul style="list-style-type: none"> • Dress Rehearsals • Projects, in- and out-of-class • In-class performances for peers • Self and peer critique of musical creations 	<ul style="list-style-type: none"> • Formative assessment through teacher observation of student musicking • Practice Logs • Teacher feedback • Department created rubrics • Formal Concert and Community performances, including those that may occur outside of regular school hours

Stage 3 – Learning Plan

Instructional Strategies	
	<ul style="list-style-type: none"> • Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc... • Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc. • Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble • Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... • Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument • Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation • Work with students to develop criteria for successful performances.

	<ul style="list-style-type: none"> ● Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. ● The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback. ● Encouraging students to continue musical participation outside of the Instrumental ensemble ● Encouraging students to realize the benefits of Music Education, and understand why it is important. ● Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration
Suggested Learning Activities	<ul style="list-style-type: none"> ● Small group instruction ● Full ensemble instruction ● Performances, appropriate to the student's ability level ● Individual practice, outside of the normal school day ● Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns ● Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration
Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> ● Expectations will be modified for successful student musicking ● Expectations will be modified for successful student performance ● Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p> <ul style="list-style-type: none"> ● Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> ● Teacher intervention ● Additional learning supports such as peer intervention. <p>Gifted Students:</p> <ul style="list-style-type: none"> ● Additional performance opportunities ● Additional opportunities for musical creations ● Additional research opportunities into music history

Unit Plan Title	Unit 5 Intermediate Level
Suggested Time Frame	School Year

Overview / Rationale
As students advanced on their chosen instrument, they continue the basic practices from the previous unit. Students will increase their ability to perform on an instrument, improve music reading techniques, and perform more challenging literature. As students improve their skills, the amount of musicking will also increase. As students enter into the intermediate performance level, students should have a strong understanding of their instrument, and its capabilities. Students are aware of their own abilities, and strive to improve on them.

Stage 1 – Desired Results
<p>Established Goals:</p> <p style="text-align: center;">NJ Student Learning Standards - Visual and Performing Arts</p> <p style="text-align: center;"><i>Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.</i></p> <p>1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.</p> <p>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.</p> <p>1.2.5.A.3 Determine the impact of significant contributions of individual artists in music from diverse cultures throughout history.</p> <p>1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p> <p>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.</p> <p>1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</p> <p>1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p> <p>1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p> <p>1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p> <p>1.4.8.A.5 Interpret symbolism and metaphors embedded in works of music.</p> <p style="text-align: center;">National Core Arts Standards for Music: Traditional and Emerging Ensembles</p>

Artistic Strand: Creating

Anchor Standards

1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic work
3. Refine and complete artistic work

Intermediate Level

MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording.

MU:Cr3.1.E.8a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.

MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

Intermediate

MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

MU:Pr4.2.E.8a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.

MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

MU:Pr5.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

MU:Pr6.1.E.8b Demonstrate an understanding of the context of the music through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work

8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

Intermediate Level

MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.

MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Essential Questions:

- How can you tell one style of music from other styles?
- What is the importance of rhythm?
- How do musicians make creative decisions?
- When is creative work ready to share?
- How does understanding the structure and context of musical works inform performance?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?
- How do context and the manner in which musical work is presented influence audience response?
- How do we judge the quality of musical work(s) and performance(s)?
- How do individuals choose music to experience?

Enduring Understandings:

- 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.
- Performance technique varies according to historical era and genre.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate, and refine

<ul style="list-style-type: none"> • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 	<p>their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <ul style="list-style-type: none"> • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
<p>Knowledge: <i>Students will know...</i></p> <ul style="list-style-type: none"> • Various patterns for sixteenth notes. • Definitions of several dynamic, • Tempo, phrasing and sign markings. • Fingerings/positions for extended range notes. • The pattern of rudiments. • Names of various auxiliary percussion instruments and the appropriate techniques for playing them (percussion). • Biographical facts about various composers of historically and stylistic importance. • Stylistic elements from various genres. 	<p>Skills: <i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Demonstrate proper counting and play basic sixteenth note patterns. • Perform short pieces using appropriate dynamics, tempo markings and signs (e.g., D.C. al Coda) as marked in the music. • Perform short pieces demonstrating range extension. • Use correct musical phrasing while playing an arrangement. • Identify, play and count rudiments. • Count and perform short pieces demonstrating proper techniques with auxiliary instruments (percussion). • Identify music by composer, time period or style.

In this unit plan, the following 21st Century Life and Careers skills are addressed:		
Check ALL that apply –		Indicate whether these skills are:

21 st Century Themes			<ul style="list-style-type: none"> ● E – encouraged ● T – taught ● A – assessed
			Career Ready Practices
9.1	Personal Financial Literacy		ETA
	Income and Careers		ETA
	Money Management		ETA
	Credit and Debt Management		ETA
	Planning, Saving, and Investing		ETA
x	Becoming a Critical Consumer		E
	Civic Financial Responsibility		ETA
	Insuring and Protecting		ETA
9.2	Career Awareness, Exploration, and Preparation		ETA
x	Career Awareness		ETA
x	Career Exploration		ETA
x	Career Preparation		ETA
Interdisciplinary Connections			
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>			

Student Resources	
Primary Source Readings	Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard)

Secondary Source Readings	Sound Innovations for Band by Alfred Reed, Other Applicable Instrumental Music Literature
Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.	
Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...	
Teacher Resources	
<ul style="list-style-type: none"> • Equipment for the recording and performance of sound recordings • Various sources of recorded music, CDs to Digital • Rhythm and Tonal cards, displayed in the classroom and available for hands on use • Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration. • Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc... • Resources from appropriate arts education organizations 	
Texts: Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard) - Teachers Editions	
Supplemental Workbooks:	
<ul style="list-style-type: none"> • Sound Innovations by Alfred Reed • Applicable Instrumental Music Literature based on ensemble instrumentation • Audition literature as defined by appropriate arts education organizations 	
Digital:	
<ul style="list-style-type: none"> • www.musictheory.net • www.noteflight.com • www.nyphil.org/education • www.nyphilkids.org • www.marineband.usmc.mil • www.bands.army.mil • www.musicteachteacher.com • Google Apps for Education • Class Dojo • Applications for recording and playing back music • Other appropriate digital resources 	
<ul style="list-style-type: none"> • Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration 	

Stage 2 – Assessment Evidence	
Performance Task(s):	Other Evidence:
<ul style="list-style-type: none"> • Dress Rehearsals • Projects, in- and out-of-class • In-class performances for peers 	<ul style="list-style-type: none"> • Formative assessment through teacher observation of student musicking • Practice Logs

<ul style="list-style-type: none"> • Self and peer critique of musical creations 	<ul style="list-style-type: none"> • Teacher feedback • Department created rubrics • Formal Concert and Community performances, including those that may occur outside of regular school hours
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Stage 3 – Learning Plan	
Instructional Strategies	<ul style="list-style-type: none"> • Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc... • Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc. • Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble • Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... • Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument • Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation • Work with students to develop criteria for successful performances. • Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. • The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback. • Encouraging students to continue musical participation outside of the Instrumental ensemble • Encouraging students to realize the benefits of Music Education, and understand why it is important. • Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration
Suggested Learning Activities	<ul style="list-style-type: none"> • Small group instruction • Full ensemble instruction • Performances, appropriate to the student's ability level • Individual practice, outside of the normal school day • Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns • Auditions, of an appropriate nature • Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration

Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> ● Expectations will be modified for successful student musicking ● Expectations will be modified for successful student performance ● Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p> <ul style="list-style-type: none"> ● Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> ● Teacher intervention ● Additional learning supports such as peer intervention. <p>Gifted Students:</p> <ul style="list-style-type: none"> ● Additional performance opportunities ● Additional opportunities for musical creations ● Additional research opportunities into music history
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Unit Plan Title	Unit 6 Proficiency on an Instrument
Suggested Time Frame	Ongoing and continuous

Overview / Rationale
As students advanced on their chosen instrument, they continue the basic practices from the previous unit. Students will increase their ability to perform on an instrument, improve music reading techniques, and perform more challenging literature. As students improve their skills, the amount of musicking will also increase. As students enter into the Proficient level, students should have a strong understanding of their instrument, and its capabilities, and may begin considering more performance opportunities outside the ensemble setting. Students are aware of their own abilities, and strive to improve on them.

Stage 1 – Desired Results
<p>Established Goals:</p> <p>NJ Student Learning Standards - Visual and Performing Arts</p> <p><i>Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.</i></p> <p>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.</p> <p>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.</p> <p>1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p> <p>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.</p> <p>1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of music.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, 19 intellectual and kinesthetic responses to artwork.</p> <p>1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p> <p>1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of music.</p> <p>9.1.8.A.1 Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.</p> <p>9.1.8.C.1 Determine an individual's responsibility for personal actions and contributions to group activities.</p> <p>9.1.8.C.3 Model leadership skills during classroom and extracurricular activities.</p>

9.1.8.F.1 Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

**National Core Arts Standards for Music:
Traditional and Emerging Ensembles**

Artistic Strand: Creating

Anchor Standards

1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic work
3. Refine and complete artistic work

High School Proficient

MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.

MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.

MU:Cr2.1.E.Ib Preserve draft compositions and improvisations through standard notation and audio recording.

MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.

MU:Cr3.2.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

High School Proficient

MU:Pr4.1.E.Ia Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance

MU:Pr4.2.E.Ia Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

MU:Pr4.3.E.Ia Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr5.1.E.Ia Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr6.1.E.Ia Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

MU:Pr6.1.E.Ib Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

High School Proficient

MU:Re7.1.E.Ia Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Re7.2.E.Ia Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

MU:Re8.1.E.Ia Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

MU:Re8.1.E.IIa Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Essential Questions:

- How can you tell one style of music from other styles?
- What is the importance of rhythm?
- Why is it important to perform with good intonation and tuning?
- How do musicians make creative decisions?
- When is creative work ready to share?
- How does understanding the structure and context of musical works inform performance?

Enduring Understandings:

- 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.
- Artistic styles, trends, movements and historical responses to various genres of art evolve over time and reflect cultural mores and personal Aesthetics.

<ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do we judge the quality of musical work(s) and performance(s)? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 	<ul style="list-style-type: none"> • Musicians' creative choices are influenced by their expertise, context, and expressive intent. • Musicians' presentation of creative work is the culmination of a process of creation and communication. • Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
<p>Knowledge: <i>Students will know...</i></p> <ul style="list-style-type: none"> • Complex scores may include compound meters and the grand staff. • Contextual clues to artistic intent are imbedded in artworks. • Notes/fingerings/positions for a chromatic scale. 	<p>Skills:</p> <ul style="list-style-type: none"> • Play a chromatic scale. • Perform short pieces using appropriate dynamics, tempo markings and signs (e.g., D.C. al Coda) as marked in the music. • Play and identify music containing articulation markings, such as staccato, legato or tenuto.

<ul style="list-style-type: none"> ● Fingerings/positions for required notes. counting patterns for cut time and 6/8 time. ● The pattern of rudiments. ● Names of various auxiliary percussion instruments and the appropriate techniques for playing them (percussion). ● Biographical facts about various composers, of historical and stylistic importance. ● Stylistic elements related to various composers, genres, time periods and cultures. ● Appropriate terminology for critiquing performances. 	<ul style="list-style-type: none"> ● Perform short pieces demonstrating range extension. ● Use correct musical phrasing while playing an arrangement. ● Identify, play and count rudiments. ● Count and perform short pieces demonstrating proper techniques with auxiliary instruments (percussion). ● Identify music by composer, time period or style. ● Perform short pieces demonstrating proper use of basic key signatures and time signatures, including cut time and six-eight time. ● Critique their own and others' performances using appropriate musical element terminology. ● Compare and contrast music of different composers, genres, time periods and cultures.
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In this unit plan, the following 21st Century Life and Careers skills are addressed:				
Check ALL that apply – 21 st Century Themes		Indicate whether these skills are: <ul style="list-style-type: none"> ● E – encouraged ● T – taught ● A – assessed Career Ready Practices		
9.1	Personal Financial Literacy		ETA	CRP1. Act as a responsible and contributing citizen and employee.
	Income and Careers		ETA	CRP2. Apply appropriate academic and technical skills.
	Money Management		ETA	CRP3. Attend to personal health and financial well-being.
	Credit and Debt Management		ETA	CRP4. Communicate clearly and effectively and with reason.
	Planning, Saving, and Investing		ETA	CRP5. Consider the environmental, social and economic impacts of decisions.
x	Becoming a Critical Consumer		E	CRP6. Demonstrate creativity and innovation.
	Civic Financial Responsibility		ETA	CRP7. Employ valid and reliable research strategies.

	Insuring and Protecting		ETA	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
9.2	Career Awareness, Exploration, and Preparation		ETA	CRP9. Model integrity, ethical leadership and effective management.
x	Career Awareness		ETA	CRP10. Plan education and career paths aligned to personal goals.
x	Career Exploration		ETA	CRP11. Use technology to enhance productivity.
x	Career Preparation		ETA	CRP12. Work productively in teams while using cultural global competence.
Interdisciplinary Connections				
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>				

Student Resources	
Primary Source Readings	Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard)
Secondary Source Readings	Sound Innovations for Band by Alfred Reed, Other Applicable Instrumental Music Literature
Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.	
Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...	
Teacher Resources	
<ul style="list-style-type: none"> • Equipment for the recording and performance of sound recordings • Various sources of recorded music, CDs to Digital • Rhythm and Tonal cards, displayed in the classroom and available for hands on use • Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration. • Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc... • Resources from appropriate arts education organizations 	
Texts: Essential Elements Interactive, Lautzenheiser, T. el. al. (Hal Leonard) - Teachers Editions	

Supplemental Workbooks:

- Sound Innovations by Alfred Reed
- Applicable Instrumental Music Literature based on ensemble instrumentation
- Audition literature as defined by appropriate arts education organizations

Digital:

- www.musictheory.net
 - www.noteflight.com
 - www.nyphil.org/education
 - www.nyphilkids.org
 - www.marineband.usmc.mil
 - www.bands.army.mil
 - www.musicteachteacher.com
 - Google Apps for Education
 - Class Dojo
 - Applications for recording and playing back music
 - Other appropriate digital resources
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- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Stage 2 – Assessment Evidence	
Performance Task(s): <ul style="list-style-type: none">● Dress Rehearsals● Projects, in- and out-of-class● In-class performances for peers● Self and peer critique of musical creations● Appropriate auditions, from in-school or other outside performing ensembles	Other Evidence: <ul style="list-style-type: none">● Formative assessment through teacher observation of student musicking● Practice Logs● Teacher feedback● Department created rubrics● Formal Concert and Community performances, including those that may occur outside of regular school hours

Stage 3 – Learning Plan

Stage 3 – Learning Plan	
Instructional Strategies	<ul style="list-style-type: none">● Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc...● Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc.

	<ul style="list-style-type: none"> ● Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble ● Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... ● Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument ● Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation ● Work with students to develop criteria for successful performances. ● Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. ● The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback. ● Encouraging students to continue musical participation outside of the Instrumental ensemble ● Encouraging students to realize the benefits of Music Education, and understand why it is important. ● Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration
Suggested Learning Activities	<ul style="list-style-type: none"> ● Small group instruction ● Full ensemble instruction ● Performances, appropriate to the student's ability level ● Individual practice, outside of the normal school day ● Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns ● Auditions, of an appropriate nature ● Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration
Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> ● Expectations will be modified for successful student musicking ● Expectations will be modified for successful student performance ● Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p> <ul style="list-style-type: none"> ● Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> ● Teacher intervention

	<ul style="list-style-type: none">• Additional learning supports such as peer intervention. <p>Gifted Students:</p> <ul style="list-style-type: none">• Additional performance opportunities• Additional opportunities for musical creations• Additional research opportunities into music history
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Unit Plan Title	Unit 7 Accomplishment on an Instrument
Suggested Time Frame	Ongoing and continuous

Overview / Rationale
As students advanced on their chosen instrument, they continue the basic practices from the previous unit. Students will increase their ability to perform on an instrument, improve music reading techniques, and perform more challenging literature. As students improve their skills, the amount of musicking will also increase. As students enter into the Accomplished level, students should have a strong understanding of their instrument, and its capabilities, and may begin considering more performance opportunities outside the ensemble setting. Students are aware of their own abilities, and strive to improve on them.

Stage 1 – Desired Results
<p>Established Goals:</p> <p>NJ Student Learning Standards - Visual and Performing Arts</p> <p><i>Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.</i></p> <p>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.</p> <p>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.</p> <p>1.2.8.A.1 Map historical innovations in music that were caused by the creation of new technologies.</p> <p>1.2.8.A.2 Differentiate past and contemporary works of music that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures</p> <p>1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p> <p>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.</p> <p>1.3.8.B.1 Perform instrumental compositions using complex standard and nonstandard Western, non-Western, and avant-garde notation.</p> <p>1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p> <p>1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p> <p>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.</p>

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.

9.1.8.A.1 Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.

9.1.8.C.1 Determine an individual's responsibility for personal actions and contributions to group activities.

9.1.8.C.3 Model leadership skills during classroom and extra-curricular activities.

9.1.8.F.1 Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

National Core Arts Standards for Music: Traditional and Emerging Ensembles

Artistic Strand: Creating

Anchor Standards

1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic work
3. Refine and complete artistic work

High School Accomplished

MU:Cr1.1.E.IIa Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.

MU:Cr2.1.E.IIa Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

MU:Cr2.1.E.IIb Preserve draft compositions and improvisations through standard notation, audio, or video recording.

MU:Cr3.1.E.IIa Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.

MU:Cr3.2.E.IIa Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

High School Accomplished

MU:Pr4.1.E.IIa Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance

MU:Pr4.2.E.IIa Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances

MU:Pr4.3.E.IIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

MU:Pr5.1.E.IIa Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.

MU:Pr6.1.E.IIa Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

MU:Pr6.1.E.IIb Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

High School Accomplished

MU:Re7.1.E.IIa Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

MU:Re7.2.E.IIa Explain how the analysis of structures and contexts inform the response to music.

MU:Re8.1.E.IIa Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

MU:Re9.1.E.IIa Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Essential Questions:

- How does listening to well-played music help us to play better?
- Why are there so many different styles of music?

Enduring Understandings:

- Musical fluency is characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.

<ul style="list-style-type: none"> ● Why should we always try to “practice for improvement”? ● How do musicians make creative decisions? ● When is creative work ready to share? ● How does understanding the structure and context of musical works inform performance? ● How do musicians improve the quality of their performance? ● When is a performance judged ready to present? ● How do context and the manner in which musical work is presented influence audience response? ● How do we judge the quality of musical work(s) and performance(s)? ● How do individuals choose music to experience? ● How do musicians make meaningful connections to creating, performing, and responding? ● How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 	<ul style="list-style-type: none"> ● Tracing the chronological history of music in world culture provides insight into lives of people and their values. ● Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work’s content and form. ● Musicians’ creative choices are influenced by their expertise, context, and expressive intent. ● Musicians’ presentation of creative work is the culmination of a process of creation and communication. ● Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. ● To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. ● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. ● Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes. ● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. ● Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.
<p>Knowledge: <i>Students will know...</i></p>	<p>Skills: <i>Students will be able to...</i></p>

<ul style="list-style-type: none"> ● Stylistic elements related to various composers, genres, time periods and cultures. ● Appropriate terminology and techniques for critiquing performances. notes/fingerings/positions for a chromatic scale. ● Counting for sixteenth note patterns and triplet patterns. ● Meaning of a variety of key signatures and time signatures. ● Definitions and techniques for dynamics, tempo markings, signs, articulations and phrasing. ● The pattern of rudiments. ● Names of various auxiliary percussion instruments and the appropriate techniques for playing them (percussion). ● Biographical facts about various composers. ● Stylistic elements related to various composers, genres, time periods and cultures. ● Appropriate terminology for critiquing performances. 	<ul style="list-style-type: none"> ● Perform pieces in extended key signatures ● Identify, count and perform triplet rhythms and sixteenth note patterns in musical works. ● Perform pieces with a variety of time signatures and time changes. ● Perform short pieces using appropriate dynamics, tempo markings and signs (e.g., D.C. al Coda) as marked in the music. ● Play and identify music containing articulation markings, such as staccato, legato, tenuto and marcato. ● Use correct musical phrasing while playing an arrangement. identify, play and count rudiments. ● Count and perform short pieces demonstrating proper techniques with auxiliary instruments (percussion). ● Identify music by composer, time period or style. ● Critique their own and others' performances using appropriate musical element terminology, with consideration for the performer vs. no consideration for the performer. ● Compare and contrast music of different composers, genres, time periods and cultures.
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In this unit plan, the following 21st Century Life and Careers skills are addressed:				
Check ALL that apply – 21 st Century Themes		Indicate whether these skills are: <ul style="list-style-type: none"> ● E – encouraged ● T – taught ● A – assessed Career Ready Practices		
9.1	Personal Financial Literacy		ETA	CRP1. Act as a responsible and contributing citizen and employee.
	Income and Careers		ETA	CRP2. Apply appropriate academic and technical skills.
	Money Management		ETA	CRP3. Attend to personal health and financial well-being.
	Credit and Debt Management		ETA	CRP4. Communicate clearly and effectively and with reason.

	Planning, Saving, and Investing		ETA	CRP5. Consider the environmental, social and economic impacts of decisions.
x	Becoming a Critical Consumer		E	CRP6. Demonstrate creativity and innovation.
	Civic Financial Responsibility		ETA	CRP7. Employ valid and reliable research strategies.
	Insuring and Protecting		ETA	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
9.2	Career Awareness, Exploration, and Preparation		ETA	CRP9. Model integrity, ethical leadership and effective management.
x	Career Awareness		ETA	CRP10. Plan education and career paths aligned to personal goals.
x	Career Exploration		ETA	CRP11. Use technology to enhance productivity.
x	Career Preparation		ETA	CRP12. Work productively in teams while using cultural global competence.
Interdisciplinary Connections				
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>				

Student Resources	
Primary Source Readings	Essential Elements Interactive, Lautzenheiser, T. et. al. (Hal Leonard)
Secondary Source Readings	Sound Innovations for Band by Alfred Reed, Other Applicable Instrumental Music Literature
Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.	
Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...	
Teacher Resources	
<ul style="list-style-type: none"> • Equipment for the recording and performance of sound recordings • Various sources of recorded music, CDs to Digital • Rhythm and Tonal cards, displayed in the classroom and available for hands on use 	

- Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.
- Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...
- Resources from appropriate arts education organizations

Texts: Essential Elements Interactive, Lautzenheiser, T. et. al. (Hal Leonard) - Teachers Editions

Supplemental Workbooks:

- Sound Innovations by Alfred Reed
- Applicable Instrumental Music Literature based on ensemble instrumentation
- Audition literature as defined by appropriate arts education organizations

Digital:

- www.musictheory.net
- www.noteflight.com
- www.nyphil.org/education
- www.nyphilkids.org
- www.marineband.usmc.mil
- www.bands.army.mil
- www.musicteachteacher.com
- Google Apps for Education
- Class Dojo
- Applications for recording and playing back music
- Other appropriate digital resources
- Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration

Stage 2 – Assessment Evidence

Performance Task(s):	Other Evidence:
<ul style="list-style-type: none"> • Dress Rehearsals • Projects, in- and out-of-class • In-class performances for peers • Self and peer critique of musical creations • Appropriate auditions, from in-school or other outside performing ensembles 	<ul style="list-style-type: none"> • Formative assessment through teacher observation of student musicking • Practice Logs • Teacher feedback • Department created rubrics • Formal Concert and Community performances, including those that may occur outside of regular school hours

Stage 3 – Learning Plan

Instructional Strategies	<ul style="list-style-type: none"> • Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc... • Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc. • Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble • Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... • Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument • Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation • Work with students to develop criteria for successful performances. • Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. • The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback. • Encouraging students to continue musical participation outside of the Instrumental ensemble • Encouraging students to realize the benefits of Music Education, and understand why it is important. • Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration
Suggested Learning Activities	<ul style="list-style-type: none"> • Small group instruction • Full ensemble instruction • Performances, appropriate to the student's ability level • Individual practice, outside of the normal school day • Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns • Auditions, of an appropriate nature • Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration
Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> • Expectations will be modified for successful student musicking • Expectations will be modified for successful student performance • Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p>

	<ul style="list-style-type: none"> • Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> • Teacher intervention • Additional learning supports such as peer intervention. <p>Gifted Students:</p> <ul style="list-style-type: none"> • Additional performance opportunities • Additional opportunities for musical creations • Additional research opportunities into music history
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Unit Plan Title	Unit 8 Advanced Instrumental Performance
Suggested Time Frame	Ongoing and continuous

Overview / Rationale
As students advanced on their chosen instrument, they continue the basic practices from the previous unit. Students will increase their ability to perform on an instrument, improve music reading techniques, and perform more challenging literature. As students improve their skills, the amount of musicking will also increase. As students enter into the Advanced level, students should have a strong understanding of their instrument, and its capabilities, and are considering more performance opportunities outside the ensemble setting. Students who reach this level may consider performing professional-level literature, and considering futures in instrumental music beyond high school.

Stage 1 – Desired Results
<p>Established Goals:</p> <p style="text-align: center;">NJ Student Learning Standards - Visual and Performing Arts</p> <p style="text-align: center;"><i>Note: The instructor and administration will work to align this course to the most recent New Jersey Student Learning Standards for the Visual and Performing Arts, as set by the Department of Education.</i></p> <p>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 music.</p> <p>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.</p> <p>1.3-Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in music.</p> <p>1.4-Aesthetic Responses & Critique Methodologies All students will demonstrate and apply an understanding of arts, philosophies, judgement, and analysis to works of art in music.</p> <p>9.1.8.A.1 Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.</p> <p>9.1.8.C.1 Determine an individual's responsibility for personal actions and contributions to group activities. Model leadership skills during classroom and extracurricular activities.</p> <p>9.1.8.F.1 Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.</p> <p style="text-align: center;">National Core Arts Standards for Music: Traditional and Emerging Ensembles</p>

Artistic Strand: Creating

Anchor Standards

1. Generate and conceptualize artistic ideas and work
2. Organize and develop artistic work
3. Refine and complete artistic work

High School Advanced

MU:Cr1.1.E.IIIa Compose and improvise musical ideas for a variety of purposes and contexts.

MU:Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

MU:Cr2.1.E.IIIb Preserve draft musical works through standard notation, audio, or video recording.

MU:Cr3.1.E.IIIa Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.

MU:Cr3.2.E.IIIa Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.

Artistic Strand: Performing

Anchor Standards

4. Select, analyze, and interpret artistic work for presentation
5. Develop and refine artistic work for presentation
6. Convey meaning through the presentation of artistic work.

High School Advanced

MU:Pr4.1.E.IIIa Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

MU:Pr4.2.E.IIIa Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.

MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

MU:Pr5.1.E.IIIa Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

MU:Pr6.1.E.IIIa Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.

MU:Pr6.1.E.IIIb Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.

Artistic Strand: Responding

Anchor Standards

7. Perceive and analyze artistic work
8. Interpret intent and meaning in artistic work
9. Apply criteria to evaluate artistic work

High School Advanced

MU:Re7.1.E.IIIa Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

MU:Re8.1.E.IIIa Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

MU:Re9.1.E.IIIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

Artistic Strand: Connecting

10. Synthesize and relate knowledge and personal experiences to make art.

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

Essential Questions:

- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do musicians make creative decisions?
- When is creative work ready to share?
- How does understanding the structure and context of musical works inform performance?
- How do musicians improve the quality of their performance?

Enduring Understandings:

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Performers' make interpretive decisions based on their understanding of context and expressive intent.
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place, and cultures.

<ul style="list-style-type: none"> • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do we judge the quality of musical work(s) and performance(s)? • How do individuals choose music to experience? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? 	
<p>Knowledge: <i>Students will know...</i></p> <ul style="list-style-type: none"> • Proper breathing techniques • Affecting the instrument to change the sound • Proper articulation for various instruments • The importance of blending within the section and ensemble • Duration of certain notes within a rhythmic statement • Caring for the health of one's instrument via proper instrumental maintenance • Proper posture • Different voice types and vocal ranges of those voice types • Dynamic, tempo, and expressive markings 	<p>Skills: <i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Identify unique characteristics of your instrument and understand its function in an ensemble • Identify and perform all major, relative minor, natural minor harmonic minor and chromatic scales in all octaves. • Identify and perform all rudiments on the snare drum and proper orchestral techniques for all of the other percussion instruments. • Proper breathing techniques • Ability to tune instrument with a tuner • Recognize historical background of various types of music • Accurately play excerpts from prepared music • Stage and concert etiquette

In this unit plan, the following 21st Century Life and Careers skills are addressed:		
Check ALL that apply –		Indicate whether these skills are:
21 st Century Themes		<ul style="list-style-type: none"> • E – encouraged • T – taught • A – assessed

		Career Ready Practices	
9.1	Personal Financial Literacy	ETA	CRP1. Act as a responsible and contributing citizen and employee.
	Income and Careers	ETA	CRP2. Apply appropriate academic and technical skills.
	Money Management	ETA	CRP3. Attend to personal health and financial well-being.
	Credit and Debt Management	ETA	CRP4. Communicate clearly and effectively and with reason.
	Planning, Saving, and Investing	ETA	CRP5. Consider the environmental, social and economic impacts of decisions.
x	Becoming a Critical Consumer	E	CRP6. Demonstrate creativity and innovation.
	Civic Financial Responsibility	ETA	CRP7. Employ valid and reliable research strategies.
	Insuring and Protecting	ETA	CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
9.2	Career Awareness, Exploration, and Preparation	ETA	CRP9. Model integrity, ethical leadership and effective management.
x	Career Awareness	ETA	CRP10. Plan education and career paths aligned to personal goals.
x	Career Exploration	ETA	CRP11. Use technology to enhance productivity.
x	Career Preparation	ETA	CRP12. Work productively in teams while using cultural global competence.
Interdisciplinary Connections			
<p>The instructor will reference the National Core Art Standards for Music, Music: Composition and Theory, and Music: Technology, when conducting activities that reference these standards.</p> <p>The instructor will use Arts Integration techniques to connect this curriculum to other academic content areas, with the approval of administration.</p> <p>Technology will be integrated into instruction through appropriate available online platforms and devices, to connect to appropriate standards.</p>			

Student Resources	
Primary Source Readings	<ul style="list-style-type: none"> ● Essential Elements Interactive, Lautzenheiser, T. et. al. (Hal Leonard) ● Arban's Complete Conservatory Book for Brass Book ● Berklee Practice Method ● Klosee Celebrated Method for Clarinet

	<ul style="list-style-type: none"> Other advanced instrument specific methods, at the discretion of the instructor, with approval of administration
Secondary Source Readings	<ul style="list-style-type: none"> Sound Innovations for Band by Alfred Reed Other Applicable Instrumental Music Literature
Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration.	
Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc...	
Teacher Resources	
<ul style="list-style-type: none"> Equipment for the recording and performance of sound recordings Various sources of recorded music, CDs to Digital Rhythm and Tonal cards, displayed in the classroom and available for hands on use Musical instruments that are appropriate to the designation of the ensemble, as determined by the instructor, with approval of administration. Appropriate musical equipment and supplies such as stands, reeds, valve oil, slide grease, etc... Resources from appropriate arts education organizations <p>Texts:</p> <ul style="list-style-type: none"> Essential Elements Interactive, Lautzenheiser, T. et. al. (Hal Leonard) Arban's Complete Conservatory Book for Brass Book Berklee Practice Method Klosee Celebrated Method for Clarinet Other advanced instrument specific methods, at the discretion of the instructor, with approval of administration <p>Supplemental Workbooks:</p> <ul style="list-style-type: none"> Sound Innovations by Alfred Reed Applicable Instrumental Music Literature based on ensemble instrumentation Audition literature as defined by appropriate arts education organizations <p>Digital:</p> <ul style="list-style-type: none"> www.musictheory.net www.noteflight.com www.nyphil.org/education www.nyphilkids.org www.marineband.usmc.mil www.bands.army.mil www.musicteachteacher.com Google Apps for Education Class Dojo Applications for recording and playing back music Other appropriate digital resources <ul style="list-style-type: none"> Other appropriate resources for student musicking, at the discretion of the instructor, with the approval of administration 	

Stage 2 – Assessment Evidence	
Performance Task(s): <ul style="list-style-type: none"> • Dress Rehearsals • Projects, in- and out-of-class • In-class performances for peers • Self and peer critique of musical creations • Appropriate auditions, from in-school or other outside performing ensembles 	Other Evidence: <ul style="list-style-type: none"> • Formative assessment through teacher observation of student musicking • Practice Logs • Teacher feedback • Department created rubrics • Formal Concert and Community performances, including those that may occur outside of regular school hours

Stage 3 – Learning Plan	
Instructional Strategies	<ul style="list-style-type: none"> • Appropriate rehearsal techniques for the ability and grade level of the ensemble, including warm-ups to encourage proper techniques, diction, breathing, etc... • Teaching of instrument specific techniques, including embouchure, fingerings, sticking, slide positions, etc. • Encourage student to play and perform in tune, using listening skills to develop good intonation as a member of the ensemble • Modeling: Includes demonstrating specific musical parts for students on an instrument, specific rhythms, etc... • Developing rhythm and tonal vocabulary: Teaching students a variety of rhythm/tonal patterns that students will audiate, vocalize, visualize/read using appropriate notation, then perform on a specific instrument • Teaching specific musical concepts such as notes, rhythms, pitches, etc... that will encourage students to read and use standard notation • Work with students to develop criteria for successful performances. • Providing students with constructive feedback on their musical creations and performances, and teaching students to do the same for peers and self. • The instructor will teach students how to revise their musical creations and performances, based on teacher/self/peer feedback. • Encouraging students to continue musical participation outside of the Instrumental ensemble • Encouraging students to realize the benefits of Music Education, and understand why it is important. • Other instructional strategies at the discretion of the instructor to meet appropriate standards, with the approval of administration

Suggested Learning Activities	<ul style="list-style-type: none"> ● Small group instruction ● Full ensemble instruction ● Performances, appropriate to the student's ability level ● Individual practice, outside of the normal school day ● Developing the ability to audiate, learn, read, and perform on a chosen instrument a variety of rhythm and tonal patterns ● Auditions, of an appropriate nature ● Other learning activities at the discretion of the instructor to meet appropriate standards, with the approval of administration
Modifications	<p>Special Education Students: (These are just suggested ideas to modify instruction. All modifications and accommodations should be specific to each individual child's IEP)</p> <ul style="list-style-type: none"> ● Expectations will be modified for successful student musicking ● Expectations will be modified for successful student performance ● Expectations will be modified to ensure students can respond and connect to various musical performances. <p>English Language Learners:</p> <ul style="list-style-type: none"> ● Modifications to directions for projects/performances, as needed, to ensure for successful musical creations, performances, and responses <p>Students at Risk of Failure:</p> <ul style="list-style-type: none"> ● Teacher intervention ● Additional learning supports such as peer intervention. <p>Gifted Students:</p> <ul style="list-style-type: none"> ● Additional performance opportunities ● Additional opportunities for musical creations ● Additional research opportunities into music history

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