HILLSBOROUGH TOWNSHIP SCHOOL DISTRICT HILLSBOROUGH TOWNSHIP MIDDLE SCHOOL MUSIC CURRICULUM GRADE 8 GENERAL MUSIC AUGUST 2019

Grade 8 General Music Course Overview

General Music is a semester course included as part of the related arts curriculum for all 8th grade students. The class meets for 42 minutes each day for the duration of one marking period. The course is an extension of the skills learned throughout the K – 7 General Music Curricula and includes a strong focus in the areas of Meter/Rhythm, Electronic Keyboard Performance, Music Notation/ Terminology, Historical and Cultural influences of African American music and an in depth analysis of the evolution of "Rock and Roll." Instructional materials and literature are selected to specifically develop skills and solidify understandings. Students will be expected to meet or exceed proficiency levels in semester performance and written assessments.

The 8th Grade General Music Curriculum addresses the following New Jersey Core Curriculum Content Standards as well as align with the National Core Arts Standards.

NJCCCS

- 1.1 The Creative Process
- 1.2 History of the Arts and Culture
- 1.3 Performance
- 1.4 Aesthetic Responses and Critique Methodologies

NCAS

Creating Performing Responding Connecting

All standards are addressed through the performance and analysis of instructional material selected specifically to develop the students' skills and understanding of music in history and culture, compositional elements, ensemble performance, individual musicianship and self-reflection. The interdisciplinary and experiential nature of the Arts (where rigorous academic concepts are coupled with real-world hands-on lessons) allows connections to many NJ standard areas. As such, where applicable, integrations to other New Jersey Core Curriculum Content Standards and Cumulative Progress Indicators have been noted including World Language and 21st Century Careers.

Unit of Study	Pacing	NJCCC Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	21 st Century Life & Career Standards
Meter,	45 days	1.1-The Creative	How do	The creative ideas,	Develop	Accuracy of	Literacy	CRP1. Act as a
Rhythm, Note		Process: All students	musicians	concepts, and	mnemonic	note and rhythm	Integrations:	responsible and
Reading, and		will demonstrate an	generate	feelings that	devices for	identification on	SL. 8.1 Engage	contributing
Piano		understanding of the	creative	influence	remembering	written	effectively in a	citizen and
Fundamentals		elements and	ideas?	musicians' work	treble and bass	examples.	range of	employee.
		principles that		emerge from a	clef staff lines		collaborative	
		govern the creation	How do	variety of sources.	and spaces.	Accuracy of	discussions (one-	CRP2. Apply
		of works of art in	musicians			counting of	on-one, in groups,	appropriate
		dance, music, theatre,	make creative	Musicians' creative	Identify and	written rhythmic	and teacher-led)	academic and
		and visual art.	decisions?	choices are	label the notes	exercises.	with diverse	technical skills.
				influenced by their	on the treble and		partners on grade 8	
		1.3-Performance: All	How do	expertise, context,	bass clef staff.	Accuracy of	topics, texts, and	CRP4.
		students will	musicians	and expressive		note and key	issues, building on	Communicate
		synthesize those	improve the	intent.	Identify and	identification on	others' ideas and	clearly and
		skills, media,	quality of		label ledger line	keyboard	expressing their	effectively and
		methods, and	their creative	Musicians evaluate,	notes above and	written	own clearly.	with reason.
		technologies	work?	and refine their	below the treble	examples.		
		appropriate to		work through	and bass clef	_	SL. 8.2 Analyze the	CRP6.
		creating, performing,	When is	openness to new	staff.	Accuracy of	purpose of	Demonstrate
		and/or presenting	creative work	ideas, persistence,		major scale,	information	creativity and
		works of art in dance,	ready to	and the application	Analyze and	blues scale,	presented in	innovation.
		music, theatre, and	share?	of appropriate	define what a	blues chords and	diverse media and	CDD0 IIII
		visual art.	** 1	criteria.	time signature is	12 bar blues	formats (e.g.,	CRP8. Utilize
		144 1 2	How do	36	and its purpose.	structure on	visually,	critical
		1.4-Aesthetic	individuals	Musicians'	D C 41	written	quantitatively,	thinking to
		Responses &	choose music	presentation of	Define the	examples.	orally) and evaluate	make sense of
		Critique Methodologies: All	to experience?	creative work is the culmination of a	mathematical components of	Teacher	the motives (e.g., social, commercial,	problems and persevere in
		students will	experience?	process of creation	Whole, Half,	evaluation of in-	political) behind its	solving them.
		demonstrate and	How does	and communication.	Quarter, Eighth,	class	presentation.	sorving them.
		apply an	understanding	and communication.	Sixteenth,	performances.	presentation.	CRP11. Use
		understanding of arts	the structure	Analyzing creators'	Dotted Quarter,	periormances.	SL. 8.5 Integrate	technology to
		philosophies,	and context	context and how	Dotted Half,	Self-evaluation	multimedia and	enhance
		judgment, and	of musical	they manipulate	Sixteenth/Eighth	of in-class	visual displays into	productivity.
		analysis to works of	works inform	elements of music	note	performances.	presentations to	productivity.
		art in dance, music,	performance?	provides insight	combinations	portormaneos.	clarify information,	

theatre, and visual		into their intent and	and	Formal	strengthen claims	
art.	How do	informs	corresponding	assessment	and evidence, and	
art.	different time	performance.	Rests.	focused on	add interest.	
1.1.8.B.1 - Analyze	signatures	performance.	Rests.	Notation.	add interest.	
the application of the	evoke	Response to music	Identify, label,	inotation.	SL 8.6. Adapt	
elements of music in	different	is informed by	create and		speech to a variety	
diverse Western and	feelings?	analyzing context	perform written		of contexts and	
non-Western musical	reenings:	(social, cultural, and	rhythms with		tasks,	
works from different	How is the	historical) and how	_		demonstrating	
	beat in music	creators and	corresponding		command of formal	
historical eras using	identified		counts.			
active listening and		performers	Idantifu and		English when	
by reading and	throughout	manipulate the	Identify and		indicated or	
interpreting written scores.	various musical	elements of music.	label the keys on a piano		appropriate.	
SCOICS.	genres?	Music helps to	keyboard.		Mathematics	
1.1.8.B.2 - Compare	genres!	define cultural	keyooaia.		Integration:	
and contrast the use	Why is	identity.	Identify and		Apply and extend	
of structural forms	rhythmic and	identity.	label half and		previous	
	melodic	Developing	whole steps on a		understandings of	
and the manipulation of the elements of	notation	1 0			addition and	
music in diverse	essential for	musicianship skills requires ongoing	piano keyboard.		subtraction to add	
	music	self-reflection and	Identify and		and subtract	
styles and genres of musical			Identify and			
	composition and	critique.	play the correct		rational numbers.	
compositions.		Music has stanistima	keyboard key		Understand ratio	
1.3.8.B.1 - Perform	performance?	Music has structure.	corresponding to the note			
instrumental or vocal	Why is it	Music can be	written on the		concepts and use	
compositions using	Why is it important to		treble and bass		ratio reasoning to	
	understand	performed at any	clef staff.		solve problems.	
complex standard and non-standard	the elements	time using various methods to create	CICI Statt.		Heath & Phys. Ed	
Western, non-	of music?	sound.	Utilize learned		Integration:	
Western, and avant-	of music?	Souliu.	skills for		2.5.8.A.2 - Apply	
· · · · · · · · · · · · · · · · · · ·	How does a	Historical pariods	critique of			
garde notation.	unified	Historical periods	steady beat,		the concepts of force and motion	
120D2 Daufauna		can be defined by	•			
1.3.8.B.2 - Perform	system for	musical style and	rhythmic		(weight transfer,	
independently and in	writing music	genre.	accuracy, pitch		power, speed,	
groups with	identify their	Haina different	accuracy,		agility, range of	
expressive qualities	cultures and	Using different	phrasing, and		motion) to impact	
appropriately aligned	time period?	musical techniques,	finger use.		performance.	
with the stylistic		whether singing or				
		playing, will change				

characteristics of the	How are	the personality of a	Apply the	World Language	
	musical	•	critique criteria	Integration:	
genre.		song.			
120D2 A 1	symbols	TD1 1 4 C	in their personal	7.1.NM.A.1 -	
1.3.8.B.3 - Apply	derived and	The elements of	listening and	Recognize familiar	
theoretical	what are their	music are combined	performing.	spoken or written	
understanding of	functions?	in unlimited and		words and phrases	
expressive and		various ways to	Pronounce, label	contained in	
dynamic music	How does	create meaning and	and define	culturally authentic	
terminology to the	technology	emotion.	Dynamic,	materials using	
performance of	assist in the		Articulation and	electronic	
written scores in the	writing and	Effective writers,	Tempo	information sources	
grand staff.	recording of	listeners and	markings.	related to targeted	
	music?	performers of music		themes.	
1.4.8.A.7 - Analyze		use knowledge of	Understand the		
the form, function,	How does the	musical language to	formula to	Technology	
craftsmanship, and	language of	develop informed	create a major	Integration:	
originality of	music	judgments	and blues scale.	8.1 All students	
representative works	transcend	(aesthetics)		will use digital	
of dance, music,	cultures?		Understand the	tools to access,	
theatre, and visual		Technology impacts	structure of a	manage, evaluate,	
art.		the creation and	12-bar blues.	and synthesize	
		performance of		information in	
1.4.8.B.1 - Evaluate		music.	Understand the	order to solve	
the effectiveness of a			structure of a I,	problems	
work of art by		Keyboard	IV and V chord.	individually and	
differentiating		performance is		collaborate and to	
between the artist's		mental and physical		create and	
technical proficiency		as well as aesthetic		communicate	
and the work's		and creative.		knowledge.	
content or form.					
				8.1.8.A.5 Select	
1.4.8.B.2 -				and use appropriate	
Differentiate among				tools and digital	
basic formal				resources to	
structures and				accomplish a	
technical proficiency				variety of tasks and	
of artists in works of				to solve problems.	
dance, music, theatre,				to sorve problems.	
and visual art.					
and visual aft.	1				

Unit of Study	Pacing	NJCCC Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	21 st Century Life & Career Standards
History of	10 days	1.1-The Creative Process:	How does	Analyzing	Watch and	Teacher	Literacy	CRP1. Act as a
the Blues:		All students will	understanding	creators' context	listen to	observation of	Integrations:	responsible and
1900-1940's		demonstrate an	the structure and	and how they	various	participation in	SL. 8.1 Engage	contributing
		understanding of the	context of	manipulate	historical music	class	effectively in a	citizen and
		elements and principles that	musical works	elements of	videos and	discussion of	range of	employee.
		govern the creation of works	inform	music provides	documentaries	African	collaborative	
		of art in dance, music,	performance?	insight into their	of African	American	discussions (one-	CRP2. Apply
		theatre, and visual art.		intent and	American	history and	on-one, in	appropriate
			How do	informs	history. (Field	culture.	groups, and	academic and
		1.2-History of the Arts and	performers	performance.	songs, work		teacher-led) with	technical skills.
		Culture: All students will	interpret musical		songs, and	Self-evaluation	diverse partners	
		understand the role,	works?	Performers	spirituals.)	of in-class	on grade 8 topics,	CRP4.
		development, and influence		make		performances.	texts, and issues,	Communicate
		of the arts throughout history	How do	interpretive	Discuss		building on	clearly and
		and across cultures.	musicians	decisions based	historical	Summative	others' ideas and	effectively and
			improve the	on their	implications of	Assessment of	expressing their	with reason.
		1.3-Performance: All	quality of their	understanding of	music watched	major scale	own clearly.	
		students will synthesize	performance?	context and	and performed	performance		CRP6.
		those skills, media, methods,		expressive	in class.		SL. 8.2 Analyze	Demonstrate
		and technologies appropriate	How do	intent.		Summative	the purpose of	creativity and
		to creating, performing,	individuals		Identify what	Assessment of	information	innovation.
		and/or presenting works of	choose music to	To express their	elements help	blues scale	presented in	
		art in dance, music, theatre,	experience?	musical ideas,	create and	performance	diverse media	CRP8. Utilize
		and visual art.		musicians	define the style		and formats (e.g.,	critical thinking
		4.4.4.4.4.5	How do we	analyze,	of the piece	Summative	visually,	to make sense
		1.4-Aesthetic Responses &	discern the	evaluate, and	(melody,	Assessment of	quantitatively,	of problems and
		Critique Methodologies: All	musical	refine their	rhythm,	Walking Bass	orally) and	persevere in
		students will demonstrate	creators' and	performance	harmony,	performance.	evaluate the	solving them.
		and apply an understanding	performers'	over time	texture and	T .:	motives (e.g.,	CDD11 II
		of arts philosophies,	expressive	through	form pertaining	Formative	social,	CRP11. Use
		judgment, and analysis to	intent?	openness to new	to African American	assessment	commercial,	technology to enhance
		works of art in dance, music,	Haw do wa	ideas,	music from	focused on	political) behind	
		theatre, and visual art.	How do we	persistence, and		African American	its presentation.	productivity.
		1 1 9 D 1 Anglessa tha	judge the quality of musical	the application	1900-1940).	music and	SL. 8.3 Delineate	
		1.1.8.B.1 - Analyze the	oi musical	of appropriate				
		application of the elements		criteria.		history.	a speaker's	

standard and non-standard Western, non-Western, and	development of music?	analysis, interpretation,	Identify how technology has	World Language
compositions using complex	on the	is informed by		performance.
instrumental or vocal	technology had	performance(s)	assessments.	motion) to impact
1.3.8.B.1 - Perform	What impact has	and	keyboard	agility, range of
	-	musical work(s)	included in	power, speed,
culture on the arts.	styles of music?	evaluation of	characteristics	(weight transfer,
culture and the impact of	other types or	The personal	define	force and motion
political impact of artists on	progression in	1 1	Identify and	the concepts of
social, historical, and	find the blues	and purposes.	r	2.5.8.A.2 - Apply
1.2.8.A.3 - Analyze the	Where can you	understandings,	examples.	#d Integration:
	1	experiences,	in listening	Heath & Phys.
cultures.	period?	their interests,	compare them	F
the histories of diverse	a 40-year time	influenced by	harmony and	solve problems.
events that are chronicled in	blues differ over	musical works is	form, and	ratio reasoning to
important ideas, issues, and	How does the	selection of	markings,	concepts and use
visual art that represent	und 1011;	Individuals'	tempo	Understand ratio
dance, music, theatre, and	and roll?	mum.	dynamics,	rational numbers.
and contemporary works of	history of rock	intent.	Understand	rational numbers.
1.2.8.A.2 - Differentiate past	throughout the	their expressive	styles.	and subtract
of new technologies.	music evolve	provide clues to	styles.	subtraction to add
of new technologies.	elements of	and performers	different vocal	addition and
were caused by the creation	How do the	music, creators	Compare	understandings of
theatre, and visual art that	mstory.	and structures of	Walking Ouss.	previous
innovations in dance, music,	history?	use of elements	walking bass.	Apply and extend
1.2.8.A.1 - Map historical	period of	Through their	blues scales, a	Integration:
masical compositions.	culture and/or	manic.	G major and	Mathematics
musical compositions.	reflect a specific	music.	keyboard C, F,	muoduccu.
diverse styles and genres of	How does music	elements of	electronic	introduced.
of the elements of music in	responding:	manipulate the	Perform on the	evidence is
forms and the manipulation	responding?	and performers	used in music.	irrelevant
contrast the use of structural	performing, and	how creators	used in music.	identifying when
1.1.8.B.2 - Compare and	creating,	historical) and	blues pattern is	evidence and
interpreting written scores.	connections to	cultural, and	Analyze how a	sufficiency of the
interpreting written scores.	meaningful	context (social,	chora su acture.	reasoning and relevance and
listening and by reading and	musicians make	analyzing	chord structure.	reasoning and
historical eras using active	How do	informed by	pattern and	evaluating the soundness of the
and non-Western musical works from different	performance(s)?	Response to music is	perform the 12- bar blues	specific claims,
of music in diverse Western	work(s) and	Dagmanas to	Identify and	argument and

	and established de	lavalamment of	7.1 NIM A.1
1.2.9 D.2. D		evelopment of	7.1.NM.A.1 -
1.3.8.B.2 - Perform		nusical	Recognize
independently and in groups		nstruments and	familiar spoken
with expressive qualities		he music	or written words
appropriately aligned with		ndustry.	and phrases
the stylistic characteristics of	personal		contained in
the genre.	interests,		culturally
	experiences,		authentic
1.3.8.B.3 - Apply theoretical	ideas, and		materials using
understanding of expressive	knowledge to		electronic
and dynamic music	creating,		information
terminology to the	performing, and		sources related to
performance of written	responding.		targeted themes.
scores in the grand staff.			
	Music helps to		
1.4.8.A.1 - Generate	define cultural		
observational and emotional	identity.		
responses to diverse			
culturally and historically	Music has		
specific works of dance,	structure.		
music, theatre, and visual	siructure.		
art.	Music can be		
art.	performed at		
1 4 9 A 2 Identify works of	-		
1.4.8.A.2 - Identify works of	any time using		
dance, music, theatre, and	various methods		
visual art that are used for	to create sound.		
utilitarian and non-utilitarian	11.		
purposes.	Historical		
	periods can be		
1.4.8.A.3 - Distinguish	defined by		
among artistic styles, trends,	musical style		
and movements in dance,	and genre.		
music, theatre, and visual art			
within diverse cultures and	Using different		
historical eras.	musical		
	techniques,		
1.4.8.A.4 - Compare and	whether singing		
contrast changes in the	or playing, will		
accepted meanings of known	change the		
artworks over time, given	personality of a		
	song.		
	song.		

shifts in societal norms,		
beliefs, or values.	The elements of	
beneis, or values.	music are	
1 4 9 4 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	combined in	
1.4.8.A.5 - Interpret		
symbolism and metaphors	unlimited and	
embedded in works of	various ways to	
dance, music, theatre, and	create meaning	
visual art.	and emotion.	
1 4 9 A C Differentiate	Effective	
1.4.8.A.6 - Differentiate		
between "traditional" works	writers, listeners	
of art and those that do not	and performers	
use conventional elements of	of music use	
style to express new ideas.	knowledge of	
	musical	
1.4.8.A.7 - Analyze the	language to	
form, function,	develop	
craftsmanship, and	informed	
originality of representative	judgments	
works of dance, music,	(aesthetics)	
theatre, and visual art.		
	Technology	
1.4.8.B.1 - Evaluate the	impacts the	
effectiveness of a work of art	creation and	
by differentiating between	performance of	
the artist's technical	music.	
proficiency and the work's		
content or form.	Keyboard	
	performance is	
1.4.8.B.2 - Differentiate	mental and	
among basic formal	physical as well	
structures and technical	as aesthetic and	
proficiency of artists in	creative.	
works of dance, music,		
theatre, and visual art.	Every individual	
	contributes to a	
	quality of an	
	ensemble	
	performance.	

Unit of Study	Pacing	NJCCC Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	21st Century Life & Career Standards
The 1950's	6 days	1.1-The Creative	How does	Analyzing	Identify what	Teacher	Literacy	CRP1. Act as a
		Process: All students	understanding	creators' context	elements help create	observation of	Integrations:	responsible and
		will demonstrate an	the structure	and how they	and define the style of	participation in	SL. 8.1 Engage	contributing
		understanding of the	and context of	manipulate	the piece (melody,	class	effectively in a	citizen and
		elements and principles	musical works	elements of	rhythm, harmony,	discussion of	range of	employee.
		that govern the creation	inform	music provides	texture and form	American	collaborative	
		of works of art in dance,	performance?	insight into their	pertaining to African,	history and	discussions (one-	CRP2. Apply
		music, theatre, and		intent and	African American,	culture of the	on-one, in	appropriate
		visual art.	How do	informs	blues and rock and	1950's.	groups, and	academic and
			performers	performance.	roll music).		teacher-led) with	technical skills.
		1.2-History of the Arts	interpret			Self-evaluation	diverse partners	
		and Culture: All students	musical works?	Performers	Create a 12-bar blues	of in-class	on grade 8 topics,	CRP4.
		will understand the role,		make	accompaniment to	performances.	texts, and issues,	Communicate
		development, and	How do	interpretive	"Rock Around the		building on	clearly and
		influence of the arts	musicians	decisions based	Clock."	Summative	others' ideas and	effectively and
		throughout history and	improve the	on their		Assessment of	expressing their	with reason.
		across cultures.	quality of their	understanding of	Perform on the	"Rock Around	own clearly.	
			performance?	context and	electronic keyboards	the Clock."		CRP6.
		1.3-Performance: All		expressive	"Rock Around the		SL. 8.2 Analyze	Demonstrate
		students will synthesize	How do	intent.	Clock."	Formative	the purpose of	creativity and
		those skills, media,	individuals			assessment	information	innovation.
		methods, and	choose music to	To express their	Compare different	focused on	presented in	
		technologies appropriate	experience?	musical ideas,	vocal styles.	1950's music	diverse media	CRP8. Utilize
		to creating, performing,		musicians		and history.	and formats (e.g.,	critical
		and/or presenting works	How do we	analyze,	Understand dynamics,		visually,	thinking to
		of art in dance, music,	discern the	evaluate, and	tempo markings,		quantitatively,	make sense of
		theatre, and visual art.	musical	refine their	form, and harmony		orally) and	problems and
			creators' and	performance	and compare them in		evaluate the	persevere in
		1.4-Aesthetic Responses	performers'	over time	listening examples.		motives (e.g.,	solving them.
		& Critique	expressive	through			social,	
		Methodologies: All	intent?	openness to new	Identify how		commercial,	CRP11. Use
		students will	How do we	ideas,	technology has		political) behind	technology to
		demonstrate and apply	judge the	persistence, and	affected the		its presentation.	enhance
		an understanding of arts	quality of	the application	development of			productivity.
		philosophies,	musical work(s)	of appropriate	musical instruments		SL. 8.3 Delineate	
		judgment, and analysis		criteria.			a speaker's	

T T	to modes of out to done	a d		and the mane!	ana	
	to works of art in dance,	and	Dannana	and the music	argument and	
	music, theatre, and	performance(s)?	Response to	industry.	specific claims,	
	visual art.	TT 1	music is	Examine the	evaluating the	
	11051 1 1	How do	informed by	historical and	soundness of the	
	1.1.8.B.1 - Analyze the	musicians make	analyzing	philosophical ideas of	reasoning and	
	application of the	meaningful	context (social,	white Americans and	relevance and	
	elements of music in	connections to	cultural, and	African Americans in	sufficiency of the	
	diverse Western and	creating,	historical) and	the 1950's and the	evidence and	
	non-Western musical	performing, and	how creators	impact on how music	identifying when	
	works from different	responding?	and performers	was written via video	irrelevant	
	historical eras using		manipulate the	examples, i.e. race	evidence is	
	active listening and by	How does	elements of	records, payola and	introduced.	
	reading and interpreting	music reflect a	music.	cover versions.		
	written scores.	specific culture			Mathematics	
		and/or period of	Through their	Identify facts about	Integration:	
	1.1.8.B.2 - Compare and	history?	use of elements	various	Apply and extend	
	contrast the use of		and structures of	musicians/songwriters	previous	
	structural forms and the	How do the	music, creators	of the 1950's.	understandings of	
	manipulation of the	elements of	and performers		addition and	
	elements of music in	music evolve	provide clues to	Watch and discuss	subtraction to add	
	diverse styles and genres	throughout the	their expressive	biographical accounts	and subtract	
	of musical compositions.	history of rock	intent.	of musicians of the	rational numbers.	
		and roll?		1950's including		
	1.2.8.A.1 - Map		Individuals'	Elvis.	Understand ratio	
	historical innovations in	How is rhythm	selection of		concepts and use	
	dance, music, theatre,	and blues	musical works is		ratio reasoning to	
	and visual art that were	different from	influenced by		solve problems.	
	caused by the creation of	rock and roll?	their interests,			
	new technologies.		experiences,		Heath & Phys.	
		How does the	understandings,		#d Integration:	
	1.2.8.A.2 - Differentiate	blues differ	and purposes.		2.5.8.A.2 - Apply	
	past and contemporary	over a 50-year			the concepts of	
	works of dance, music,	time period?	The personal		force and motion	
	theatre, and visual art	-	evaluation of		(weight transfer,	
	that represent important	Where can you	musical work(s)		power, speed,	
	ideas, issues, and events	find the blues	and		agility, range of	
	that are chronicled in the	progression in	performance(s)		motion) to impact	
	histories of diverse	other types or	is informed by		performance.	
	cultures.	styles of music?	analysis,			
		•	interpretation,		World Language	
			,		Integration:	
L						

	1.2.8.A.3 - Analyze the	What impact	and established		7.1.NM.A.1 -	
		has technology	criteria.		Recognize	
	T	had on the	criteria.		familiar spoken	
		development of	Musicians		or written words	
		music?	connect their		and phrases	
	arts.	music:	personal		contained in	
	arts.		interests,		culturally	
	1.3.8.B.1 - Perform		experiences,		authentic	
	instrumental or vocal		ideas, and		materials using	
					electronic	
	compositions using		knowledge to			
	complex standard and		creating,		information	
	non-standard Western,		performing, and		sources related to	
	non-Western, and avant-		responding.		targeted themes.	
	garde notation.		3.6		m 1 1	
	12000		Music helps to		Technology	
	1.3.8.B.2 - Perform		define cultural		Integration:	
	independently and in		identity.		8.1.8.A.5 Select	
	groups with expressive				and use	
	qualities appropriately		Developing		appropriate tools	
	aligned with the stylistic		musicianship		and digital	
	characteristics of the		skills requires		resources to	
	genre.		ongoing self-		accomplish a	
			reflection and		variety of tasks	
	1.3.8.B.3 - Apply		critique.		and to solve	
	theoretical				problems.	
	understanding of		Music has			
	expressive and dynamic		structure.			
	music terminology to the					
	performance of written		Music can be			
	scores in the grand staff.		performed at			
			any time using			
	1.4.8.A.1 - Generate		various methods			
	observational and		to create sound.			
	emotional responses to					
	diverse culturally and		Historical			
	historically specific		periods can be			
	works of dance, music,		defined by			
	theatre, and visual art.		musical style			
	1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2		and genre.			
	1.4.8.A.2 - Identify		80			
	works of dance, music,					
<u> </u>	" or dance, maste,					

th	neatre, and visual art	Using different
	nat are used for	musical
	tilitarian and non-	
		techniques,
""	tilitarian purposes.	whether singing
1	4.9. A.2. Distinguish	or playing, will
	.4.8.A.3 - Distinguish	change the
	mong artistic styles,	personality of a
	rends, and movements	song.
	n dance, music, theatre,	
	nd visual art within	The elements of
	iverse cultures and	music are
l hi	istorical eras.	combined in
	40 4 4 6	unlimited and
	.4.8.A.4 - Compare and	various ways to
	ontrast changes in the	create meaning
	ccepted meanings of	and emotion.
	nown artworks over	
	me, given shifts in	Effective
	ocietal norms, beliefs,	writers, listeners
Of	r values.	and performers
		of music use
	.4.8.A.5 - Interpret	knowledge of
	ymbolism and	musical
	netaphors embedded in	language to
	vorks of dance, music,	develop
th	neatre, and visual art.	informed
		judgments
	.4.8.A.6 - Differentiate	(aesthetics)
	etween "traditional"	
	vorks of art and those	Technology
	nat do not use	impacts the
	onventional elements of	creation and
	tyle to express new	performance of
id	leas.	music.
1.	.4.8.A.7 - Analyze the	Keyboard
fo	orm, function,	performance is
	raftsmanship, and	mental and
	riginality of	physical as well
	epresentative works of	as aesthetic and
		creative.

dance, music, theatre, and visual art.	
1.4.8.B.1 - Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.	
1.4.8.B.2 - Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	

Unit of Study	Pacing	NJCCC Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	21 st Century Life & Career Standards
The	6 days	1.1-The Creative Process: All	How does	Analyzing	Identify what	Teacher	Literacy	CRP1. Act as
1960's		students will demonstrate an	understanding the	creators' context	elements help	observation of	Integrations:	a responsible
		understanding of the elements	structure and	and how they	create and	participation in	W.8.6 Use	and
		and principles that govern the	context of	manipulate	define the	class	technology,	contributing
		creation of works of art in	musical works	elements of music	style of the	discussion of	including the	citizen and
		dance, music, theatre, and visual	inform	provides insight	piece (melody,	African	Internet, to produce	employee.
		art.	performance?	into their intent	rhythm,	American	and publish writing	
				and informs	harmony,	history and	and present the	CRP2. Apply
		1.2-History of the Arts and	How do	performance.	texture and	culture.	relationships	appropriate
		Culture: All students will	performers		form		between	academic and
		understand the role,	interpret musical	Performers make	pertaining to	Summative	information and	technical
		development, and influence of	works?	interpretive	Motown,	assessment of	ideas efficiently as	skills.
		the arts throughout history and		decisions based on	psychedelic,	the	well as to interact	
		across cultures.	How do	their	British rock,	performance	and collaborate	CRP4.
			musicians	understanding of	folk rock,	on the	with others.	Communicate
		1.3-Performance: All students	improve the	context and	protest music	electronic	~~ ~	clearly and
		will synthesize those skills,	quality of their	expressive intent.	and surf rock).	keyboards of	SL. 8.1 Engage	effectively
		media, methods, and	performance?			"A Long and	effectively in a	and with
		technologies appropriate to	** 1	To express their	Perform on the	Winding	range of	reason.
		creating, performing, and/or	How do	musical ideas,	electronic	Road" by the	collaborative	CDDC
		presenting works of art in dance,	individuals	musicians analyze,	keyboards	Beatles.	discussions (one-	CRP6.
		music, theatre, and visual art.	choose music to	evaluate, and	"The Long		on-one, in groups,	Demonstrate
			experience?	refine their	and Winding	Summative	and teacher-led)	creativity and
		1.4-Aesthetic Responses &	77 1	performance over	Road" by the	assessment of	with diverse	innovation.
		Critique Methodologies: All	How do we	time through	Beatles.	the Beatles	partners on grade 8	CDD0 II.I.
		students will demonstrate and	discern the	openness to new	C	powerpoint	topics, texts, and	CRP8. Utilize
		apply an understanding of arts	musical creators'	ideas, persistence,	Compare different vocal	project.	issues, building on others' ideas and	critical
		philosophies, judgment, and	and performers'	and the application		C-161		thinking to
		analysis to works of art in	expressive intent?	of appropriate	styles.	Self-evaluation	expressing their	make sense
		dance, music, theatre, and visual	How do mo indea	criteria.	Identify and	of in-class	own clearly.	of problems
		art.	How do we judge	Dagnanga ta music	Identify and define	performances.	CI 0 2 A malvora tha	and persevere
		1 1 9 D 1 Analyza tha	the quality of	Response to music is informed by	characteristics	Formative	SL. 8.2 Analyze the	in solving them.
		1.1.8.B.1 - Analyze the	musical work(s) and	2			purpose of information	mem.
		application of the elements of		analyzing context	included in	assessment		
		music in diverse Western and	performance(s)?	(social, cultural,		focused on	presented in diverse	

no	on-Western musical works		and historical) and	keyboard	1960's history	media and formats	CRP11. Use
fr	rom different historical eras	How do	how creators and	assessments.	and culture.	(e.g., visually,	technology to
us	sing active listening and by	musicians make	performers			quantitatively,	enhance
	eading and interpreting written	meaningful	manipulate the	Identify how		orally) and evaluate	productivity.
	cores.	connections to	elements of music.	technology has		the motives (e.g.,	
		creating,		affected the		social, commercial,	
1.	.1.8.B.2 - Compare and	performing, and	Through their use	development		political) behind its	
	ontrast the use of structural	responding?	of elements and	of musical		presentation.	
fc	orms and the manipulation of	1 0	structures of	instruments		•	
th	he elements of music in diverse	How do the	music, creators	and the music		Mathematics	
st	tyles and genres of musical	illustrations of	and performers	industry.		Integration:	
co	ompositions.	the Beatles lyrics	provide clues to			Apply and extend	
		cross the	their expressive	Examine and		previous	
1.	.2.8.A.1 - Map historical	boundaries of art	intent.	discuss the		understandings of	
in	nnovations in dance, music,	and music?		societal		addition and	
th	heatre, and visual art that were		Individuals'	influences of		subtraction to add	
ca	aused by the creation of new	Why does older	selection of	the 1960's on		and subtract	
te	echnologies.	rock music seem	musical works is	the music		rational numbers.	
		so dated and yet	influenced by their	industry, i.e.			
1.	.2.8.A.2 - Differentiate past	others seem to	interests,	Vietnam War		Understand ratio	
	nd contemporary works of	stand the test of	experiences,	and Civil		concepts and use	
	lance, music, theatre, and visual	time?	understandings,	Rights.		ratio reasoning to	
	rt that represent important		and purposes.			solve problems.	
	deas, issues, and events that are	Looking back		Create a			
	hronicled in the histories of	over history how	The personal	PowerPoint		Heath & Phys. #d	
di	liverse cultures.	has the function	evaluation of	highlighting		Integration:	
		of music altered?	musical work(s)	facts about the		2.5.8.A.2 - Apply	
	.2.8.A.3 - Analyze the social,		and	Beatles after		the concepts of	
	istorical, and political impact	Why is	performance(s) is	examining		force and motion	
	of artists on culture and the	improvisation	informed by	historical and		(weight transfer,	
in	mpact of culture on the arts.	important to a	analysis,	biographical		power, speed,	
		composer?	interpretation, and	accounts of		agility, range of	
	.3.8.B.1 - Perform instrumental	****	established	the Beatles.		motion) to impact	
	or vocal compositions using	What will	criteria.	ъ		performance.	
	omplex standard and non-	rhythmic and	3.6	Examine and		*** ***	
	tandard Western, non-Western,	melodic changes	Musicians connect	compare the		World Language	
ar	nd avant-garde notation.	do to the	their personal	emerging		Integration:	
	2002 0 6	personality of a	interests,	styles of		7.1.NM.A.1 -	
	.3.8.B.2 - Perform	song?	experiences, ideas,	1960's rock		Recognize familiar	
	ndependently and in groups		and knowledge to	and roll		spoken or written	
W	vith expressive qualities		creating,	through video		words and phrases	

annuaniataly alianad with the	nonforming and	aline and alone	contained in
appropriately aligned with the	performing, and	clips and class	contained in
stylistic characteristics of the	responding.	discussion.	culturally authentic
genre.			materials using
	Music helps to		electronic
1.3.8.B.3 - Apply theoretical	define cultural		information sources
understanding of expressive and	identity.		related to targeted
dynamic music terminology to			themes.
the performance of written	Developing		
scores in the grand staff.	musicianship		Technology
	skills requires		Integration:
1.4.8.A.1 - Generate	ongoing self-		8.1.8.A.1 - Create
observational and emotional	reflection and		professional
responses to diverse culturally	critique.		documents (e.g.,
and historically specific works	Music has		newsletter,
of dance, music, theatre, and	structure.		personalized
visual art.	stractare.		learning plan,
Visual art.	Music can be		business letter or
1.4.8.A.2 - Identify works of	performed at any		flyer) using
dance, music, theatre, and visual	time using various		advanced features
art that are used for utilitarian	methods to create		of a word
	sound.		
and non-utilitarian purposes.	Sound.		processing
14042 8: : : 1	TT' 4 ' 1 ' 1		program.
1.4.8.A.3 - Distinguish among	Historical periods		
artistic styles, trends, and	can be defined by		8.1.8.A.5 Select
movements in dance, music,	musical style and		and use appropriate
theatre, and visual art within	genre.		tools and digital
diverse cultures and historical			resources to
eras.	Using different		accomplish a
	musical		variety of tasks and
1.4.8.A.4 - Compare and	techniques,		to solve problems.
contrast changes in the accepted	whether singing or		
meanings of known artworks	playing, will		
over time, given shifts in	change the		
societal norms, beliefs, or	personality of a		
values.	song.		
1.4.8.A.5 - Interpret symbolism	The elements of		
and metaphors embedded in	music are		
works of dance, music, theatre,	combined in		
and visual art.	unlimited and		
MIN TIONN WELL	various ways to		
	various ways to		

create meaning
and emotion.
Effective writers,
listeners and
performers of
music use
knowledge of
musical language
to develop
informed
judgments
(aesthetics).
(destricties).
Technology
impacts the
creation and
performance of
music.
Keyboard
performance is
mental and
physical as well as
aesthetic and
creative.

Unit of Study	Pacing	NJCCC Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	21st Century Life & Career Standards
The	8 days	1.1-The Creative Process:	How does	Analyzing	Identify what	Teacher	Literacy	CRP1. Act as a
1970's-		All students will	understanding	creators' context	elements help create	observation of	Integrations:	responsible
1985		demonstrate an	the structure	and how they	and define the style of	participation in	SL. 8.1 Engage	and
		understanding of the	and context of	manipulate	the piece (melody,	class discussion	effectively in a	contributing
		elements and principles	musical works	elements of	rhythm, harmony,	of	range of	citizen and
		that govern the creation of	inform	music provides	texture and form	American/British	collaborative	employee.
		works of art in dance,	performance?	insight into their	pertaining to punk	history and	discussions (one-	
		music, theatre, and visual		intent and	rock, glam rock,	culture as it	on-one, in	CRP2. Apply
		art.	How do	informs	heavy metal, disco	relates to popular	groups, and	appropriate
			performers	performance.	and R & B. music).	music of the	teacher-led) with	academic and
		1.2-History of the Arts and	interpret			1970's and	diverse partners	technical
		Culture: All students will	musical works?	Performers	Perform on the	1980's.	on grade 8 topics,	skills.
		understand the role,		make	electronic keyboards		texts, and issues,	
		development, and influence	How do	interpretive	"Stairway to Heaven"	Summative	building on	CRP4.
		of the arts throughout	musicians	decisions based	by Led Zeppelin.	assessment of	others' ideas and	Communicate
		history and across cultures.	improve the	on their		the performance	expressing their	clearly and
			quality of their	understanding of	Compare different	on the electronic	own clearly.	effectively and
		1.3-Performance: All	performance?	context and	vocal styles.	keyboards of		with reason.
		students will synthesize		expressive	Understand dynamics,	"Stairway to	SL. 8.2 Analyze	
		those skills, media,	How do	intent.	tempo markings,	Heaven."	the purpose of	CRP6.
		methods, and technologies	individuals		form, and harmony		information	Demonstrate
		appropriate to creating,	choose music to	To express their	and compare them in	Self-evaluation	presented in	creativity and
		performing, and/or	experience?	musical ideas,	listening examples	of in-class	diverse media	innovation.
		presenting works of art in		musicians		performances.	and formats (e.g.,	
		dance, music, theatre, and	How do we	analyze,	Identify and define		visually,	CRP8. Utilize
		visual art.	discern the	evaluate, and	characteristics	Formative	quantitatively,	critical
			musical	refine their	included in keyboard	assessment	orally) and	thinking to
		1.4-Aesthetic Responses &	creators' and	performance	assessments.	focused on the	evaluate the	make sense of
		Critique Methodologies:	performers'	over time		1970's and	motives (e.g.,	problems and
		All students will	expressive	through	Identify how	1980's history	social,	persevere in
		demonstrate and apply an	intent?	openness to new	technology has	and culture.	commercial,	solving them.
		understanding of arts		ideas,	affected the		political) behind	
		philosophies, judgment,	How do we	persistence, and	development of		its presentation.	CRP11. Use
		and analysis to works of art	judge the	the application	musical instruments			technology to
		in dance, music, theatre,	quality of	of appropriate	and the music		Mathematics	enhance
		and visual art.	musical work(s)	criteria.	industry.		Integration:	productivity.

	and			Apply and extend	
1.1.8.B.1 - Analyze the	performance(s)?	Response to	Read and examine	previous	
application of the elements		music is	historical and	understandings of	
of music in diverse	How do	informed by	biographical accounts	addition and	
Western and non-Western	musicians make	analyzing	of Led Zeppelin.	subtraction to add	
musical works from	meaningful	context (social,		and subtract	
different historical eras	connections to	cultural, and	Examine the	rational numbers.	
using active listening and	creating,	historical) and	historical and		
by reading and interpreting	performing, and	how creators	philosophical ideas of	Understand ratio	
written scores.	responding?	and performers	Americans in the	concepts and use	
		manipulate the	1970's and 1980's	ratio reasoning to	
1.1.8.B.2 - Compare and	What function	elements of	impact on how music	solve problems.	
contrast the use of	has music	music.	was written via video		
structural forms and the	served in		clips and class	Heath & Phys.	
manipulation of the	culture?	Through their	discussion, examples,	#d Integration:	
elements of music in		use of elements	i.e. Vietnam War	2.5.8.A.2 - Apply	
diverse styles and genres of	Looking back	and structures of	demonstrations and	the concepts of	
musical compositions.	over history	music, creators	aids epidemic.	force and motion	
	how has the	and performers		(weight transfer,	
1.2.8.A.1 - Map historical	function of	provide clues to	Explore through	power, speed,	
innovations in dance,	music altered?	their expressive	reading and internet	agility, range of	
music, theatre, and visual		intent.	research various	motion) to impact	
art that were caused by the	Why is		music careers.	performance.	
creation of new	improvisation	Individuals'			
technologies.	important to a	selection of	Identify facts about	World Language	
	composer?	musical works is	various styles and	Integration:	
1.2.8.A.2 - Differentiate		influenced by	musicians/songwriters	7.1.NM.A.1 -	
past and contemporary	What will	their interests,	of the 1970's and	Recognize	
works of dance, music,	rhythmic and	experiences,	1980's.	familiar spoken	
theatre, and visual art that	melodic	understandings,		or written words	
represent important ideas,	changes do to	and purposes.		and phrases	
issues, and events that are	the personality			contained in	
chronicled in the histories	of a song?	The personal		culturally	
of diverse cultures.		evaluation of		authentic	
		musical work(s)		materials using	
1.2.8.A.3 - Analyze the		and		electronic	
social, historical, and		performance(s)		information	
political impact of artists		is informed by		sources related to	
on culture and the impact		analysis,		targeted themes.	
of culture on the arts.		interpretation,			
	1	ĺ			

1.3.8.B.1 - Perform	and established		Technology	
instrumental or vocal	criteria.		Integration:	
compositions using	Musicians		8.1.8.A.5 Select	
complex standard and non-	connect their		and use	
standard Western, non-	personal		appropriate tools	
Western, and avant-garde	interests,		and digital	
notation.	experiences,		resources to	
	ideas, and		accomplish a	
1.3.8.B.2 - Perform	knowledge to		variety of tasks	
independently and in	creating,		and to solve	
groups with expressive	performing, and		problems.	
qualities appropriately	responding.		•	
aligned with the stylistic				
characteristics of the genre.	Music helps to			
	define cultural			
1.3.8.B.3 - Apply	identity.			
theoretical understanding	•			
of expressive and dynamic	Developing			
music terminology to the	musicianship			
performance of written	skills requires			
scores in the grand staff.	ongoing self-			
	reflection and			
1.4.8.A.1 - Generate	critique.			
observational and				
emotional responses to	Music has			
diverse culturally and	structure.			
historically specific works				
of dance, music, theatre,	Music can be			
and visual art.	performed at			
	any time using			
1.4.8.A.2 - Identify works	various methods			
of dance, music, theatre,	to create sound.			
and visual art that are used				
for utilitarian and non-	Historical			
utilitarian purposes.	periods can be			
1.10.10.50	defined by			
1.4.8.A.3 - Distinguish	musical style			
among artistic styles,	and genre.			
trends, and movements in	** 1100			
dance, music, theatre, and	Using different			
	musical			

	-1141/1-111	Leafuring .
	visual art within diverse	techniques,
	cultures and historical eras.	whether singing
		or playing, will
	1.4.8.A.4 - Compare and	change the
	contrast changes in the	personality of a
	accepted meanings of	song.
	known artworks over time,	
I I I	given shifts in societal	The elements of
	norms, beliefs, or values.	music are
		combined in
	1.4.8.A.5 - Interpret	unlimited and
	symbolism and metaphors	various ways to
	embedded in works of	create meaning
	dance, music, theatre, and	and emotion.
	visual art.	
		Effective
	1.4.8.A.6 - Differentiate	writers, listeners
	between "traditional"	and performers
	works of art and those that	of music use
	do not use conventional	knowledge of
	elements of style to express	musical
	new ideas.	language to
		develop
	1.4.8.A.7 - Analyze the	informed
	form, function,	judgments
	craftsmanship, and	(aesthetics)
	originality of	
	representative works of	Technology
	dance, music, theatre, and	impacts the
	visual art.	creation and
		performance of
	1.4.8.B.1 - Evaluate the	music.
	effectiveness of a work of	
	art by differentiating	Keyboard
	between the artist's	performance is
	technical proficiency and	mental and
	the work's content or form.	physical as well
		as aesthetic and
	1.4.8.B.2 - Differentiate	creative.
	among basic formal	
	structures and technical	

proficiency of artists in				
works of dance, music,				
theatre, and visual art.				
1.4.8.B.3 - Compare and contrast examples of				
archetypal subject matter	in			
works of art from diverse				
cultural contexts and				
historical eras by writing				
critical essays.				

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ASSOCIATED JOBS LIST BY UNIT

	I	1	
Unit/Skill:	Singer	Unit/Skill:	Singer
Meter, Rhythm,	Musician	1950's	Musician
Note Reading and	Songwriter		Instrumentalist
Piano	TV Music Writer		Songwriter
Fundamentals	Commercial Music Writer		Lyric Writer
	Film Music Composer		Music Producer
	Music Producer		Audio Engineer
	Jingle Writer		General Manager
	Lyric Writer		Studio Manager
	Music Producer		Arranger
	Audio Engineer		Commercial Music Writer
	Arranger		Film Music Composer
	Orchestrator		Music Producer
	Music Teacher		Jingle Writer
	Wasie Teacher	₫	Orchestrator
Unit/Skill	Singer		Manager
History of the	Musician		Agent
Blues	Instrumentalist		Promoter
1900-1940's	Songwriter		Publisher
1,00 1,10 5	Lyric Writer		Licensing Producer
	Music Producer		Business Manager
	Audio Engineer		Music Attorney
	General Manager		Music Automey Music Teacher
	Studio Manager		
	Arranger		Musicologist
	Commercial Music Writer		Private Instrumental Teacher
	Film Music Composer		Music Librarian
	Music Producer		Instrument Builder
			Instrument Repair
	Jingle Writer Orchestrator		
		Unit/Skill:	Singer
	Manager	The 1960's	Musician
	Agent	1110 1700 5	Instrumentalist
	Promoter		Songwriter
	Publisher		Lyric Writer
	Licensing Producer		Music Producer
	Business Manager		Audio Engineer
	Music Attorney		General Manager
	Music Teacher		Studio Manager
	Musicologist		Arranger
	Private Instrumental Teacher		Commercial Music Writer
	Music Librarian		Film Music Composer
	Instrument Builder		Music Producer
	Instrument Repair		Jingle Writer
			Orchestrator
			Manager
			Agent
			Promoter Dublisher
			Publisher
			Licensing Producer
			Business Manager

Unit/Skill: Music Attorney Music Teacher The 1960's Musicologist (cont.) Private Instrumental Teacher Music Librarian Instrument Builder Instrument Repair **Unit/Skill:** Singer The 1970/1985 Musician Instrumentalist Songwriter Lyric Writer Music Producer Audio Engineer General Manager Studio Manager Arranger Commercial Music Writer Film Music Composer Music Producer Jingle Writer Orchestrator Manager Agent Promoter Publisher Licensing Producer Business Manager Music Attorney Music Teacher Musicologist Private Instrumental Teacher Music Librarian

Instrument Builder Instrument Repair

2019 HTPS Performing Arts Curriculum Map

Grade 8 General Music

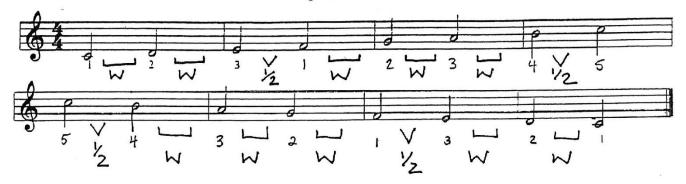
COMMON ASSESSMENTS

Keyboard Test

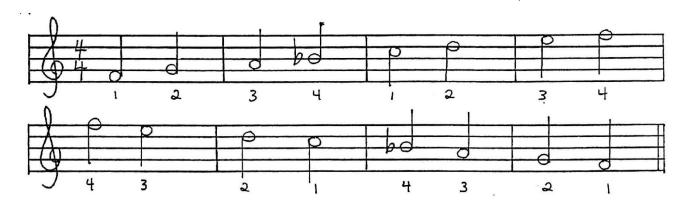
C Major Scale

Whole Step = W . half Step = 1/2

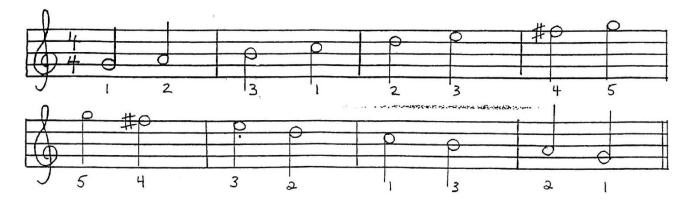
Right Hand

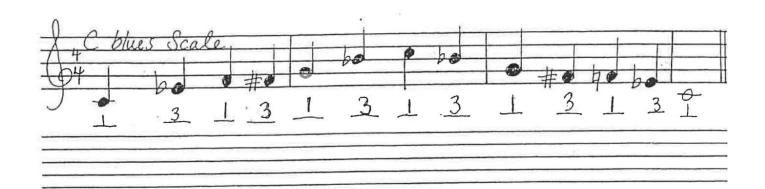


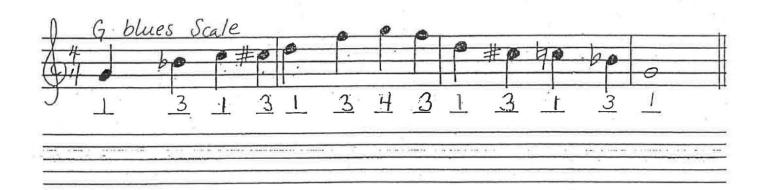
F Major Scale

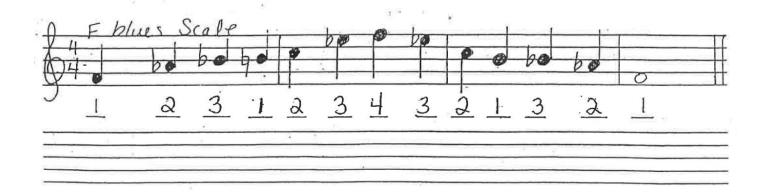


G Major Scale









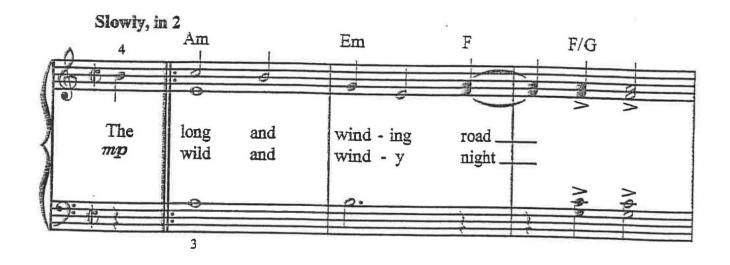


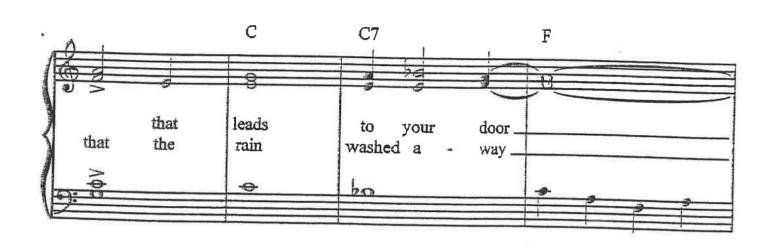
Stairway to Heaven

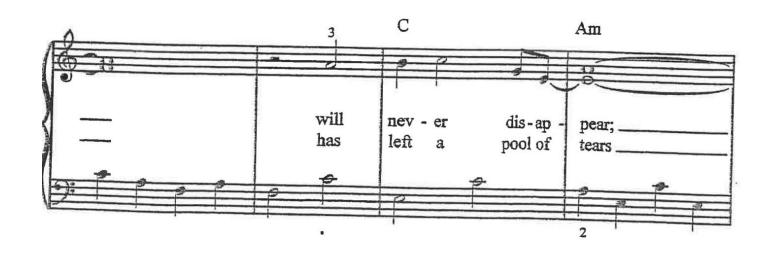


THE LONG AND WINDING ROAD

Words and Music by JOHN LENNON and PAUL McCARTNEY







Keyboard Test #3

Walking Bass / Boogie-Woogie Bass



WALKING BASS / BOOGIE-WOOGIE BASS



Keyboard Assessment

Teacher	Course	Student
Strunk, Maria	7502/13 - GEN MUSIC	

	4 Value: 16.0	3 Value: 12.0	2 Value: 8.0	1 Value: 4.0	Points
Note Accuracy	Notes are consistantly accurate.	An occasional inaccurate note is played, but does not detract from overall performances.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistantly detract from the performance.	
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is somewhat secure. The rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somehwat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.	
Finger Pattern	Virtually no errors. The finger pattern is very accurate.	An occasional isolated error, but most of the time the finger patterns are accurate.	Some accurate finger patterns, but there are frequent errors.	Very few accurate finger patterns.	
Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually concsistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and rarely sensitive to the style of music being played.	

Total Points: