HILLSBOROUGH TOWNSHIP SCHOOL DISTRICT HILLSBOROUGH TOWNSHIP MIDDLE SCHOOL MUSIC CURRICULUM GRADES 7 & 8 SYMPHONIC BAND AUGUST 2019

Grades 7 & 8 Symphonic Band Course Overview

This full year elective performance class for students in Grade 7 and 8 is a continuation of the district-wide band program which begins in 5th grade. Symphonic Band meets twice per week for approximately 50 minutes each rehearsal for a total of 100 minutes ensemble time. In addition, there is a pull-out, rotating lesson period for approximately 40 minutes once per week. These class times and lesson times provide approximately 140 minutes of total instruction per week. Because this is a performance-based class, students are expected to attend and perform in every performance scheduled for the ensemble. Above and beyond the times listed here for the classroom, there is an understanding that students will commit to additional personal practice time. To better serve all Hillsborough Middle School band students, ensemble placement is based upon performance level, not grade level and there can be fluidity (*i.e. changes*) to placement if needed. This allows for improved flexibility and personalized, differentiated instruction. Additionally, students are placed into the performance group that will best support individual growth, musical development, and achievement after an informal ensemble fall placement screening. All ensembles provide the appropriate developmental musical progression from the ARIS 6th Grade Band experience.

The New Jersey Core Curriculum Content Standards are addressed through the performance of band literature selected specifically to develop the students' skills and understanding of music in history and culture, compositional elements, ensemble performance, individual musicianship, critique, and self-reflection.

The curriculum is aligned to the New Jersey Core Curriculum Content Standards and the National Core Arts Standards for the Visual and Performing Arts.

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 the NJCCCS areas of Comprehensive Health and Physical Education, Science, Social Studies, World Languages, Technology, and 21st Century Life and Careers), along with integrations to the Common Core State Standards for English Language Arts and Mathematics.

| Unit of Study | Pacing | NJCCC Standards | Essential Questions | Enduring Understandings | Learning Targets | Assessment: Formative & Summative | Interdisciplinar y Connections | 21 st Century Life & Career Standards |
|------------------|-------------|--------------------|------------------------|----------------------------|----------------------|---|--------------------------------------|--|
| Individual | 40 minutes | 1.1 The | How do | The creative | Experience, study, | Student responses | Technology | 9.1.8.A.1 – |
| Performanc | per week. | Creative | musicians | ideas, concepts, | and perform | to teacher- | Integration: | Develop |
| e Skills | | Process: All | generate | and feelings that | concert literature | directed questions | Select and use | strategies to |
| | Pull out | students will | creative ideas? | influence | from varying | as part of an | appropriate tools | reinforce positive |
| | group | demonstrate an | | musicians' work | cultures, genres, | online or in-class | and digital | attitudes and |
| | lessons | understanding | How do | emerges from a | and time periods | discussion | resources to | productive |
| | rotating | of the elements | musicians | variety of | ranging from grade | regarding live or | accomplish a | behaviors that |
| | through | and principles | make creative | sources | 1.5 to grade 2.5 | recorded | variety of tasks | impact critical |
| | school day. | that govern the | decisions? | | level of rigor. | performances. | and to solve | thinking and |
| | | creation of | | Musicians' | | | problems. | problem-solving |
| | Students | works of art in | How do | creative choices | Demonstrate the | Critical writing | | skills. |
| | will be | dance, music, | musicians | are influenced | ability to | assignments using | Gather and | |
| | placed in | theatre, and | improve the | by their | confidently | Google forms and | analyze findings | 9.1.8.C.1 - |
| | homogenou | visual art. | quality of their | expertise, | perform in the key | Google classroom | using data | Determine an |
| | s groups | | creative work? | context, and | signatures of | about individual | collection | individual's |
| | from the | 1.1.8.B.1 - | | expressive | concert Bb, Eb, F, | performances and | technology to | responsibility for |
| | same | Analyze the | When is | intent. | C, Ab, and the | ensemble | produce a | personal actions |
| | performing | application of | creative work | | corresponding | performances | possible solution | and contributions |
| | ensemble. | the elements of | ready to share? | Musicians | scales including the | based upon | for a content- | to group |
| | | music in diverse | | evaluate, and | chromatic scale. | collaborative | related or real- | activities. |
| | | Western and | How does | refine their work | | teacher-generated | world problem. | |
| | | non-Western | understanding | through | Recognize and | criteria. | | 9.1.8.C.3 - Model |
| | | musical works | the structure | openness to new | apply performance | | Recognize | leadership skills |
| | | from different | and context of | ideas, | knowledge of basic | Teacher/student | appropriate use | during classroom |
| | | historical eras | musical works | persistence, and | enharmonic | collaborative | and benefits of | and |
| | | using active | inform | the application | pairings and | evaluation of in | computers to | extracurricular |
| | | listening and by | performance? | of appropriate | accidentals within | class and concert | communicate | activities. |
| | | reading and | | criteria. | concert Bb, Eb, F, | performances. | and learn | |
| | | interpreting | How do | 3.5 | C, and Ab. | | | 9.1.8.D.1 - |
| | | written scores. | performers | Musicians' | | Participation in | Analyze and | Employ |
| | | 11000 | select | presentation of | Apply individual | class discussions | interpret | appropriate |
| | | 1.1.8.B.2 - | repertoire? | creative work is | performance rubric | and interactive | information. | conflict |
| | | Compare and | 1 1 | the culmination | terminology to | activities. | TD C | resolution |
| | | contrast the use | How do | of a process of | advance personal | | Transfer | strategies. |
| | | of structural | performers | creation and | skills in class and | | computer skills | |
| | | forms and the | | communication | in-home practice | | learned from one | |

| manipulation of | interpret | | (tonal accuracy, | activity to | 9.1.8.D.3 - Use |
|-------------------------------|------------------|------------------|----------------------|-------------------------------|-----------------------|
| the elements of | musical works? | Performers' | rhythmic accuracy, | another | effective |
| music in diverse | How do | interest in and | technique, | another | communication |
| styles and | musicians | knowledge of | articulation, tone | Social Studies: | skills in face-to- |
| genres of | improve the | musical works, | quality, intonation, | All students will | face and online |
| musical | quality of their | understanding of | style/expression). | acquire the skills | interactions with |
| compositions. | performance? | their own | style/explession). | needed to be | peers and adults |
| compositions. | performance: | technical skill, | Perform with a | active, informed | from home and |
| 1.2 History of | When is a | and the context | focused sound that | citizens who | from diverse |
| the Arts and | performance | for a | is projected while | value diversity | cultures. |
| Culture: All | judged ready to | performance | being controlled. | and promote | cultures. |
| students will | present? How | influence the | Sound contains a | cultural | 9.1.8.D.4 - |
| understand the | do context and | selection of | precise attack, | understanding by | Compare and |
| role, | the manner in | repertoire. | middle body of | working | contrast nuances |
| development, | which musical | repertone. | sound, and proper | collaboratively to | in verbal and |
| and influence of | work is | Performers | release. | address the | nonverbal |
| the arts | presented | make | Telease. | challenges that | communication |
| throughout | influence | interpretive | Continue to | are inherent in | in different |
| history and | audience | decisions based | develop and | living in an | cultures that may |
| across cultures. | | on their | maintain | interconnected | result in |
| across cultures. | response? | understanding of | instrument specific | world. | |
| 1 2 9 A 1 Man | How do we | context and | embouchure. | world. | misinterpretation and |
| 1.2.8.A.1 - Map historical | discern the | | embouchure. | All students will | |
| | musical | expressive | Perform | | misunderstanding |
| innovations in | creators' and | intent. | | acquire the | • |
| dance, music, | | To avenues their | consistently with | knowledge and skills to think | 9.2.8.A.1 - Relate |
| theatre, and | performers' | To express their | correct posture | | |
| visual art that | expressive | musical ideas, | alignment & | analytically | how career |
| were caused by | intent? | musicians | diaphragmatic | about how past | choices, |
| the creation of | How do | analyze, | breathing/breath | and present | education |
| new | How do we | evaluate, and | support. | interactions of | choices, skills, |
| technologies. | judge the | refine their | Domonotusta al-114 | people, cultures, | entrepreneurship, |
| 12012 | quality of | performance | Demonstrate ability | and the | and economic |
| 1.2.8.A.2 - | musical | over time | to perform with | environment | conditions affect |
| Differentiate | work(s) and | through | accurate intonation | shape the | income. |
| past and | performance(s) ? | openness to new | by adjusting | American | 02002 |
| contemporary | ! | ideas, | instrument in | heritage. | 9.3.8.B.3 - |
| works of dance, | TT 1 | persistence, and | applied settings. | T 1 . 1 | Evaluate personal |
| music, theatre, | How do | the application | TY 1 . 1.1 | Learn about and | abilities, |
| and visual art | musicians | of appropriate | Understand the | respect other | interests, and |
| that represent | make | criteria. | importance of | cultures within | motivations and |
| important ideas, | meaningful | | instrument | | discuss how they |

| issues, and | connections to | Analyzing | maintenance as it | the classroom | might influence |
|-------------------|-------------------|--------------------|-----------------------|--------------------|-------------------|
| events that are | creating, | creators' context | relates to being | and community. | job and career |
| chronicled in the | e performing, | and how they | able to successfully | | selection. |
| histories of | and | manipulate | tune the instrument. | World | |
| diverse cultures | . responding? | elements of | | History/Global | 9.3.8.B.8 - |
| | | music provides | Develop a basic | Studies: | Compare and |
| 1.2.8.A.3 - | How do | insight into their | understanding of | All students will | contrast how |
| Analyze the | listening skills | intent and | the notes that are | acquire the | traditional and |
| social, | improve | informs | inherently out of | knowledge and | nontraditional |
| historical, and | instrumental | performance. | tune on the | skills to think | occupational |
| political impact | performance? | | instrument. | analytically and | roles have |
| of artists on | | Musicians judge | | systematically | changed or |
| culture and the | How does | performance | Become aware of | about how past | remained the |
| impact of | understanding | based on criteria | instrument specific | interactions of | same regionally, |
| culture on the | the structure | that vary across | concert pitch. | people, cultures, | |
| arts. | and context of | time, place, and | | and the | CRP1. Act as a |
| | musical works | cultures. The | Actively use tuner | environment | responsible and |
| 1.4 Aesthetic | inform | context and how | in lessons and | affect issues | contributing |
| Responses & | performance? | a work is | ensemble to refine | across time and | citizen and |
| Critique | | presented | intonation and to | cultures. | employee. |
| Methodologies | : How can | influence | learn about | | |
| All students wi | l listening to a | audience | intonation | Literacy | CRP2. Apply |
| demonstrate an | d professionally | response | tendencies. | Integration: | appropriate |
| apply an | trained artist | | | Engage | academic and |
| understanding | improve an | To express their | Interpret the | effectively in a | technical skills. |
| of arts | individual's | musical ideas, | meaning/style/expr | range of | |
| philosophies, | sound concept | musicians | ession of literature | collaborative | CRP4. |
| judgment, and | and improve | analyze, | by applying | discussions (one- | Communicate |
| analysis to | upon personal | evaluate, and | dynamic and | on-one, in | clearly and |
| works of art in | performance? | refine their | articulation | groups, and | effectively and |
| dance, music, | | performance | contrasts to the | teacher-led) with | with reason. |
| theatre, and | How do | over time | performance. | diverse partners | |
| visual art. | individuals | through | | on grade 7 | CRP5. Consider |
| | choose music | openness to new | Apply basic | topics, texts, and | the |
| 1.4.8.A.1 - | to experience? | ideas, | articulation styles | issues, building | environmental, |
| Generate | | persistence, and | to music | on others' ideas | social and |
| observational | How do the | the application | performance: plain | and expressing | economic |
| and emotional | other arts, other | of appropriate | note, accented | their own clearly. | impacts of |
| responses to | disciplines, | criteria. | notes, slurred notes, | | decisions. |
| diverse | contexts, and | | tenuto, staccato, | Engage | |
| culturally and | daily life | | | effectively in a | |

| historically | inform | Musicians judge | marcato, and | range of | CRP6. |
|--------------------|-------------------|-------------------|-----------------------|--------------------|--------------------|
| specific works | creating, | performance | sforzando. | collaborative | Demonstrate |
| of dance, music, | performing, | based on criteria | | discussions (one- | creativity and |
| theater, and | and responding | that vary across | Develop an | on-one, in | innovation. |
| visual art | to music? | time, place, and | increased ability to | groups, and | |
| | | cultures. The | numerically count | teacher-led) with | CRP8. Utilize |
| 1.4.8.A.2 - | What are the | context and how | and subdivide | diverse partners | critical thinking |
| Identify works | elements of a | a work is | rhythms within the | on grade 8 | to make sense of |
| of dance, music, | good | presented | time signatures of | topics, texts, and | problems and |
| theatre, and | performance? | influence | 2/4,4/4, and 3/4 | issues, building | persevere in |
| visual art that | | audience | time. | on others' ideas | solving them. |
| are used for | Why are critics | response. | | and expressing | |
| utilitarian and | an essential | | Use a metronome | their own clearly. | CRP9. Model |
| non-utilitarian | part of the | Individuals' | to improve and | | integrity, ethical |
| purposes. | music industry? | selection of | develop ability to | Demonstrate | leadership and |
| | | musical works is | vertically align | command of the | effective |
| 1.4.8.A.3 - | What is the | influenced by | rhythms within | conventions of | management. |
| Distinguish | importance of | their interests, | specific tempi. | standard English | |
| among artistic | self-evaluation | experiences, | | capitalization, | CRP10. Plan |
| styles, trends, | as it pertains to | understandings, | Demonstrate | punctuation, and | education and |
| and movements | performance? | and purposes. | improved hand | spelling when | career paths |
| in dance, music, | | | position for fluent | writing. | aligned to |
| theatre, and | How does | Response to | technique. | | personal goals. |
| visual art within | critique affect | music is | | Determine or | |
| diverse cultures | the | informed by | Identify and | clarify the | CRP11. Use |
| and historical | development of | analyzing | perform a range of | meaning of | technology to |
| eras. | an ensemble as | context (social, | dynamics including | unknown and | enhance |
| | it pertains to | cultural, and | piano, mezzo | multiple- | productivity. |
| 1.4.8.A.4 - | the individuals | historical) and | piano, mezzo forte, | meaning words | |
| Compare and | who make up | how creators | forte, crescendo, | and phrases | CRP12. Work |
| contrast changes | the ensemble? | and performers | and decrescendo, | based on grade 7 | productively in |
| in the accepted | ** 1 | manipulate the | and fortepiano | reading and | teams while |
| meanings of | How does | elements of | within musical | content, | using cultural |
| known artworks | music reflect a | music. | phrases. | choosing flexibly | global |
| over time, given | specific culture | m 1 d | | from a range of | competence. |
| shifts in societal | and/or period | Through their | Continue to | strategies. | |
| norms, beliefs, | of history? | use of elements | strengthen the | TT 1 1 1 | |
| or values. | TT 1 | and structures of | ability to read notes | Use knowledge | |
| 1 4 0 4 7 | How do | music, creators | on the grand staff | of language and | |
| 1.4.8.A.5 - | varieties in | and performers | for improved tonal | its conventions | |
| Interpret | | provide clues to | accuracy. | when writing, | |

| Over | mbolism and | dynamics relate | their expressive | | speaking, |
|------|---------------------------------------|-----------------|----------------------------|----------------------|-------------------|
| | | to style? | intent. | Use singing as a | reading, or |
| | nbedded in | to style? | ilitelit. | | |
| | | How do | The nergonal | tool to internalize | listening. |
| | · · · · · · · · · · · · · · · · · · · | | The personal evaluation of | pitch centers and to | Demonstrate as |
| | | different time | | improve | Demonstrate an |
| and | | signatures | musical work(s) | understanding and | understanding of |
| | | change the | and | performance of | figurative |
| | | sound and | performance(s) | intervals. | language, word |
| | | performance of | is informed by | | relationships, |
| | | music? | analysis, | Sing with and | and nuances in |
| | raditional" | | interpretation, | without | word phrases; |
| | orks of art and | | and established | accompaniment, | gather |
| tho | ose that do not | | criteria. | echo sing, sing | vocabulary |
| use | | | | alone and in | knowledge when |
| | onventional | | Musicians | groups. | considering a |
| | ements of | | connect their | | word or phrase |
| | yle to express | | personal | Continue to use | important to |
| nev | ew ideas. | | interests, | fingering/slide | comprehension |
| | | | experiences, | position chart to | or expression. |
| | 4.8.A.7 - | | ideas, and | assist with accurate | |
| | nalyze the | | knowledge to | note performance. | Determine or |
| | rm, function, | | creating, | | clarify the |
| cra | aftsmanship, | | performing, and | Refine | meaning of |
| | nd originality | | responding. | development of | unknown and |
| | representative | | | performing with | multiple- |
| wo | orks of dance, | | Understanding | correct partials | meaning words |
| mu | usic, theatre, | | connections to | (brass) | or phrases based |
| and | nd visual art. | | varied contexts | | on grade 8 |
| | | | and daily life | Percussion students | reading and |
| | 4.8.B.1 - | | enhances | will refine basic | content, |
| | valuate the | | musicians' | stick/mallet grip, | choosing flexibly |
| effe | fectiveness of | | creating, | stick height and | from a range of |
| a w | work of art by | | performing, and | proper beating spot | strategies. |
| diff | fferentiating | | responding. | on the snare drum, | |
| | etween the | | | bass drum, timpani, | Produce clear |
| arti | tist's technical | | | mallet instruments, | and coherent |
| pro | oficiency and | | | and accessory | writing in which |
| the | e work's | | | instruments. | the development, |
| cor | ontent or form. | | | | organization, and |
| | | | | Percussion students | style are |
| | | | | will learn how to | appropriate to |

| 1.4.8.B.2 - Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art. | properly tune timpani within the keys of concert Bb, Eb. F, C, and Ab. Percussion students will build upon performance knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that align with | task, purpose, and audience. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
|---|--|---|
| among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and | keys of concert Bb, Eb. F, C, and Ab. Percussion students will build upon performance knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| formal structures and technical proficiency of artists in works of dance, music, theatre, and | Eb. F, C, and Ab. Percussion students will build upon performance knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | a variety of contexts and tasks, demonstrating command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| structures and technical proficiency of artists in works of dance, music, theatre, and | Percussion students will build upon performance knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | a variety of contexts and tasks, demonstrating command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| technical proficiency of artists in works of dance, music, theatre, and | will build upon performance knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | contexts and tasks, demonstrating command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| proficiency of artists in works of dance, music, theatre, and | will build upon performance knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | tasks, demonstrating command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| artists in works of dance, music, theatre, and | performance knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | demonstrating command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| of dance, music, theatre, and | knowledge of snare drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | command of formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| theatre, and | drum rudiments and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | formal English when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| | and rolls with increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | when indicated appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| visual art. | increased accuracy and tempo. Apply acquired technology knowledge by creating video/audio recordings that | appropriate. World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| | and tempo. Apply acquired technology knowledge by creating video/audio recordings that | World Language Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| | Apply acquired technology knowledge by creating video/audio recordings that | Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| | technology knowledge by creating video/audio recordings that | Integration: Demonstrate comprehension of brief oral and written messages using age- and |
| | technology knowledge by creating video/audio recordings that | Demonstrate comprehension of brief oral and written messages using age- and |
| | technology knowledge by creating video/audio recordings that | comprehension of brief oral and written messages using age- and |
| | creating video/audio recordings that | of brief oral and written messages using age- and |
| | video/audio recordings that | written messages using age- and |
| | recordings that | using age- and |
| | | |
| | | |
| | | level- |
| | individually created | appropriate, |
| | performance goals, | culturally |
| | the HMS Band | authentic |
| | Rubrics, and in | materials on |
| | class weekly | familiar topics. |
| | performance | |
| | assignments in | Copy/write |
| | google classroom. | words, phrases, |
| | | or simple guided |
| | Listen to recordings | texts on familiar |
| | of professional | topics. |
| | artists (artists of | |
| | various gender, | Give and follow |
| | culture, and genre) | simple oral and |
| | | written |
| | sense of | |
| | characteristic sound | |
| | | |
| | | |
| | style. | age-appropriate |
| | | written directions, commands, and requests when participating in |

| | Develop personal discipline by striving to create a home practice routine that consists of 5 days per week with a focus upon quality of practice, not quantity as defined by minutes. Apply rehearsal etiquette behaviors to small group lesson setting. | classroom and cultural activities. Identify familiar people, places, and objects based on simple oral and/or written descriptions. |
|--|---|---|
| | Participate in the creation of the band community by attending one lunch study practice per week to work individually or to musically collaborate with classmates. | |
| | Select one piece of literature to be performed in each concert (winter and spring) via google form. Opinions need to be justified by using proper musical terminology. | |
| | Develop long term and short-term | |

| | 1 | individual | | |
|--|---|--------------------|--|--|
| | | performance goals | | |
| | | each marking | | |
| | | period designed to | | |
| | | motivate and build | | |
| | : | skills. | | |

| Unit of | Pacing | NJCCC | Essential | Enduring | Learning | Assessment: Formative & | Interdisciplinar v | 21st Century Life & Career |
|------------|------------|----------------|------------------|--------------------|------------------------|----------------------------|------------------------|-------------------------------|
| Study | 1 acing | Standards | Questions | Understandings | Targets | Summative | Connections | Standards |
| Ensemble | 100 | 1.3 | How do | The creative | Experience, study, | Class discussion in | Health & Phys | 9.1.8.A.1 – |
| Performanc | minutes | Performance | musicians | ideas, concepts, | and perform concert | which students are | Ed Integration: | Develop |
| e Skills | per week. | : All students | generate | and feelings that | literature from | able to explore the | Analyze | strategies to |
| | | will | creative ideas? | influence | varying cultures, | elements of music | strategies to | reinforce positive |
| | Period 0 | synthesize | | musicians' work | genres, and time | guided by essential | enhance | attitudes and |
| | rehearsal | those skills, | How do | emerges from a | periods ranging | questions. | character | productive |
| | s twice | media, | musicians make | variety of | from grade 1.5 to | • | development in | behaviors that |
| | per week. | methods, and | creative | sources. | grade 2.5 level of | Director and | individual, | impact critical |
| | | technologies | decisions? | | rigor. | student observation | group, and team | thinking and |
| | 50 | appropriate to | | Musicians' | | of correct | activities. | problem-solving |
| | minutes | creating, | How do | creative choices | Increase endurance | performance | | skills. |
| | per | performing, | musicians | are influenced by | through performance | technique during | Explain and | |
| | rehearsal. | and/or | improve the | their expertise, | of extended musical | rehearsals. | demonstrate the | 9.1.8.C.1 - |
| | | presenting | quality of their | context, and | works with an | | transition of | Determine an |
| | | works of art | creative work? | expressive intent. | increase in literature | Teacher directed | movement skills | individual's |
| | | in dance, | | • | length. | class discussions | from isolated | responsibility for |
| | | music, | When is | Musicians | | and interactive | settings (i.e., skill | personal actions |
| | | theatre, and | creative work | evaluate, and | Demonstrate the | activities which | practice) into | and contributions |
| | | visual art. | ready to share? | refine their work | ability to confidently | utilize designated | applied settings | to group |
| | | | | through openness | perform in the key | student leadership. | (i.e., games, | activities. |
| | | 1.3.8.B.1 - | How does | to new ideas, | signatures of concert | 1 | sports, dance, | |
| | | Perform | understanding | persistence, and | Bb, Eb, F, C, Ab, | Analyze rehearsal | and recreational | 9.1.8.C.3 - Model |
| | | instrumental | the structure | the application of | and the | recordings | activities). | leadership skills |
| | | or vocal | and context of | appropriate | corresponding scales | collaboratively to | , | during classroom |
| | | compositions | musical works | criteria. | | create new | Apply the | and |
| | | using | inform | | Recognize and apply | performance goals. | concepts of force | extracurricular |
| | | complex | performance? | Musicians' | performance | | and motion | activities. |
| | | standard and | | presentation of | knowledge of basic | Student self- | (weight transfer, | |
| | | non-standard | How do | creative work is | enharmonic pairings | assessment of | power, speed, | 9.1.8.D.1 - |
| | | Western, non- | performers | the culmination | within concert Bb, | individual | agility, range of | Employ |
| | | Western, and | select | of a process of | Eb, F, C, Ab. | ensemble | motion) to | appropriate |
| | | avant-garde | repertoire? | creation and | | intonation, balance, | impact | conflict |
| | | notation. | _ | communication. | Demonstrate proper | blend and | performance. | resolution |
| | | | How do | | rehearsal etiquette | expression. | | strategies. |
| | | 1.3.8.B.2 - | performers | Performers' | and appropriate | _ | Detect, analyze, | |
| | | Perform | _ | interest in and | class participation. | | and correct errors | |

| i | independently | interpret | knowledge of | Understand | Teacher and student | and apply to | 9.1.8.D.3 - Use |
|---|-----------------|------------------|--------------------|---------------------------------------|----------------------|--------------------|--------------------|
| | and in groups | musical works? | musical works, | rehearsal structure | collaborative | refine movement | effective |
| | with | | understanding of | and weekly routines | observation of | skills. | communication |
| | expressive | How do | their own | necessary for a | correct | | skills in face-to- |
| | qualities | musicians | technical skill, | productive, | performance | Assess the | face and online |
| | appropriately | improve the | and the context | structured learning | techniques and | effectiveness of | interactions with |
| | aligned with | quality of their | for a performance | environment. | successful | specific mental | peers and adults |
| | the stylistic | performance? | influence the | · · · · · · · · · · · · · · · · · · · | execution of | strategies applied | from home and |
| | characteristics | Perrormance | selection of | Apply ensemble | performance | to improve | from diverse |
| | of the genre. | When is a | repertoire. | performance rubric | criteria on the | performance. | cultures. |
| | or the genne. | performance | reperione. | terminology to | ensemble rubric at | Perrormanico | 001001001 |
| 1 | 1.3.8.B.3 - | judged ready to | Performers make | advance ensemble | concert and festival | Analyze | 9.1.8.D.4 - |
| | Apply | present? How | interpretive | skills in class and in | performances. | individual and | Compare and |
| | theoretical | do context and | decisions based | rehearsals: (tone | r | team | contrast nuances |
| | understanding | the manner in | on their | quality, intonation, | Student completion | effectiveness in | in verbal and |
| | of expressive | which musical | understanding of | technique, | of online stage and | achieving a goal | nonverbal |
| | and dynamic | work is | context and | articulation, tonal | audience etiquette | and make | communication |
| | music | presented | expressive intent. | and rhythmic | video assignments | recommendation | in different |
| | terminology | influence | onpressive interes | accuracy, balance | in preparation for | s for | cultures that may |
| | to the | audience | To express their | and blend, | the winter and | improvement. | result in |
| | performance | response? | musical ideas, | interpretation and | spring summative | mprovement. | misinterpretation |
| | of written | response. | musicians | style, tempo). | concert | Assess player | and |
| | scores in the | How do we | analyze, evaluate, | sejie, tempo). | performance | behavior for | misunderstanding |
| | grand staff. | discern the | and refine their | Warm-up | assessments. | evidence of | misuncerstanding |
| | Statia stati. | musical | performance over | individually by | assessificates. | sportsmanship in | |
| 1 | 1.3.8.B.4 - | creators' and | time through | using scales, long | Student and | individual, small- | 9.2.8.A.1 - Relate |
| | Improvise | performers' | openness to new | tones, slurs, etc. at a | director | group, and team | how career |
| | music in a | expressive | ideas, | mezzo forte | collaborative | activities. | choices, |
| | selected genre | intent? | persistence, and | dynamic to properly | observation of | • | education |
| | or style, using | | the application of | prepare for | ability to play | Summarize types | choices, skills, |
| | the elements | How do we | appropriate | ensemble rehearsal. | literature using | of equipment, | entrepreneurship, |
| | of music that | judge the | criteria. | | principles | products, | and economic |
| | are consistent | quality of | | Perform an | emphasized, | procedures, and | conditions affect |
| | with basic | musical | Analyzing | ensemble warm-up | maintaining sound | rules that | income. |
| | playing | work(s) and | creators' context | that utilizes | musical standards | contribute to the | |
| _ | and/or singing | performance(s) | and how they | listening, engages | of performances, | safety of specific | 9.3.8.B.3 - |
| | techniques in | ? | manipulate | breath support, | showing sensitivity | individual, small- | Evaluate personal |
| | that genre or | | elements of | proper posture, and | in performance and | group, and team | abilities, |
| | style. | How do | music provides | tone production. | in rehearsals, | activities. | interests, and |
| | - | musicians make | insight into their | • | actively following a | | motivations and |
| | | meaningful | intent and | | conductor in | | discuss how they |

| connections to | informs | Use the balance | rehearsals and | Literacy | might influence |
|------------------|--------------------|-----------------------|----------------------|--------------------|--------------------|
| creating, | performance. | pyramid as a guide | performances, | Integration: | job and career |
| performing, and | periormance. | to develop a warm, | mastery of | Engage | selection. |
| responding? | Musicians judge | dark ensemble | technical skill | effectively in a | selection. |
| responding: | performance | sound in which each | development, | range of | 9.3.8.B.4 - |
| How does the | based on criteria | | _ | collaborative | |
| | | part can be heard in | adjudication of | | Identify high |
| ability to read | that vary across | a balanced | chosen festivals and | discussions (one- | school and |
| and interpret | time, place, and | relationship to all | performances. | on-one, in | county career and |
| music impact | cultures. The | parts. | D C . | groups, and | technical school |
| musical | context and how | A 1 | Performance in | teacher-led) with | courses and |
| fluency? | a work is | Activate listening | music festivals | diverse partners | programs that |
| ** 1 | presented | skills to achieve an | outside of | on grade 7 | support career or |
| How does good | influence | appropriate balance | Hillsborough for | topics, texts, and | occupational |
| technique affect | audience | between | professional | issues, building | areas of interest. |
| performance | response | sections/instruments | adjudication and | on others' ideas | |
| quality? | | throughout | performance | and expressing | 9.3.8.B.8 - |
| | To express their | dynamics changes | feedback. | their own clearly. | Compare and |
| How does | musical ideas, | and ranges where | | | contrast how |
| personal | musicians | the melody is clearly | | Engage | traditional and |
| practice benefit | analyze, evaluate, | and easily heard. | | effectively in a | nontraditional |
| ensemble | and refine their | Harmony and | | range of | occupational |
| performance? | performance over | accompaniment are | | collaborative | roles have |
| | time through | accurate and | | discussions (one- | changed or |
| How does my | openness to new | proportioned to the | | on-one, in | remained the |
| individual | ideas, | melody with an | | groups, and | same regionally, |
| behavior as a | persistence, and | understanding of | | teacher-led) with | |
| performer | the application of | compositional | | diverse partners | |
| and/or an | appropriate | importance. | | on grade 8 | |
| audience | criteria. | | | topics, texts, and | |
| member affect | | Listen carefully to | | issues, building | |
| the musical | Musicians judge | create an ensemble | | on others' ideas | |
| performance? | performance | tone quality that is | | and expressing | |
| | based on criteria | uniform, consistent, | | their own clearly. | |
| Why is playing | that vary across | and well controlled | | | |
| with accurate | time, place, and | throughout the piece | | Demonstrate | |
| pitch an | cultures. The | and dynamic | | command of the | |
| important skill | context and how | changes. | | conventions of | |
| when playing in | a work is | | | standard English | |
| an ensemble? | presented | Demonstrate | | capitalization, | |
| | influence | appropriate | | punctuation, and | |
| | | expressive qualities | | | |
| 1 | | 1 | ı | | |

| Why is it | audience | representative of | spelling when | |
|----------------------|--------------------|------------------------|--------------------|--|
| important to | response. | stylistic/composer | writing. | |
| understand the | response. | intent. | witting. | |
| expectations of | Individuals' | micht. | Determine or | |
| being a member | selection of | Perform with precise | clarify the | |
| of an | musical works is | attacks, proper | meaning of | |
| ensemble? | influenced by | releases, and | unknown and | |
| chsemole: | their interests, | observe various | multiple- | |
| Why is it | experiences, | articulation | meaning words | |
| important to | understandings, | markings necessary | and phrases | |
| have structure | and purposes. | to create the | based on grade 7 | |
| within a | and purposes. | character and tell the | | |
| rehearsal for | Dogmongo to | | reading and | |
| | Response to | story of performance | content, choosing | |
| ensembles to achieve | music is | literature. | flexibly from a | |
| | informed by | Df | range of | |
| success? | analyzing context | Perform consistently | strategies. | |
| II 1 | (social, cultural, | with correct posture | TT 11-1 | |
| How does my | and historical) | alignment & | Use knowledge | |
| individual | and how creators | diaphragmatic | of language and | |
| behavior as a | and performers | breathing/breath | its conventions | |
| performer | manipulate the | support. | when writing, | |
| and/or an | elements of | | speaking, | |
| audience | music. | Demonstrate ability | reading, or | |
| member affect | | to perform with | listening. | |
| the musical | Through their use | accurate intonation | _ | |
| performance? | of elements and | by adjusting | Demonstrate an | |
| | structures of | instrument in | understanding of | |
| Can | music, creators | applied settings. | figurative | |
| accomplishing | and performers | Listen, blend and | language, word | |
| new skills | provide clues to | balance individual | relationships, and | |
| through | their expressive | intonation into | nuances in word | |
| repetition | intent. | ensemble intonation | meanings. | |
| increase | | with awareness and | | |
| performance | The personal | sensitivity. | Acquire and use | |
| ability? | evaluation of | | accurately grade- | |
| | musical work(s) | Actively use tuner in | appropriate | |
| Why is it | and | ensemble rehearsals | general academic | |
| important to | performance(s) is | to refine intonation | and domain- | |
| interpret the | informed by | and to learn about | specific words | |
| written | analysis, | intonation | and phrases; | |
| elements of | interpretation, | tendencies. | gather | |

| | 1 . 111 1 . | | |
|-------------------|-----------------|------------------------|-------------------|
| music when | and established | | vocabulary |
| performing a | criteria. | Interpret the | knowledge when |
| piece for the | | meaning/style/expre | considering a |
| first time? | Musicians | ssion of literature by | word or phrase |
| | connect their | applying dynamic | important to |
| How do | personal | and articulation | comprehension |
| listening skills | interests, | contrasts to the | or expression. |
| improve | experiences, | performance. | |
| instrumental | ideas, and | | Determine or |
| performance | knowledge to | Develop ensemble | clarify the |
| within the | creating, | sight-reading skills | meaning of |
| ensemble | performing, and | by performing sight | unknown and |
| setting? | responding. | reading exercises | multiple- |
| | | each marking | meaning words |
| How does | Understanding | period. | or phrases based |
| understanding | connections to | | on grade 8 |
| the structure | varied contexts | Create a recording | reading and |
| and context of | and daily life | of sight-reading | content, choosing |
| musical works | enhances | efforts for a later | flexibly from a |
| inform | musicians' | concert performance | range of |
| performance? | creating, | comparison of the | strategies. |
| | performing, and | same piece of | |
| How can | responding. | literature to measure | Science |
| listening to a | | growth or for instant | Integration: |
| professional | | feedback during | Plan and conduct |
| ensemble | | class | an investigation |
| improve an | | discussion/analysis. | to provide |
| individual's | | | evidence of the |
| understanding | | Play, count and sing, | effects of |
| of ensemble | | using numbers: | balanced and |
| performance | | whole, half, quarter, | unbalanced |
| techniques? | | eighth in pairs, | forces on the |
| _ | | single eighths, | motion of an |
| How do the | | dotted half notes, | object. |
| other arts, other | | dotted quarter and | |
| disciplines, | | eighth notes, | A simple wave |
| contexts, and | | sixteenth note | has a repeating |
| daily life | | combinations/variati | pattern with a |
| inform creating, | | ons, triplets and | specific |
| performing, and | | corresponding | wavelength, |
| | | rests.to strengthen | |

| responding to | sense of rhythm | frequency, and |
|---------------|---------------------------------------|--------------------------|
| music? | within a given | amplitude |
| | tempo. | 1 |
| | | A sound wave |
| | Demonstrate | needs a medium |
| | knowledge of | through which it |
| | numeric counting, | is transmitted. |
| | subdivision, | |
| | syncopation, beat vs. | A wave model of |
| | rhythm, and time | light is useful for |
| | signatures including | explaining |
| | 4/4/,3/4, 2/4. | brightness, color, |
| | | and the |
| | Apply acquired | frequency- |
| | technology | dependent |
| | knowledge by | bending of light |
| | creating video/audio | at a surface |
| | recordings that align | between media. |
| | with individually | |
| | created performance | Cause and effect |
| | goals, the HMS | relationships are |
| | Band Rubrics, and | routinely |
| | in class weekly | identified. |
| | performance | |
| | assignments in | Engage in |
| | google classroom. | multiple forms of |
| | | discussion in |
| | Perform music | order to process, |
| | containing Da Capo, | make sense of, |
| | Dal Segno, Coda | and learn from |
| | and Fine. | others' ideas, |
| | December and | observations, and |
| | Recognize and | experiences. |
| | respond to | Would |
| | conducting patterns | World Language |
| | in 4/4/,3/4, 2/4, rallentando and | Language |
| | accelerando by | Integration: Demonstrate |
| | | comprehension |
| | utilizing peripheral field of vision. | of brief oral and |
| | Held of VISIOII. | written messages |
| | | withen messages |

| | D 1 11 10 | |
|--|----------------------|--------------------|
| | Recognize, identify, | using age- and |
| | and perform a range | level-appropriate, |
| | of dynamics: piano, | culturally |
| | mezzo piano, mezzo | authentic |
| | forte, forte | materials on |
| | piano, crescendo, | familiar topics. |
| | and decrescendo as | |
| | indicated by the | Copy/write |
| | music and the | words, phrases, |
| | conductor's | or simple guided |
| | expressive | texts on familiar |
| | interpretation. | topics. |
| | Participate in the | Give and follow |
| | creation of the band | simple oral and |
| | community by | written |
| | attending one lunch | directions, |
| | study practice per | commands, and |
| | week to work | requests when |
| | individually or to | participating in |
| | musically | age-appropriate |
| | collaborate with | classroom and |
| | classmates. | cultural |
| | | activities. |
| | Demonstrate the | |
| | ability to rotate | Identify familiar |
| | through pitched/non- | people, places, |
| | pitched percussion | and objects based |
| | instruments: traps, | on simple oral |
| | battery, mallets. | and/or written |
| | , J, | descriptions. |
| | Incorporate | <u> </u> |
| | ensemble literature | Mathematics |
| | into weekly personal | Integration: |
| | practice. | Understand a |
| | | fraction 1/b as |
| | Select one piece of | the quantity |
| | literature to be | formed by 1 part |
| | performed in each | when a whole is |
| | concert via google | partitioned into b |
| | form. Opinions need | equal parts; |
| | Torin. Opinions need | equal pures, |

| | | | | |
|--|--|--------------------|-------------------|--|
| | | to be justified by | understand a | |
| | | using proper | fraction a/b as | |
| | | terminology. | the quantity | |
| | | | formed by a parts | |
| | | | of size 1/b. | |
| | | | 01 3120 1/0. | |
| | | | E1-: | |
| | | | Explain | |
| | | | equivalence of | |
| | | | fractions in | |
| | | | special cases and | |
| | | | compare | |
| | | | fractions by | |
| | | | reasoning about | |
| | | | their size. | |
| | | | then size. | |
| | | | T In denote :: 4 | |
| | | | Understand | |
| | | | addition and | |
| | | | subtraction of | |
| | | | fractions as | |
| | | | joining and | |
| | | | separating parts | |
| | | | referring to the | |
| | | | same whole. | |
| | | | same whole. | |
| | | | Recognize and | |
| | | | represent | |
| | | | nroportional | |
| | | | proportional | |
| | | | relationships | |
| | | | between | |
| | | | quantities. | |
| | | | | |
| | | | Write simple | |
| | | | expressions that | |
| | | | record | |
| | | | calculations with | |
| | | | numbers and | |
| | | | interpret | |
| | | | numerical | |
| | | | | |
| | | | expressions | |
| | | | without | |
| | | | evaluating them. | |

| Г | Т | |
|---|---|---|
| | | Integration: Select and use appropriate tools and digital resources to accomplish a variety of tasks and to solve problems. Gather and analyze findings using data collection technology to produce a possible solution for a content-related or real-world problem. Recognize appropriate use and benefits of computers to communicate and learn. Analyze and interpret information. Transfer computer skills |
| | | learned from one activity to another Social Studies: |

| All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American heritage. | | | T | | | | |
|---|---|---|---|-----|--|--------------------|--|
| needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | value diversity | |
| understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | and promote | |
| working collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| collaboratively to address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | understanding by | |
| address the challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | working | |
| challenges that are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | collaboratively to | |
| are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| are inherent in living in an interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| interconnected world. All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | living in an | |
| All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | interconnected | |
| acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | world. | |
| acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | | |
| knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | All students will | |
| skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | acquire the | |
| analytically about how past and present interactions of people, cultures, and the environment shape the American | | | | | | knowledge and | |
| about how past and present interactions of people, cultures, and the environment shape the American | | | | | | skills to think | |
| and present interactions of people, cultures, and the environment shape the American | | | | | | analytically | |
| and present interactions of people, cultures, and the environment shape the American | | | | | | about how past | |
| people, cultures, and the environment shape the American | | | | | | | |
| and the environment shape the American | | | | | | interactions of | |
| and the environment shape the American | | | | | | people, cultures, | |
| shape the American | | | | | | | |
| American | | | | | | | |
| | | | | | | | |
| heritage. | | | | | | | |
| | | | | | | heritage. | |
| | | | | | | | |
| Learn about and | | | | | | | |
| respect other | | | | | | respect other | |
| cultures within | | | | | | cultures within | |
| the classroom | | | | | | the classroom | |
| and community. | 1 | 1 | i | i e | | | |

| Unit of Study | Pacing | NJCCC Standards | Essential Questions | Enduring Understandings | Learning Targets | Assessment: Formative & Summative | Interdisciplinary Connections | 21st Century Life & Career Standards |
|------------------|-------------|---------------------|------------------------|-----------------------------|-----------------------|---|----------------------------------|--|
| History | Embedded | 1.2 History of the | How do | The creative ideas, | Select and research | Written | Social Studies: | 9.1.8.A.1 – |
| of the | in the | Arts and | musicians | concepts, and | one composition in | program note | All students will | Develop |
| Arts | Individual | Culture: All | generate | feelings that | preparation for each | essay using | acquire the skills | strategies to |
| and | and | students will | creative ideas? | influence | concert | teacher | needed to be | reinforce positive |
| Culture | Ensemble | understand the | | musicians' work | performance. | designed rubric. | active, informed | attitudes and |
| | Performance | role, development, | How do | emerges from a | | | citizens who | productive |
| | Skill Units | and influence of | musicians | variety of sources. | Using a rubric as a | Written and | value diversity | behaviors that |
| | | the arts | make creative | | guide, students will | aural | and promote | impact critical |
| | | throughout history | decisions? | Musicians' | write three short | evaluations of | cultural | thinking and |
| | | and across | | creative choices | paragraphs using | live and | understanding by | problem-solving |
| | | cultures. | How do | are influenced by | grade level | recorded | working | skills. |
| | | | musicians | their expertise, | appropriate | performances. | collaboratively to | |
| | | 1.2.8.A.1 - Map | improve the | context, and | grammar, sentence | | address the | 9.1.8.C.1 - |
| | | historical | quality of their | expressive intent. | structure and | Class | challenges that | Determine an |
| | | innovations in | creative work? | | punctuation. | discussions and | are inherent in | individual's |
| | | dance, music, | | Musicians | | interactive | living in an | responsibility for |
| | | theatre, and visual | When is | evaluate, and | Focus upon the | activities in | interconnected | personal actions |
| | | art that were | creative work | refine their work | following content: | which students | world. | and contributions |
| | | caused by the | ready to share? | through openness | composer | are able to | | to group |
| | | creation of new | | to new ideas, | background/biograp | explore the | All students will | activities. |
| | | technologies. | How does | persistence, and | hy, origin/history of | historical | acquire the | |
| | | 4.00.4.0 | understanding | the application of | the composition, and | relevance of | knowledge and | 9.1.8.C.3 - Model |
| | | 1.2.8.A.2 - | the structure | appropriate | what specific | musical | skills to think | leadership skills |
| | | Differentiate past | and context of | criteria. | elements the | literature. | analytically about | during classroom |
| | | and contemporary | musical works |) | audience should be | | how past and | and |
| | | works of dance, | inform | Musicians' | listening for within | | present | extracurricular |
| | | music, theatre, | performance? | presentation of | the composition for | | interactions of | activities. |
| | | and visual art that | 77 1 | creative work is | enhanced | | people, cultures, | 0.1.0.D.1 |
| | | represent | How do we | the culmination of | appreciation/underst | | and the | 9.1.8.D.1 - |
| | | important ideas, | discern the | a process of | anding. | | environment | Employ |
| | | issues, and events | musical | creation and | Danfanna arraniara | | shape the | appropriate |
| | | that are chronicled | creators' and | communication. | Perform exercises | | American | conflict resolution |
| | | in the histories of | performers' | Danfanna arra, | and concert | | heritage. | strategies. |
| | | diverse cultures. | expressive | Performers' interest in and | literature from | | Laama ahaast aast | 9.1.8.D.3 - Use |
| | | | intent? | | varying cultures and | | Learn about and | |
| | | | | knowledge of | time periods. | | respect other | effective |

| | 1.2.8.A.3 - | How do | musical works, | | cultures within | communication |
|-------------|--------------------------------------|---------------------------|--|----------------------|--------------------|--------------------------------|
| | Analyze the | musicians | understanding of | Compare and | the classroom and | skills in face-to- |
| | social, historical, | make | their own | contrast music from | | face and online |
| | | | | | community. | interactions with |
| | and political | meaningful connections to | technical skill, and the context for a | different genres and | World | |
| | impact of artists on culture and the | | | time periods. | | peers and adults from home and |
| | | creating, | performance | Delete composers to | History/Global | from diverse |
| | impact of culture | performing, | influence the | Relate composers to | Studies: | |
| | on the arts. | and | selection of | appropriate musical | All students will | cultures. |
| | 1 4 4 41 41 | responding? | repertoire. | time period. | acquire the | 010D4 |
| | 1.4 Aesthetic | TT 1 | D C 1 | | knowledge and | 9.1.8.D.4 - |
| | Responses & | How does | Performers make | Locate origins of | skills to think | Compare and |
| | Critique | understanding | interpretive | individual pieces of | analytically and | contrast nuances |
| | Methodologies: | the structure | decisions based on | music on an | systematically | in verbal and |
| | All students will | and context of | their | interactive map. | about how past | nonverbal |
| | demonstrate and | musical works | understanding of | | interactions of | communication in |
| | apply an | inform | context and | Listen to and | people, cultures, | different cultures |
| | understanding of | performance? | expressive intent. | analyze professional | and the | that may result in |
| | arts philosophies, | | _ | performances of | environment | misinterpretation |
| | judgment, and | How do | To express their | music from varying | affect issues | and |
| | analysis to works | musical | musical ideas, | cultures. | across time and | misunderstanding. |
| | of art in dance, | elements help | musicians analyze, | | cultures. | |
| | music, theatre, | to represent or | evaluate, and | Participate in | | 9.2.8.A.1 - Relate |
| | and visual art. | identify music | refine their | classroom | Literacy | how career |
| | | from various | performance over | discussions focused | Integration: | choices, |
| | 1.4.8.A.1 - | cultures and | time through | on the historical | Engage | education |
| | Generate | styles? | openness to new | relevance of music | effectively in a | choices, skills, |
| | observational and | | ideas, persistence, | in various cultures. | range of | entrepreneurship, |
| | emotional | What tools do | and the application | | collaborative | and economic |
| | responses to | composers use | of appropriate | | discussions (one- | conditions affect |
| | diverse culturally | to | criteria. | | on-one, in | income. |
| | and historically | communicate | | | groups, and | |
| | specific works of | to the | Analyzing | | teacher-led) with | 9.3.8.B.3 - |
| | dance, music, | audience? | creators' context | | diverse partners | Evaluate personal |
| | theater, and visual | | and how they | | on grade 7 topics, | abilities, interests, |
| | art. | How do | manipulate | | texts, and issues, | and motivations |
| | | different time | elements of music | | building on | and discuss how |
| | 1.4.8.A.2 - | signatures | provides insight | | others' ideas and | they might |
| | Identify works of | change the | into their intent | | expressing their | influence job and |
| | dance, music, | sound and | and informs | | own clearly. | career selection. |
| | theatre, and visual | performance of | performance. | | | |
| | art that are used | music? | | | | |
| | | | <u> </u> | | - | <u> </u> |

| | for utilitarian and | | Musicians indea | | Engaga | 9.3.8.B.8 - |
|----------|---------------------|------------------|---------------------|---|--------------------|---|
| | non-utilitarian | Whee do | Musicians judge | | Engage | |
| | | Why do | performance based | | effectively in a | Compare and |
| | purposes. | composers | on criteria that | | range of | contrast how |
| | 1.40.40 | choose specific | vary across time, | | collaborative | traditional and |
| | 1.4.8.A.3 - | forms to create | place, and | | discussions (one- | nontraditional |
| | Distinguish | structure in | cultures. The | | on-one, in | occupational roles |
| | among artistic | music? | context and how a | | groups, and | have changed or |
| | styles, trends, and | | work is presented | | teacher-led) with | remained the |
| | movements in | How does | influence audience | | diverse partners | same regionally, |
| | dance, music, | music reflect a | response. | | on grade 8 topics, | |
| | theatre, and visual | specific culture | | | texts, and issues, | CRP7. Employ |
| | art within diverse | and/or period | To express their | | building on | valid and reliable |
| | cultures, and | of history? | musical ideas, | | others' ideas and | research |
| | historical eras. | | musicians analyze, | | expressing their | strategies. |
| | | How does the | evaluate, and | | own clearly. | |
| | 1.4.8.A.4 - | language of | refine their | | | CRP1. Act as a |
| | Compare and | music | performance over | | Demonstrate | responsible and |
| | contrast changes | transcend | time through | | command of the | contributing |
| | in the accepted | cultures? | openness to new | | conventions of | citizen and |
| | meanings of | | ideas, persistence, | | standard English | employee. |
| | known artworks | What do we | and the application | | capitalization, | |
| | over time, given | need to know | of appropriate | | punctuation, and | CRP2. Apply |
| | shifts in societal | about a culture | criteria. | | spelling when | appropriate |
| | norms, beliefs, or | to properly | | | writing. | academic and |
| | values. | perform its | Musicians judge | | | technical skills. |
| | | music? | performance based | | Determine or | |
| | 1.4.8.A.5 - | | on criteria that | | clarify the | CRP4. |
| | Interpret | In what ways | vary across time, | | meaning of | Communicate |
| | symbolism and | has technology | place, and | | unknown and | clearly and |
| | metaphors | affected music | cultures. The | | multiple-meaning | effectively and |
| | embedded in | composition | context and how a | | words and | with reason. |
| | works of dance, | and | work is presented | | phrases based on | |
| | music, theatre, | performance? | influence audience | | grade 7 reading | CRP5. Consider |
| | and visual art. | • | response. | | and content, | the |
| | | How does | 1 | | choosing flexibly | environmental, |
| | 1.4.8.A.6 - | music influence | Individuals' | | from a range of | social and |
| | Differentiate | cultural | selection of | | strategies. | economic impacts |
| | between | celebrations? | musical works is | | <i>y</i> | of decisions. |
| | "traditional" | | influenced by their | | Use knowledge | |
| | works of art and | | interests, | | of language and | CRP6. |
| | those that do not | | experiences, | | its conventions | Demonstrate |
| <u> </u> | | <u> </u> | | I | | = ===================================== |

| use conventional | understandings, | when writing, | creativity and |
|---------------------|---------------------|--------------------|--------------------|
| | | • | • |
| elements of style | and purposes. | speaking, | innovation. |
| to express new | Despense to music | reading, or | CDD0 114:1: |
| ideas. | Response to music | listening. | CRP8. Utilize |
| 1.40.47 | is informed by | D | critical thinking |
| 1.4.8.A.7 - | analyzing context | Demonstrate an | to make sense of |
| Analyze the form, | (social, cultural, | understanding of | problems and |
| function, | and historical) and | figurative | persevere in |
| craftsmanship, | how creators and | language, word | solving them. |
| and originality of | performers | relationships, and | |
| representative | manipulate the | nuances in word | CRP9. Model |
| works of dance, | elements of music. | phrases; gather | integrity, ethical |
| music, theatre, | | vocabulary | leadership and |
| and visual art. | Through their use | knowledge when | effective |
| | of elements and | considering a | management. |
| 1.4.8.B.1 - | structures of | word or phrase | |
| Evaluate the | music, creators | important to | CRP10. Plan |
| effectiveness of a | and performers | comprehension or | education and |
| work of art by | provide clues to | expression. | career paths |
| differentiating | their expressive | | aligned to |
| between the | intent. | Determine or | personal goals. |
| artist's technical | | clarify the | |
| proficiency and | The personal | meaning of | CRP11. Use |
| the work's content | evaluation of | unknown and | technology to |
| or form. | musical work(s) | multiple-meaning | enhance |
| | and | words or phrases | productivity. |
| 1.4.8.B.2 - | performance(s) is | based on grade 8 | |
| Differentiate | informed by | reading and | CRP12. Work |
| among basic | analysis, | content, choosing | productively in |
| formal structures | interpretation, and | flexibly from a | teams while using |
| and technical | established | range of | cultural global |
| proficiency of | criteria. | strategies. | competence. |
| artists in works of | | Strate Bres. | |
| dance, music, | Musicians connect | Produce clear and | |
| theatre, and visual | their personal | coherent writing | |
| art. | interests, | in which the | |
| W.C. | experiences, ideas, | development, | |
| | and knowledge to | organization, and | |
| | creating, | style are | |
| | performing, and | appropriate to | |
| | responding. | appropriate to | |
| | responding. | | |

| T T | |
|-----------------|--------------------|
| | task, purpose, and |
| Understanding | audience. |
| connections to | |
| varied contexts | Adapt speech to a |
| and daily life | variety of |
| enhances | contexts and |
| musicians' | |
| | tasks, |
| creating, | demonstrating |
| performing, and | command of |
| responding. | formal English |
| | when indicated |
| | appropriate. |
| | ^ ^ |
| | World Language |
| | Integration: |
| | Demonstrate |
| | comprehension of |
| | |
| | brief oral and |
| | written messages |
| | using age- and |
| | level-appropriate, |
| | culturally |
| | authentic |
| | materials on |
| | familiar topics. |
| | Turmina topics. |
| | Copy/write |
| | |
| | words, phrases, |
| | or simple guided |
| | texts on familiar |
| | topics. |
| | |
| | Give and follow |
| | simple oral and |
| | written |
| | directions, |
| | commands, and |
| | requests when |
| | |
| | participating in |
| | age-appropriate |

| | classroom and cultural activities. |
|--|---|
| | Identify familiar people, places, and objects based on simple oral and/or written descriptions. |

| Unit of Study | Pacing | NJCCC Standards | Essential Questions | Enduring Understandings | Learning Targets | Assessment: Formative & Summative | Interdisciplinary Connections | 21st Century Life & Career Standards |
|---------------|-------------|---------------------|------------------------|----------------------------|---------------------|---|----------------------------------|--|
| Aesthetic | Embedded | 1.1 The Creative | How do | The creative | Identify and | Student | Technology | 9.1.8.A.1 – |
| Responses & | in the | Process: All | musicians | ideas, concepts, | analyze the | responses to | Integration: | Develop |
| Critique | Individual | students will | generate creative | and feelings that | application of | teacher- | Select and use | strategies to |
| Methodologies | and | demonstrate an | ideas? | influence | the elements of | directed | appropriate tools | reinforce positive |
| | Ensemble | understanding of | | musicians' work | music musical | questions as | and digital | attitudes and |
| | Performance | the elements and | How do | emerges from a | works from | part of an | resources to | productive |
| | Skill Units | principles that | musicians make | variety of | different | online or in- | accomplish a | behaviors that |
| | | govern the | creative | sources. | historical eras | class discussion | variety of tasks | impact critical |
| | | creation of works | decisions? | | within | regarding live | and to solve | thinking and |
| | | of art in dance, | | Musicians' | listening | or recorded | problems. | problem-solving |
| | | music, theatre, and | How do | creative choices | examples. | performances. | | skills. |
| | | visual art. | musicians | are influenced | | | Gather and | |
| | | | improve the | by their | Compare and | Critical writing | analyze findings | 9.1.8.C.1 - |
| | | 1.1.8.B.1 - | quality of their | expertise, | contrast the | assignments | using data | Determine an |
| | | Analyze the | creative work? | context, and | use of | about | collection | individual's |
| | | application of the | | expressive | structural | individual | technology to | responsibility for |
| | | elements of music | When is creative | intent. | forms and the | performances | produce a | personal actions |
| | | in diverse Western | work ready to | | manipulation | and ensemble | possible solution | and contributions |
| | | and non-Western | share? | Musicians | of the elements | performances | for a content- | to group |
| | | musical works | | evaluate, and | of music in | based upon | related or real- | activities. |
| | | from different | How does | refine their work | diverse styles | collaborative | world problem. | |
| | | historical eras | understanding the | through | and genres of | teacher- | | 9.1.8.C.3 - Model |
| | | using active | structure and | openness to new | musical | generated | Recognize | leadership skills |
| | | listening and by | context of | ideas, | compositions. | criteria. Using | appropriate use | during classroom |
| | | reading and | musical works | persistence, and | | google forms | and benefits of | and |
| | | interpreting | inform | the application | Acquire a | and google | computers to | extracurricular |
| | | written scores. | performance? | of appropriate | working | classroom. | communicate and | activities. |
| | | | | criteria. | knowledge of | | learn. | |
| | | 1.1.8.B.2 - | How do | | the elements of | Teacher/student | | 9.1.8.D.1 - |
| | | Compare and | performers select | Musicians' | music to | collaborative | Analyze and | Employ |
| | | contrast the use of | repertoire? | presentation of | describe what | evaluation of in | interpret | appropriate |
| | | structural forms | | creative work is | is heard within | class and | information. | conflict resolution |
| | | and the | How do | the culmination | a musical | concert | | strategies. |
| | | manipulation of | performers | of a process of | composition | performances. | Transfer | |
| | | the elements of | interpret musical | creation and | using proper | | computer skills | 9.1.8.D.3 - Use |
| | | music in diverse | works? | communication. | domain | | learned from one | effective |

| | styles and genres | | | specific | Participation in | activity to | communication |
|-----|---------------------|--------------------|------------------|-------------------|------------------|--------------------|-----------------------|
| | of musical | How do | Performers' | vocabulary. | class | another | skills in face-to- |
| | compositions. | musicians | interest in and | | discussions and | | face and online |
| | | improve the | knowledge of | Actively listen | interactive | Social Studies: | interactions with |
| 1 | 1.2 History of the | quality of their | musical works, | with an | activities. | All students will | peers and adults |
| | Arts and | performance? | understanding of | awareness of | | acquire the skills | from home and |
| | Culture: All | 1 | their own | what to listen | | needed to be | from diverse |
| | students will | When is a | technical skill, | for within a | | active, informed | cultures. |
| | understand the | performance | and the context | composition | | citizens who | |
| r | role, development, | judged ready to | for a | enhances the | | value diversity | 9.1.8.D.4 - |
| | and influence of | present? How do | performance | concert | | and promote | Compare and |
| l t | the arts throughout | context and the | influence the | experience. | | cultural | contrast nuances |
| | history and across | manner in which | selection of | • | | understanding by | in verbal and |
| | cultures. | musical work is | repertoire. | Respond to | | working | nonverbal |
| | | presented | - | teacher- | | collaboratively to | communication in |
| | 1.2.8.A.1 - Map | influence | Performers | directed | | address the | different cultures |
| l l | historical | audience | make | questions as | | challenges that | that may result in |
| i | innovations in | response? | interpretive | part of an | | are inherent in | misinterpretation |
| | dance, music, | | decisions based | online | | living in an | and |
| l t | theatre, and visual | How do we | on their | discussion | | interconnected | misunderstanding. |
| a | art that were | discern the | understanding of | regarding | | world. | |
| | caused by the | musical creators' | context and | concert | | | 9.2.8.A.1 - Relate |
| | creation of new | and performers' | expressive | performances. | | All students will | how career |
| t | technologies. | expressive intent? | intent. | | | acquire the | choices, |
| | | | | Critique | | knowledge and | education |
| | 1.2.8.A.2 - | How do we judge | To express their | personal and | | skills to think | choices, skills, |
| | Differentiate past | the quality of | musical ideas, | ensemble | | analytically about | entrepreneurship, |
| | and contemporary | musical work(s) | musicians | aspects of all | | how past and | and economic |
| | works of dance, | and | analyze, | performances. | | present | conditions affect |
| | music, theatre, and | performance(s)? | evaluate, and | _ | | interactions of | income. |
| | visual art that | ** | refine their | Demonstrate | | people, cultures, | 0.000 |
| | represent | How do | performance | the ability to | | and the | 9.3.8.B.3 - |
| | important ideas, | musicians make | over time | critically listen | | environment | Evaluate personal |
| | issues, and events | meaningful | through | and assess | | shape the | abilities, interests, |
| | that are chronicled | connections to | openness to new | ensemble | | American | and motivations |
| | in the histories of | creating, | ideas, | performances. | | heritage. | and discuss how |
| | diverse cultures. | performing, and | persistence, and | A 11 | | T1 1 | they might |
| . | 1 2 0 4 2 | responding? | the application | Aurally | | Learn about and | influence job and |
| | 1.2.8.A.3 - | II 1. 1' / ' | of appropriate | identify pitch | | respect other | career selection. |
| | Analyze the | How do listening | criteria. | mistakes in | | cultures within | |
| | social, historical, | skills improve | | | | | |

| and political | instrumental | Analyzing | recorded music | the classroom and | 9.3.8.B.8 - |
|---------------------|-------------------|--------------------|-------------------|--------------------|--------------------|
| impact of artists | performance? | creators' context | performances. | community. | Compare and |
| on culture and the | 1 | and how they | r | | contrast how |
| impact of culture | How does | manipulate | Model | World | traditional and |
| on the arts. | understanding the | elements of | constructive | History/Global | nontraditional |
| | structure and | music provides | criticism when | Studies: | occupational roles |
| 1.4 Aesthetic | context of | insight into their | making | All students will | have changed or |
| Responses & | musical works | intent and | judgments | acquire the | remained the |
| Critique | inform | informs | about music. | knowledge and | same regionally, |
| Methodologies: | performance? | performance. | | skills to think | same regressary, |
| All students will | Periormanee | Perrormano | Evaluate | analytically and | CRP1. Act as a |
| demonstrate and | How can | Musicians judge | concert | systematically | responsible and |
| apply an | listening to a | performance | performances | about how past | contributing |
| understanding of | professionally | based on criteria | based upon the | interactions of | citizen and |
| arts philosophies, | trained artist | that vary across | elements of | people, cultures, | employee. |
| judgment, and | improve an | time, place, and | music. | and the | emproyee. |
| analysis to works | individual's | cultures. The | music. | environment | CRP2. Apply |
| of art in dance, | sound concept | context and how | Justify | affect issues | appropriate |
| music, theatre, and | and improve | a work is | opinions of | across time and | academic and |
| visual art. | upon personal | presented | performances | cultures. | technical skills. |
| visual art. | performance? | influence | using | cultures. | teenmear skins. |
| 1.4.8.A.1 - | periormance. | audience | appropriate | Literacy | CRP4. |
| Generate | How do | response | music | Integration: | Communicate |
| observational and | individuals | response | terminology. | Engage | clearly and |
| emotional | choose music to | To express their | i commerciality i | effectively in a | effectively and |
| responses to | experience? | musical ideas, | Describe the | range of | with reason. |
| diverse culturally | | musicians | basic elements | collaborative | With I the soll |
| and historically | How do the other | analyze, | of a good | discussions (one- | CRP5. Consider |
| specific works of | arts, other | evaluate, and | performance. | on-one, in | the |
| dance, music, | disciplines, | refine their | | groups, and | environmental, |
| theater, and visual | contexts, and | performance | Self-evaluate | teacher-led) with | social and |
| art | daily life inform | over time | individual | diverse partners | economic impacts |
| | creating, | through | performance | on grade 7 topics, | of decisions. |
| 1.4.8.A.2 - | performing, and | openness to new | within the | texts, and issues, | |
| Identify works of | responding to | ideas, | ensemble. | building on | CRP6. |
| dance, music, | music? | persistence, and | | others' ideas and | Demonstrate |
| theatre, and visual | | the application | Actively | expressing their | creativity and |
| art that are used | What are the | of appropriate | search for | own clearly. | innovation. |
| for utilitarian and | elements of a | criteria. | professional | | |
| non-utilitarian | good | | recordings in | Engage | CRP8. Utilize |
| | C | | | | |
| purposes. | performance? | | the style/genre | effectively in a | critical thinking |

| | | Musicians judge | that is most | range of | to make sense of |
|---------------------|---------------------|-------------------|------------------|--------------------|--------------------|
| 1.4.8.A.3 - | Why are critics | performance | individually | collaborative | problems and |
| Distinguish among | an essential part | based on criteria | interesting. | discussions (one- | persevere in |
| artistic styles, | of the music | that vary across | interesting. | on-one, in | solving them. |
| trends, and | industry? | time, place, and | Complete | groups, and | solving them. |
| movements in | mausu y : | cultures. The | critical writing | teacher-led) with | CRP9. Model |
| | What is the | context and how | | , | |
| dance, music, | | | assignments | diverse partners | integrity, ethical |
| theatre, and visual | importance of | a work is | about | on grade 8 topics, | leadership and |
| art within diverse | self-evaluation as | presented | individual and | texts, and issues, | effective |
| cultures and | it pertains to | influence | group | building on | management. |
| historical eras. | performance? | audience | performances | others' ideas and | CDD10 DI |
| 1 4 0 4 4 | ** 1 | response. | based on | expressing their | CRP10. Plan |
| 1.4.8.A.4 - | How does | | teacher- | own clearly. | education and |
| Compare and | critique affect the | Individuals' | generated | | career paths |
| contrast changes | development of | selection of | criteria. | Demonstrate | aligned to |
| in the accepted | an ensemble as it | musical works is | | command of the | personal goals. |
| meanings of | pertains to the | influenced by | Using | conventions of | |
| known artworks | individuals who | their interests, | appropriate | standard English | CRP11. Use |
| over time, given | make up the | experiences, | music | capitalization, | technology to |
| shifts in societal | ensemble? | understandings, | terminology, | punctuation, and | enhance |
| norms, beliefs, or | | and purposes. | produce a | spelling when | productivity. |
| values. | How does music | | clear, coherent | writing. | |
| | reflect a specific | Response to | written | | CRP12. Work |
| 1.4.8.A.5 - | culture and/or | music is | statement to | Determine or | productively in |
| Interpret | period of history? | informed by | justify an | clarify the | teams while using |
| symbolism and | | analyzing | opinion about | meaning of | cultural global |
| metaphors | How do varieties | context (social, | a piece of | unknown and | competence. |
| embedded in | in dynamics | cultural, and | concert | multiple-meaning | |
| works of dance, | relate to style? | historical) and | literature. | words and | |
| music, theatre, and | | how creators | | phrases based on | |
| visual art. | How do different | and performers | | grade 7 reading | |
| | time signatures | manipulate the | | and content, | |
| 1.4.8.A.6 - | change the sound | elements of | | choosing flexibly | |
| Differentiate | and performance | music. | | from a range of | |
| between | of music? | | | strategies. | |
| "traditional" | | Through their | | | |
| works of art and | | use of elements | | Use knowledge | |
| those that do not | | and structures of | | of language and | |
| use conventional | | music, creators | | its conventions | |
| elements of style | | and performers | | when writing, | |
| | | provide clues to | | speaking, | |
| l . | | T | | 1 F | L |

| ideas. Itheir expressive intent. I.4.8.A.7 - Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art. I.4.8.B.1 - Evaluate the ell'ectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form. I.4.8.B.2 - Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art. I.4.8.B.3 - Evaluate the ell'ectiveness of a work of art by differentiating interests, and the work's content or form. I.4.8.B.2 - Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art. I.4.8.B.3 - Differentiate among basic connections to varied context of a technical proficiency of artists in works of dance, music, theatre, and visual art. I.4.8.B.3 - Differentiate among basic connections to varied context of and technical proficiency of artists in works of dance, music, theatre, and visual art. I.4.8.B.4 - Differentiate among basic connections to varied contexts and technical proficiency of artists in works of dance, music, theatre, and visual art. | Г | 1, | | |
|--|---|--------------------|---------------------------------------|-------------------|
| 1.4.8.A.7 - Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art. 1.4.8.B.1 - Evaluate the effectiveness of a work of arb 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. 1.4.8.B.2 - Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art. 1.4.8.B.2 - Differentiate among basic connections to varied contexts and technical proficiency of artists in works of dance, music, theatre, and visual art. 1.4.8.B.2 - Differentiate among basic connections to varied contexts and technical proficiency of artists in works of dance, music, theatre, and visual art. 1.4.8.B.2 - Differentiate among basic connections to varied contexts and technical proficiency of artists in works of dance, music, theatre, and visual art. | | | _ | |
| Analyze the form, function, craftsmaship, and originality of representative works of 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 art. 1.4.8.B.2 - Differentiate among basic formal structures and technical art. 1.4.8.B.3 - Produce clear and concerning, and responding. 1.4.8.B.3 - Produce clear and coherent writing and responding. 1.4.8.B.3 - Produce clear and coherent writing and responding. 1.4.8.B.3 - Produce clear and coherent writing and responding. 1.4.8.B.3 - Produce clear and coherent writing and responding. 1.4.8.B.3 - Produce clear and coherent writing and responding. | | ideas. | intent. | listening. |
| Analyze the form, function, craftsmasship, and originality of representative is informed by and nuances in word nuances in word nuances in word phrases; gather works of 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 art. 1.4.8.B.2 - Differentiate among basic formal structures and technical art. 1.4.8.B.3 - Produce clear and contexts and daily life are appropriate to task, purpose, and style are appropriate to task, purpose, and style are appropriate to task, purpose, and the works or gentland, and originate to task, purpose, and the development, organization, and style are appropriate to task, purpose, and the development, organization, and style are appropriate to task, purpose, and the development, organization, and style are appropriate to task, purpose, and the development, organization, and style are appropriate to task, purpose, and task, purp | | | | |
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| | | | | | Adapt speech to a |
| | | | | | variety of |
| | | | | | contexts and |
| | | | | | tasks, |
| | | | | | |
| | | | | | demonstrating |
| | | | | | command of |
| | | | | | formal English |
| | | | | | when indicated |
| | | | | | appropriate. |
| | | | | | |
| | | | | | World Language |
| | | | | | Integration: |
| | | | | | Demonstrate |
| | | | | | |
| | | | | | comprehension of |
| | | | | | brief oral and |
| | | | | | written messages |
| | | | | | using age- and |
| | | | | | level-appropriate, |
| | | | | | culturally |
| | | | | | authentic |
| | | | | | materials on |
| | | | | | |
| | | | | | familiar topics. |
| | | | | | ~ , . |
| | | | | | Copy/write |
| | | | | | words, phrases, |
| | | | | | or simple guided |
| | | | | | texts on familiar |
| | | | | | topics. |
| | | | | | <u> </u> |
| | | | | | Give and follow |
| | | | | | simple oral and |
| | | | | | written |
| | | | | | |
| | | | | | directions, |
| | | | | | commands, and |
| | | | | | requests when |
| | | | | | participating in |
| | | | | | age-appropriate |
| | | | | | classroom and |
| | | | | | cultural activities. |
| | | | | | |
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| | | | Identify familiar | |
|--|--|--|-------------------|--|
| | | | people, places, | |
| | | | and objects based | |
| | | | on simple oral | |
| | | | and/or written | |
| | | | descriptions. | |

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Staff Wars, The Music Interactive http://www.themusicinteractive.com/

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Productivity Tools:

Ed Puzzle - Audience etiquette video

Powtoons - Stage etiquette video

Google Classroom - individual performance videos, online discussions, written assessments, etc.

YouTube Performance Artist and Professional Ensemble Videos for Critique

ASSOCIATED JOBS LIST BY UNIT

| | Professional Musician |
|---|--|
| Unit 1 Individual Performance Skills | Band/Orchestra Conductor Music Manager Recording Engineer YouTube channel creator Music Composer Music Critic Music Producer Disc Jockey Music Educator Music Arranger Instrument Repair Technician Music Health Recording Session Musician |
| Unit 2 Ensemble Performance Skills | Professional Musician Band/Orchestra Conductor Music Manager / Program Director Recording Engineer YouTube channel creator Music Composer Music Critic Marching Band Drill Designer American Federation of Musicians Union Negotiator Music Educator Booking Agent Road Manager Music Arranger Broadcast Engineering Public Relations, Advertising, or Music Communications Music Attorney Bio acoustician |
| Unit 3 History or Arts & Culture Units | Music Website Designer Program Note Writer Music Biographer Musicologist Music Librarian Music Educator Video Game Sound Designer Music Blog Writer Public Relations and Advertising Music Journalism |
| Unit 4 Aesthetic Responses & Critique Methodologies Units | Music Therapist Festival Adjudicator Radio Disc Jockey Video Game Sound Designer Music Blog Writer Music Journalism Film/TV Music Supervisor Methodology |



"Great Fun, Great Friends, Great Music!"



Common Assessment Documents

- Timeline
- Task Descriptions
- Standards addressed and attached to Genesis
- Rubrics
- Curriculum Alignments
- Interdisciplinary Connections
- National Core Arts Standards
- New Jersey Core Curriculum Content Standards
- Essential Questions

Revised 9/2019



COMMON ASSESSMENT TIMELINE



1st half of year

| Written Assessment: Labeled in Genesis: 1.2 PN Grades available in Genesis: December | Program Notes for Concert #1 Assigned: October Due: November Standard 1.2 - HISTORY OF THE ARTS AND CULTURE |
|---|---|
| Individual Performance Assessment: Labeled in Genesis: 1.3 IP | Students will individually perform 8 measures of a concert selection in small group lessons. Due: 2 weeks prior to December Performance |
| Grades available in Genesis: December | Standard 1.3 - PERFORMANCE |
| Ensemble Performance Assessment: Labeled in Genesis: 1.3 EP Grades available in Genesis: January | Students will perform an ensemble concert. Concert Date: December Standard 1.3 - PERFORMANCE |
| Critical Listening Assignment: Labeled in Genesis: 1.1 CL Grades available in Genesis: January | Students will identify and analyze the elements of music within band compositions. Due at dress rehearsal: December Standard 1.1 - THE CREATIVE PROCESS |
| Concert Critique: Labeled in Genesis: 1.4 CC Grades available in Genesis: January | Students will demonstrate the ability to justify performance opinions using appropriate music terminology. Assigned: January Due: January |
| | Standard 1.4 - AESTHETIC RESPONSES & CRITIQUE METHODOLOGIES |



2nd half of year

| Written Assessment: | Program Notes for Concert #2 |
|--|---|
| Labeled in Genesis: 1.2 | Assigned: March |
| PN2 | Due: April |
| Grades available in Genesis: April | Standard 1.2 - HISTORY OF THE ARTS AND CULTURE. |
| Individual Performance Assessment: Labeled in Genesis: 1.3 IP2 | Students will individually perform sections of concert literature in small group lessons. Due: April |
| Grades available in Genesis: May | Standard 1.3 - PERFORMANCE |
| Ensemble Performance | Students will perform an ensemble concert. |
| Assessment: | Concert Date: May |
| Labeled in Genesis: 1.3 EP2 | Standard 1.3 - PERFORMANCE |
| Grades available in | Standard 1.5 - PERFORMANCE |
| Genesis: May | |
| Critical Listening | Students will identify and analyze the elements of music within band |
| Assignment: | compositions. |
| Labeled in Genesis: 1.1 CL2 | Due at dress rehearsal: May |
| Grades available in Genesis: May | Standard 1.1 - THE CREATIVE PROCESS |
| Concert Critique: | Students will demonstrate the ability to justify performance opinions using |
| Labeled in Genesis: 1.4 CC2 | appropriate music terminology. |
| | Assigned: May 2 |
| Grades available in | Due: May |
| Genesis: June | Standard 1.4 - AESTHETIC RESPONSES & CRITIQUE METHODOLOGIES |



HMS MUSIC - Instrumental Music 1.1 Critical Listening

Google Classroom Listening Assignment December and May

NJCCCS 1.1 The Creative Process

Instructional Objectives/Learning Targets:

Students will:

- 1. Identify and analyze the application of the elements of music musical works from different historical eras within listening examples
- 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.

Students will know that:

- 1. Knowledge of the Elements of Music provides a musician with the proper vocabulary to describe what is heard within a musical composition.
- 2. Active listening and knowing *what* to listen for within a composition enhances the concert experience.

3.

Critical Listening Rubric

Assignment Timeline:

Assignment will be shared with students via google form in google classroom the morning of December and May concert dress rehearsals at Hillsborough High School. Students will be required to complete listening questions while listening to their peers perform during the dress rehearsal. This assignment is due by the conclusion of the dress rehearsals.

Grades will be determined by evaluating work using a comprehensive, teacher designed rubric which aligns to the Creative Process Rubric.

Curriculum Alignment, Integrations, Essential Questions, Career Ready Practice Standards, NJCCCS, and NCAS are listed under the "Aesthetic Responses & Critique Methodologies Units" in the 2019 revised curriculum map for grades 7 and 8 Bands:

HMS Concert Band HMS Symphonic Band HMS Wind Ensemble



HMS MUSIC - Instrumental Music 1.2 Program Notes

December and May Concert Performances

NJCCCS 1.2 - The History of Arts and Culture

<u>Instructional Objectives:</u>

- 1. Students will select and research one composition in preparation for each concert performance.
- 2. Using a rubric as a guide, students will write three short paragraphs using grade level appropriate grammar, sentence structure and punctuation.
- 3. Students will focus upon the following content: composer background/biography, origin/history of the composition, and what specific elements the audience should be listen for within the composition for enhanced appreciation.

Assignment Directions

Program Note Rubric

Assignment Timeline:

Assignment and rubric will be shared with students in class and will be posted in Google classroom. Students will be given an extended timeline to complete in order to demonstrate skill mastery of NJCCCS 1.2 - History of the Arts and Culture.

Curriculum Alignment, Integrations, Essential Questions, Career Ready Practice Standards, NJCCCS, and NCAS are listed under the "**History of the Arts and Culture Units**" in the 2019 revised curriculum map for grades 7 and 8 Bands:

HMS Concert Band HMS Symphonic Band HMS Wind Ensemble



HMS MUSIC - Instrumental Music 1.3 Individual Performance December and May

Concert Literature NJCCCS - 1.3 - Performance

This assessment contains differentiated instruction that appropriately challenges the range of talent and ability of all learners in the HMS band classes. Expert Level Wind Ensemble Members will be assessed upon an excerpt of grade 2-3.5 concert band literature, On-Level Symphonic Band Members will be assessed upon an excerpt of grade 1-2.5 concert band literature, and the Novice/Intermediate Level Concert Band will be assessed upon an excerpt of grade 1 to 1.5 concert band literature.

This assessment of instrumental performance knowledge, confidence, and capability requires each student to perform eight measures of music from the upcoming concert performance literature. This material contains appropriately challenging rhythms, notes, dynamics, and articulations. Students will also be assessed on tone quality, intonation, style, and expression using a comprehensive teacher designed rubric which aligns to the performance criteria of HHS bands.

HMS Wind Rubric
HMS Percussion Rubric

Instructional Objectives:

Wind students will:

- 1. Perform concert literature from varying cultures and time periods.
- 2. Demonstrate proper sound production, breath support, correct partials, and pitch accuracy.
- 3. Demonstrate and maintain sustained, supported breath and tone throughout a musical phrase.
- 4. Recognize, identify, and perform contrasting articulations.
- 5. Demonstrate knowledge of numeric counting, subdivision, syncopation, beat vs. rhythm, and time signatures.
- 6. Recognize, identify, and perform a range of dynamics: piano, mezzo piano, mezzoforte, forte, crescendo, and decrescendo within musical examples.

Additionally, percussion students will:

- 1. Demonstrate correct grip and stick/mallet height.
- 2. Perform accessory instruments with appropriate technique (including timpani tuning).

Timeline:

Individual performance assessment will be administered during small group lessons. Grades will labeled 1.3 IP and become immediately available in Genesis with the rubric in order for students and parents to view areas of performance strength and weakness (*students who are absent will be given assessment the following week*).

Curriculum Alignment, Integrations, Essential Questions, Career Ready Practice Standards, NJCCCS, and NCAS are listed under the "Individual Performance Skills" in the 2019 revised curriculum map for grades 7 and 8 Bands:

HMS Concert Band HMS Symphonic Band HMS Wind Ensemble





HMS MUSIC - Instrumental Music 1.3 Ensemble Performance December and May Concert Performances NJCCCS - 1.3 - Performance

This assessment contains differentiated instruction that appropriately challenges the range of talent and ability of all learners in the HMS performing ensembles. Expert Level Wind Ensemble Members will be assessed upon a complete concert performance of 2-3.5 concert band literature, On-Level Symphonic Band Members will be assessed upon a complete concert performance of 1-2.5 concert band literature, and the Novice/Intermediate Level Concert Band will be assessed upon a complete concert performance of 1 to 2.5 concert band literature.

Literature performed in May will contain more rigorous musical content/elements than the December concert. May concert literature will be selected after collaborative data analysis of prior performance strengths/weaknesses by band directors.

HMS Ensemble Rubric

Instructional Objectives:

Wind students will:

- 1. Perform concert literature from varying cultures and time periods.
- 2. Demonstrate proper sound production, breath support, correct partials, and pitch accuracy.
- 3. Demonstrate and maintain sustained, supported breath and tone throughout a musical phrase.
- 4. Recognize, identify, and perform contrasting articulations.
- 5. Demonstrate knowledge of numeric counting, subdivision, syncopation, beat vs. rhythm, and time signatures.
- 6. Recognize, identify, and perform a range of dynamics: piano, mezzo piano, mezzoforte, forte, crescendo, and decrescendo within musical examples.

Additionally, percussion students will:

- 1. Demonstrate correct grip and stick/mallet height.
- 2. Perform accessory instruments with appropriate technique (including timpani tuning).

Timeline:

Ensemble performance assessment will be administered in December and May at Hillsborough High School . Grades will be determined through collegial collaboration using teacher designed rubrics.

Curriculum Alignment, Integrations, Essential Questions, Career Ready Practice Standards, NJCCCS, and NCAS are listed under the "Ensemble Performance Skills" in the 2019 revised curriculum map for grades 7 and 8 Bands:

HMS Concert Band HMS Symphonic Band HMS Wind Ensemble

THE TRUTH ABOUT MUSIC EDUCATION

"When a child has a part to play in a music ensemble, or a theater or dance production, they begin to understand that their contribution is necessary for the success of the group. Through these experiences children gain confidence and start to learn that their contributions have value even if they don't have the biggest role."

~ Lisa Phillips, "The artistic edge: 7 skills children need to succeed in an increasingly right brain world," ARTSblog, Americans for the Arts, 2013.



HMS MUSIC - Instrumental Music 1.4 Concert Critique

Google Classroom Critique Assignment January and May

NJCCCS 1.4 Aesthetic Responses & Critique Methodologies

Instructional Objectives/Learning Targets:

Students will:

- 1. Respond to teacher-directed questions as part of an online discussion regarding concert performances.
- 2. Critique personal and ensemble aspects of all performances.
- 3. Demonstrate the ability to critically listen and assess ensemble performances.
- 4. Aurally identify pitch mistakes in recorded music performances.
- 5. Model constructive criticism when making judgments about music.
- 6. Evaluate concert performances based upon the elements of music.
- 7. Justify opinions of performances using appropriate music terminology.

Students will know that:

Critical writing assignments about individual/group performances based on teacher-generated criteria is an important, reflective exercise designed to inspire future growth and musical development.

Performance Critique Rubric

Assignment Timeline:

Assignment will be shared with students via google form in google classroom the morning of the dress rehearsal/Hillsborough High School Recruitment in December and May. Additional forms will be shared in January and June.. Students will be required to compare and contrast ensemble sight reading performance to final concert performance recordings. Grades will be determined by evaluating work using a comprehensive, teacher designed rubric which aligns to the Performance Critique Rubric.

Curriculum Alignment, Integrations, Essential Questions, Career Ready Practice Standards, NJCCCS, and NCAS are listed under the "Aesthetic Responses & Critique Methodologies Units" in the 2019 revised curriculum map for grades 7 and 8 Bands:

HMS Concert Band
HMS Symphonic Band
HMS Wind Ensemble