

WATERFORD PUBLIC SCHOOLS



2019 REVISION

MUSIC CURRICULUM

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INTRODUCTION

BOARD OF EDUCATION MEMBERS

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Clark Lane Middle School

Waterford High School & Music Curriculum Chair

Clark Lane Middle School & Waterford High School

All Elementary Schools

Great Neck Elementary School

Quaker Hill Elementary School

All Elementary Schools

Clark Lane Middle School

Oswegatchie Elementary School

MUSIC CURRICULUM OVERVIEW

STATEMENT OF PHILOSOPHY

Music is an art form based on creating, performing, and responding where one's enjoyment increases exponentially with one's understanding.

Music offers unique learning opportunities to explore individual creativity, artistic expression and a more in-depth understanding of past and present cultures in our diverse world community.

A comprehensive music education will enable students to make more informed aesthetic choices, develop their musical abilities through self-discipline and focus and will provide a vehicle to increase their confidence in learning across the entire curriculum.

We believe that all students should have a comprehensive, balanced, sequential curriculum of in-school instruction in music education in accordance with national, state and local standards, and that an education in music and the arts will develop the life-long learning abilities and aesthetic skills necessary to improve the quality of life in a more cultured, educated society.

PROGRAM GOALS

As a result of Waterford's Music Program, students in grades K-12 will:

1. **Create:** (imagine, experiment, plan, make, evaluate, refine, and present/exhibit) music that express concepts, ideas and feelings.
2. **Perform:** (select, analyze, interpret, practice, evaluate, refine and perform/present) diverse works of music.
3. **Respond:** (select, experience, describe, analyze, interpret and evaluate) with understanding of diverse music genres.
4. **Connection:** Understand the connections among the arts, other disciplines and daily life.
5. Understand and use the concepts, techniques, forms (structures, styles, genres), language, notation (written symbol system) and literature/repertoire of each music form.
6. Understand the importance of the arts in expressing and illuminating human experiences, beliefs and values.
7. Identify representative works and recognize the characteristics of music from different historical periods and world cultures.
8. Develop sufficient mastery to continue lifelong involvement in the arts as viewers, consumers, and creators.
9. Develop sufficient mastery to be able to pursue further study, if they choose, in preparation for a career.
10. Seek music experiences and participate in the artistic life of the school and community.

RELATED GOALS & STANDARDS

Connections with *Common Core Standards* in English/Language Arts and Mathematics, high order thinking, and 21st Century Skills and are embedded throughout the music performance standards, as they play an essential role in carrying out the three artistic processes of Creating, Performing, and Responding. Some of those connections would be:

- Key Common Core verbs such as compare, contrast, analyze, interpret, create, and the Tier 3 content specific, music vocabulary that is essential to demonstrating an understanding of music.
- Explicit references to social, cultural, and historical context and conveying ideas and meaning using complex text. Music literacy is considered complex text by Common Core definition.
- Opportunities for students to demonstrate 21st century skills such as collaboration, critical thinking, analyzing, evaluating, explaining, and being involved in the creative process through the study of music.

The creative practices of investigation and reflection are connected to all ten of the Anchor Standards for Reading, and all four skills--imagination, investigation, construction, and reflection, were strongly represented in the Anchor Standards for Writing. Additionally, all four creative practices were found to be aligned with each of the Standards for Mathematical Practice.

PROCESS COMPONENTS

In order to have a meaningful learning experience in music, students must be consistently and actively engaged in the following learning behaviors:

- Creating
- Performing
- Responding
- Decoding
- Selecting
- Composing
- Improvising
- Analyzing
- Evaluating
- Interpreting
- Exploring
- Expressing
- Comparing
- Imagining
- Reflecting
- Singing
- Listening
- Notating
- Memorizing
- Identifying
- Modeling
- Imitating
- Writing
- Reading
- Describing
- Choosing
- Working independently and collaboratively

VISION of the GRADUATE

ACADEMIC

- A1. Communicate effectively for a variety of purposes and audiences.
- A2. Acquire, understand, evaluate, synthesize and apply information.
- A3. Use critical and creative thinking to find and solve authentic problems.
- A4. Construct and defend arguments based on evidence.
- A5. Demonstrate digital fluency and purposeful application of tools for learning.

SOCIAL

- S1. Demonstrate behavior that adheres to established standards of conduct and reflects integrity and fairness.
- S2. Recognize, respect, and value individual, cultural, and racial diversity.
- S3. Engage productively in self-directed independent and collaborative endeavors.

CIVIC

- C1. Participate in activities that foster citizenship, the democratic process, and community awareness.
- C2. Share in the responsibility for the mental and physical safety of themselves and others.

CURRICULUM MAPS

COURSE OFFERINGS

	Pre-K	K	1	2	3	4	5	6	7	8	9	10	11	12	
General	General Music									Music Theory					
									Ukulele	Jazz Improvisation					
										Music Appreciation					
Band					Band					Concert Band					
										Percussion Ensemble					
					Jazz Band					Jazz Band					
Choral					Chorus					Chorus					
										Chamber Choir					
Strings					Orchestra					String Orchestra					
										Encore Orchestra Ensemble					Chamber Orchestra

EXTRA-CURRICULAR & ENRICHMENT OFFERINGS

	6	7	8	9	10	11	12
Band				Waterford Community Band			
	Eastern Region Middle School Music Festival			Eastern Region High School Music Festival			
				Connecticut All-State Music Festival			
				NA/ME National Honor Ensemble			
Chorus	Eastern Region Middle School Music Festival			Eastern Region Middle School Music Festival			
				Connecticut All-State Music Festival			
				NA/ME National Honor Ensemble			
Strings	Eastern Region Middle School Music Festival			Eastern Connecticut Youth Symphony			
				Eastern Region High School Music Festival			
				NA/ME National Honor Ensemble			

Introduction and Use of Music-Specific Equipment

	Pre-K	K	1	2	3	4	5	6	7	8	9	10	11	12
General	Instructional Material/Technology (Piano, SmartBoard, Stereo, etc.)													
				Orff Mallet Instruments										
					Recorder									
							Guitar							
							Computer							
							Keyboard							
									Ukulele					
Band					Flute									
					Clarinet									
					Alto Sax									
					Trumpet									
					Trombone									
					Baritone									
					Snare Drum									
					Mallet Percussion									
					Oboe									
					Bassoon									
					Bass Clarinet									
					Tenor Sax									
					Bari Sax									
					French Horn									
				Tuba										
				Auxiliary Percussion										
				Jazz Rhythm Instruments (Drumset, Bass, Guitar, Piano)										
Choral					Instructional Material/Technology (Piano, SmartBoard, Stereo, etc.)									
Orchestra				Violin										
				Viola										
				Cello										
					Bass									

ANNUAL CURRICULAR FOCUS THEME

Each year, the Waterford Music Department in grades K-12, devotes Professional Development time and resources to learning more about a specified historical period, composer, artistic work or aspect of music history in order to promote a more focused, in-depth study of a relevant topic for the entire Waterford teaching and learning community.

Our ultimate goal is that all of the students in the Waterford Public Schools (PK-12) will engage in meaningful musical activities that lead toward a deeper understanding of our culture and history.

Collaborations with the organizations outside of the school district also provide additional opportunities for live musical performances and cultural enrichment programs in the schools to support this curricular focus theme. This annual project offers opportunities that encourage interdisciplinary connections, create meaningful, life-long learning experiences and provide a platform for real-world connections for our students and teachers.

CURRICULAR THEME IDEAS

Music of the Silver Screen (2018-19)
American Jazz Composer(s)
The Music of Latin America
Music in the Media
Patriotic Music
The Music of George Gershwin
Music from East Asia
The History of Rock
Bach to the Future
American Folk Music
The Broadway Musical
Voices of Freedom: The American Spiritual
Mozart and Friends: Music of the Classical Period
The Music of Russia!
American Composers

ELEMENTARY GENERAL MUSIC

OVERVIEW

This curriculum will provide students with the opportunities to:

- Perform music alone and with others.
- Use the vocabulary and notation of music.
- Respond to music aesthetically, intellectually and emotionally.
- Understand and appreciate other values and cultures through creative collaboration.
- Develop creativity and self-expression through the exploration of music.
- Use technology to deepen their understanding.

The Waterford Public Schools' K-5 General Music Curriculum is based on the National and Connecticut Core Arts (Music) Standards. Experience in each of the areas is vital to students' musical development. Students will create, perform, and respond using various genres. This curriculum incorporates teaching strategies of Gordon Music Learning Theory and Kodaly Method, as well as the techniques of Dr. John Feierabend, a national leader in music education. Special focus areas for each grade will be the following:

<p>Pre-K - I Can Experience Music</p> <ul style="list-style-type: none"> • Expression and awareness through musical play • Respond to music through movement • Echo songs and rhymes • Establish Music class routines • Sing and play cooperatively in a group <p>Kindergarten – I Can Sing</p> <ul style="list-style-type: none"> • Expressive and creative use of voice • Sing alone and in a group • Respond kinesthetically to music • Listening skills 	<p>Grade 3 – I Can Read Music Notation</p> <ul style="list-style-type: none"> • Musical terminology, i.e., repeat sign, bar line, double bar line, names of the treble clef notes. • Sing in canon • Count rhythms in numbers • Appropriately critique classmates' performances • Dance Etiquette • Introduction to instrument Families • Introduction to recorder
<p>Grade 1 – I Can Sing and Keep the Beat</p> <ul style="list-style-type: none"> • Move to the beat • Respond to changes in melodic direction • Introduction to mallet instruments • Track the speaker • Read simple rhythms in syllables 	<p>Grade 4 – I Can Play Recorder</p> <ul style="list-style-type: none"> • Recorder skills: B, A, G, E, D, hand position, articulation • Count rhythms in more complex patterns • Critical listening/questioning
<p>Grade 2 – I Can Play Mallet Instruments</p> <ul style="list-style-type: none"> • Read and perform rhythmic notation • Play simple songs on mallet instruments • Track classmates as they speak • Collaborate with peers to create dance 	<p>Grade 5 – I Can Listen and Evaluate</p> <ul style="list-style-type: none"> • Continued recorder skills (C',D',F#, C#) • Play a major scale • Create a short composition • Critique, analyze, evaluate musical performances

NATIONAL CORE STANDARDS

CREATING

ANCHOR STANDARD 1: GENERATE AND CONCEPTUALIZE ARTISTIC IDEAS AND WORK.

Imagine

Generate musical ideas for various purposes and contexts.

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

Essential Question: How do musicians generate creative ideas?

Pre-K Cr1.1.PKa	Kindergarten Cr1.1.Ka	Grade 1 Cr1.1.1a	Grade 2 Cr1.1.2a	Grade 3 Cr1.1.3a	Grade 4 Cr1.1.4a	Grade 5 Cr1.1.5a
With substantial guidance, explore and experience a variety of music.	With guidance, explore and experience music concepts (such as beat and melodic contour).	With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.	Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).	Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).	Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).
	Cr1.1.Kb	Cr1.1.1b	Cr1.1.2b	Cr1.1.3b	Cr1.1.4b	Cr1.1.5b
	With guidance, generate musical ideas (such as movements or motives).	With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).	Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).	Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.	Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas. minor) and meters.	Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

ANCHOR STANDARD 2: ORGANIZE AND DEVELOP ARTISTIC IDEAS AND WORK

Plan and Make

Select and develop musical ideas for defined purposes and contexts

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

Essential Question(s): How do musicians make creative decisions?

Pre-K Cr2.1.PKa	Kindergarten Cr2.1.Ka	Grade 1 Cr2.1.1a	Grade 2 Cr2.1.2a	Grade 3 Cr2.1.3a	Grade 4 Cr2.1.4a	Grade 5 Cr2.1.5a
With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).	With guidance, demonstrate and choose favorite musical ideas.	With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.	Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.	Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
Cr2.1.PKb	Cr2.1.Kb	Cr2.1.1b	Cr2.1.2b	Cr2.1.3b	Cr2.1.4b	Cr2.1.5b
With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.	With guidance, organize personal musical ideas using iconic notation and/or recording technology.	With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.	Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.	Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.	Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

ANCHOR STANDARD 3: REFINE AND COMPLETE ARTISTIC WORK.**Evaluate and Refine**

Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

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

Essential Question(s): How do musicians improve the quality of their creative work?

Pre-K Cr3.1.PKa	Kindergarten Cr3.1.Ka	Grade 1 Cr3.1.1a	Grade 2 Cr3.1.2a	Grade 3 Cr3.1.3a	Grade 4 Cr3.1.4a	Grade 5 Cr3.1.5a
With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas	With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.	With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas	Interpret and apply personal, peer, and teacher feedback to revise personal music.	Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.	Evaluate, refine, and document revisions to personal music, applying teacher provided and collaboratively developed criteria and feedback to show improvement over time.	Evaluate, refine, and document revisions to personal music, applying teacher provided and collaboratively developed criteria and feedback, and explain rationale for changes.

Present

Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question(s): When is creative work ready to share?

Pre-K Cr3.2.PKa	Kindergarten Cr3.2.Ka	Grade 1 Cr3.2.1a	Grade 2 Cr3.2.2a	Grade 3 Cr3.2.3a	Grade 4 Cr3.2.4a	Grade 5 Cr3.2.5a
With substantial guidance, share revised personal musical ideas with peers.	With guidance, demonstrate a final version of personal musical ideas to peers.	With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or info	Present the final version of personal created music to others, and describe connection to expressive intent.	Present the final version of personal created music to others, and explain connection to expressive intent.	Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

PERFORMING

ANCHOR STANDARD 4: SELECT, ANALYZE, AND INTERPRET ARTISTIC WORK FOR PRESENTATION.

Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

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

Essential Question(s): How do performers select repertoire?

Pre-K Pr4.1.PKa	Kindergarten Pr4.1.Ka	Grade 1 Pr4.1.1a	Grade 2 Pr4.1.2a	Grade 3 Pr4.1.3a	Grade 4 Pr4.1.4a	Grade 5 Pr4.1.5a
With substantial guidance, demonstrate and state preference for varied musical selections.	With guidance, demonstrate and state personal interest in varied musical selections.	With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.

Analyze

Analyze the structure and context of varied musical works and their implications for performance.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

Pre-K Pr4.2.PKa	Kindergarten Pr4.2.Ka	Grade 1 Pr4.2.1a	Grade 2 Pr4.2.2a	Grade 3 Pr4.2.3a	Grade 4 Pr4.2.4a	Grade 5 Pr4.2.5a
With substantial guidance, explore and demonstrate awareness of musical contrasts	With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.	With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.	Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.	Demonstrate understanding of the structure in music selected for performance.	Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.	Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
		Pr4.2.1b	Pr4.2.2b	Pr4.2.3b	Pr4.2.4b	Pr4.2.5b
		When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.	When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.	When analyzing selected music, read and perform using iconic and/or standard notation	When analyzing selected music, read and perform using standard notation.
				Pr4.2.3c	Pr4.2.4c	Pr4.2.5c
				Describe how context (such as personal and social) can inform a performance.	Explain how context (such as social and cultural) informs a performance.	Explain how context (such as social, cultural, and historical) informs performances.

Interpret

Develop personal interpretations that consider creators' intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

Pre-K Pr4.3.PKa	Kindergarten Pr4.3.Ka	Grade 1 Pr4.3.1a	Grade 2 Pr4.3.2a	Grade 3 Pr4.3.3a	Grade 4 Pr4.3.4a	Grade 5 Pr4.3.5a
With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).	With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.	Demonstrate and describe music's expressive qualities (such as dynamics and tempo)	Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.	Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

ANCHOR STANDARD 5: DEVELOP AND REFINE ARTISTIC TECHNIQUES AND WORK FOR PRESENTATION.

Rehearse, Evaluate and Refine

Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

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

Essential Question(s): How do musicians improve the quality of their performance?

Pre-K Pr5.1.PKa	Kindergarten Pr5.1.Ka	Grade 1 Pr5.1.1a	Grade 2 Pr5.1.2a	Grade 3 Pr5.1.3a	Grade 4 Pr5.1.4a	Grade 5 Pr5.1.5a
With substantial guidance, practice and demonstrate what they like about their own performance s.	With guidance, apply personal, teacher, and peer feedback to refine performance s.	With limited guidance, apply personal, teacher, and peer feedback to refine performance s.	Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance s.	Apply teacher provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performance s.	Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performance s.	Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performance s.
Pr5.1.PKb	Pr5.1.Kb	Pr5.1.1b	Pr5.1.2b	Pr5.1.3b	Pr5.1.4b	Pr5.1.5b
With substantial guidance, apply personal, peer, and teacher feedback to refine performance s.	With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.	With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.	Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.	Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.	Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.	Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

ANCHOR STANDARD 6: CONVEY MEANING THROUGH THE PRESENTATION OF ARTISTIC WORK.

Present

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context

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

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Pre-K Pr6.1PKa	Kindergarten Pr6.1.Ka	Grade 1 Pr6.1.1a	Grade 2 Pr6.1.2a	Grade 3 Pr6.1.3a	Grade 4 Pr6.1.4a	Grade 5 Pr6.1.5a
With substantial guidance, perform music with expression.	With guidance, perform music with expression.	With limited guidance, perform music for a specific purpose with expression.	Perform music for a specific purpose with expression and technical accuracy	Perform music with expression and technical accuracy.	Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation .	Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation .
	Pr6.1.Kb	Pr6.1.1b	Pr6.1.2b	Pr6.1.3b	Pr6.1.4b	Pr6.1.5b
	Perform appropriately for the audience.	Perform appropriately for the audience and purpose.	Perform appropriately for the audience and purpose.	Demonstrate performance decorum and audience etiquette appropriate for the context and venue.	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.	Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

RESPONDING

ANCHOR STANDARD 7: PERCEIVE AND ANALYZE ARTISTIC WORK.

Select

Choose music appropriate for a specific purpose or context.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

Pre-K Re7.1PKa	Kindergarten Re7.1.Ka	Grade 1 Re7.1.1a	Grade 2 Re7.1.2a	Grade 3 Re7.1.3a	Grade 4 Re7.1.4a	Grade 5 Re7.1.5a
With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.	With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.	With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.	Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.	Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.	Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Analyze

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How does understanding the structure and context of music inform a response?

Pre-K Re7.2.PKa	Kindergarten Re7.2.Ka	Grade 1 Re7.2.1a	Grade 2 Re7.2.2a	Grade 3 Re7.2.3a	Grade 4 Re7.2.4a	Grade 5 Re7.2.5a
With substantial guidance, explore musical contrasts in music.	With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.	Describe how specific music concepts are used to support a specific purpose in music.	Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).	Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).	Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

ANCHOR STANDARD 8: INTERPRET INTENT AND MEANING IN ARTISTIC WORK.**Interpret**

Support interpretations of musical works that reflect creators'/performers' expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

Pre-K Re8.1.PKa	Kindergarten Re8.1.Ka	Grade 1 Re8.1.1a	Grade 2 Re8.1.2a	Grade 3 Re8.1.3a	Grade 4 Re8.1.4a	Grade 5 Re8.1.5a
With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).	With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.	With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.	Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent	Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.	Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.	Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

ANCHOR STANDARD 9: APPLY CRITERIA TO EVALUATE ARTISTIC WORK.**Evaluate**

Support evaluations of musical works and performances based on analysis, interpretation, and established criteria

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

Pre-K Re9.1.PKa	Kindergarten Re9.1.Ka	Grade 1 Re9.1.1a	Grade 2 Re9.1.2a	Grade 3 Re9.1.3a	Grade 4 Re9.1.4a	Grade 5 Re9.1.5a
With substantial guidance, talk about personal and expressive preferences in music.	With guidance, apply personal and expressive preferences in the evaluation of music.	With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	Apply personal and expressive preferences in the evaluation of music for specific purposes.	Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

CONNECTING

ANCHOR STANDARD 10: SYNTHESIZE AND RELATE KNOWLEDGE AND PERSONAL EXPERIENCES TO MAKE ART.

Connect #10

Synthesize and relate knowledge and personal experiences to make music

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

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Pre-K Cn10.1.PKa	Kindergarten Cn10.1.Ka	Grade 1 Cn10.1.1a	Grade 2 Cn10.1.2a	Grade 3 Cn10.1.3a	Grade 4 Cn10.1.4a	Grade 5 Cn10.1.5a
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music

ANCHOR STANDARD 11: RELATE ARTISTIC IDEAS AND WORKS WITH SOCIETAL, CULTURAL, AND HISTORICAL CONTEXT TO DEEPEN UNDERSTANDING.

Connect #11

Relate musical ideas and works with varied context to deepen understanding

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding

Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Pre-K Cn11.1.PKa	Kindergarten Cn11.1.Ka	Grade 1 Cn11.1.1a	Grade 2 Cn11.1.2a	Grade 3 Cn11.1.3a	Grade 4 Cn11.1.4a	Grade 5 Cn11.1.5a
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

PRE-KINDERGARTEN

The Early Childhood Center Preschool Program is a blend of Special Ed Students with Peer Role Models, emphasizing an atmosphere of cooperative and creative play to instill Readiness skills. As the developmental stage of the special needs students can vary greatly and enrollment is fluid, the Music curriculum provides a combination of 3-4 year old age appropriate standards with adaptations to address needs from 6 months.

CT ELDS standards for Music:

6 – 12mo CA.12.1 Show interest in singing, moving and dancing, using their body

CA.12.2 Move body (e.g., nod head, bounce, wiggle, rock) in response to qualities of music whether melody, volume, or rhythm is same or different (fast/ slow; low/high; calm/jazzy)

CA.12.3 Use musical sounds to aid in communication prior to the advent of language (e.g., babbles in a singsong manner)

12 – 18mo CA.18.1 Use instruments to explore rhythm and melody

CA.18.2 Respond to music by joining in on one or two words in a song or moving physically upon hearing a familiar melody or rhythm (e.g., hand gestures)

CA.18.3 Imitate parts of songs with words and/ or gestures

18 – 24mo.CA.24.1 React to changes in music by joining in with more extended segments of familiar music using voice, physical gestures and/or instruments

CA.24.2 Initiate words to songs and song gestures (e.g., naming animals in a song or patting, nodding)

CA.24.3 Repeat words to songs, song gestures and/or sounds (pitches)

24 – 36mo CA.36.1 Show response to qualities of different music with variations in physical movement (e.g., children walk, bounce, slide, rock, sway in response to qualities of rhythm)

CA. 36.2 Respond with voice, body and/ or instruments to longer segments/or patterns of music

CA.36.3 Repeat parts of simple songs

3 – 4yrs CA.48.1 Adapt to changes in the basic qualities of music and move in more organized ways to same/ different qualities of music

CA.48.2 Imitate or spontaneously sing an entire verse of song

CA.48.3 Initiate new musical activities with voices or instruments (e.g., apply words, initiate their own listening and movement experiences with some adult assistance)

CA.48.4 Spontaneously sing songs and/or participate in songs with gestures

4 – 5yrs CA.60.1 Initiate new musical activities with voices/ instruments (e.g., apply new words, add instruments to familiar song)

CA.60.2 Invent own music (through humming, singing, creating rhythms, etc.)

CA.60.3 Play with familiar rhythms and patterns in a novel way e.g., explore, and initiate pitch (high/ low), rhythm (patterns), and dynamics (loud/soft))

CA.60.4 Create music using their voices and/or a variety of instruments and materials

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my voice to create ideas? Performing – How do musicians improve the quality of our performance? Responding – How does structure and context inform response? Connecting - How do musicians make meaningful connections to creating, performing, and responding?	
Grade Level Expectations	Instructional Strategies
CREATING	
With substantial guidance, explores and experiences a variety of music (Cr1.1.PKa)	Teacher modeling songs, Pitch Exploration
With substantial guidance, generates musical ideas (such as movements or motives). (Cr2.1.PKa)	Beat motions with recordings, Personalize songs
With guidance, demonstrate and choose favorite musical ideas. (Cr2.1.PKa)	Child initiated beat motions.
Initiate words to songs and song gestures (Cr3.2PKa)	Naming songs
With guidance, creates and improvises music using their voice and/or instruments. (Cr3.2.PKa)	Arioso singing, initiating beat
PERFORMING	
With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different). (Pr4.2PKa)	Movement and Pitch exploration/ Feierabend
With guidance, apply personal, teacher, and peer feedback to refine classroom performances. (Pr5.1.PKb)	Call and Response songs, varied repertoire of songs
Perform appropriately for the audience and work cooperatively in a group. (Pr6.1.PKa)	Whole Body Listening, School Sing Alongs and Assemblies
RESPONDING	
With guidance, explore high/low voice singing. (Re7.2.PKa)	Arioso singing, Big and Little Dog
With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music. (Re7.2.PKa)	Pitch exploration/Feierabend
Explore basic locomotor and non-locomotor movements (including but not limited to, walk, run, hop, jump, gallop, slide, skip, bend, twist and sway), travelling forward and backward. (Re7.2.PKa)	Move It! DVD, , Movement videos, song games
With guidance, explore and differentiate expressive qualities (such as dynamics and tempo) (Re8.1.PKa)	Movement exploration/Feierabend Story books
Respond with voice, body and/or instruments to music (Re8.1.PKa)	Recorded music, class songs

CONNECTING	
Initiate new musical activities with voices or instruments (Cn10.0.PKa)	Familiar songs,
Identify various uses of music in their daily lives. (Cn10.0.PKa)	Arioso stories
Recognize routines from Music and other disciplines. (Cn11.0.PKa)	Teacher collaboration

EVIDENCE OF LEARNING

- Group and Individual Oral Response
- Tactile and Kinesthetic Observation
- Class and Whole School Performances

RESOURCES

- Feierabend - Curriculum Books, CDs and DVD's,
- GamePlan - Curriculum Book and Resources
- Videos – YouTube, The Kiboomers, Various scenes from Musicals
- Equipment & Supplies – various classroom instruments, puppets, manipulatives, keyboard/piano
- The Amidons Music - Traditional Song, Dance & Storytelling
- The Creative Curriculum for Preschool - Teaching Strategies

PRE-K PERFORMANCE ASSESSMENTS

Pre-K students are assessed using a continuum model in which multiple opportunities for learning are presented over the course of the school year. New experiences are assimilated, and learning and growth are displayed over time. This provides for and supports peer modeling as new students join the class. Classroom and Music teacher collaborate to determine if each student “Meets” or is “Emerging” in the skills and objectives below:

- Shows awareness and appreciation of different kinds of music
- Expresses thoughts, feelings and energy through music
- Shows increasing awareness of various components of music: melody (tune), pitch (high and low sounds, rhythm (the beat), tempo (speed), dynamics (changes in volume), and timbre (sound quality distinguishing one instrument or voice from another)
- Communicates feelings and ideas through dance and movement
- Demonstrates spatial awareness (*where* the body moves): location (separate or shared space); directions (up or down, forward or backward); levels (low, middle, high); and pathways (straight, curved, zigzag)
- Demonstrates effort awareness (*how* the body moves); speed (fast or slow); force (strong or light); and control (bound or free)
- Demonstrates relational awareness (*relationships* the body creates): with the physical self (body parts); with body shapes and size (big, small, straight); roles with other people (leading or following, mirroring, alternating); and in space (near or far, over or under, around or through)

KINDERGARTEN

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my voice to create ideas? Performing – How do musicians improve the quality of our performance? Responding – How do we judge the quality of musical work(s) and performances? Connecting - How do musicians make meaningful connections to creating, performing, and responding?	
Grade Level Expectations	Instructional Strategies
CREATING	
With guidance, explores and experiences music concepts (such as beat and melodic contour) (Cr1.1.Ka)	Teacher modeling songs, Pitch Exploration
With guidance, generates musical ideas (such as movements or motives). (Cr1.1.Kb)	Beat motions with recordings, Personalize songs
With guidance, demonstrate and choose favorite musical ideas. (Cr2.1.Ka)	Child initiated beat motions.
With guidance, use iconic rhythmic notation. (Cr2.1.Kb)	Read iconic rhythms (ex. long, short, short, long)
With guidance, explore high/middle/low voice singing. (Cr3.1.Ka)	Arioso singing
With guidance, performs melodic patterns and steady beat for peers. (Cr3.2.Ka)	Arioso singing, initiating beat
PERFORMING	
With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different). (Pr4.2Ka)	Movement and Pitch exploration/Feierabend
With guidance, apply personal, teacher, and peer feedback to refine classroom performances. (Pr5.1.Ka)	Call and Response songs, varied repertoire of songs
Perform appropriately for the audience. (Pr6.1.Kb)	Whole Body Listening
RESPONDING	
With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music. (Re7.2.Ka)	Pitch exploration/Feierabend, Playing classroom instruments
Explore basic locomotor and non-locomotor movements (including but not limited to, walk, run, hop, jump, gallop, slide, skip, bend, twist and sway), travelling forward and backward. (Re7.2.Ka)	Move It! DVD, , Movement videos,song games
With guidance, explore and differentiate expressive qualities (such as dynamics, form and tempo) (Re8.1.Ka)	Movement exploration/Feierabend Story books
With guidance, develop ways to apply personal and expressive preferences through guided listening. (Re9.1.Ka)	Gameplan charts,Music journals, class share

CONNECTING	
Retell a personal story through song. (Cn10.1.Ka)	Arioso stories
Recognize that music has been created throughout time. (Cn11.0.Ka)	Sing Alongs, concerts

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Tactile and Kinesthetic Observation
- Class and Whole School Performances

RESOURCES

- Feierabend - Curriculum Books, CDs and DVD's,
- GamePlan - Curriculum Book and Resources
- Videos – YouTube, The Kiboomers, Various scenes from Musicals
- Equipment & Supplies – various classroom instruments, puppets, manipulatives, keyboard/piano
- The Amidons Music - Traditional Song, Dance & Storytelling

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations – Kindergarten	1 st Trimester	2 nd Trimester	3 rd Trimester
Create non beat motions to songs and rhymes (Cr1.1.Kb)	X	>	>
Explore basic locomotor and non-locomotor movements Re7.2.Ka	X	>	>
Move appropriately with group (Cr1.1.Ka)		X	>
Initiate beat (Cr1.1.Kb)			X
Proper vocal tone production (Cr3.1.Ka)	X	>	>
Speak with inflection (Pr6.1.Ka)	X	>	>
Sing in a group (Pr6.1.Kb)		X	>
Sing alone (Pr6.1.Ka)			X
Perform chants and songs in same/different/same form (Pr5.1.Ka)		X	>
Identify and use speaking, singing, whisper, and shouting voices (Pr5.1.Kb)	X	>	>
Musicians' posture (Pr6.1.Kb)	X	>	>
Whole Body Listening (Pr5.1.Kb)	X	>	>
Acknowledge performers (Re9.1.Ka)			X

KINDERGARTEN PERFORMANCE ASSESSMENTS

Trimester 1	Grade: K
Rhythm	Performs non-beat motions appropriate to the text (Cr1.1.Kb)
Melody	Speaks with inflection ((Pr6.1.Ka)
Audience	Demonstrates musician's posture (Pr6.1.Kb)

Trimester 2	Grade: K
Rhythm	Moves appropriately with group in games and to recorded music (Re8.1.Ka)
Melody	Uses a singing voice in a group (Pr5.1.Ka)
Audience	Responds to Whole Body Listening w/posture and tracking skills (Pr5.1.Kb)

Trimester 3	Grade: K
Rhythm	Initiates beat for group activities (Cr1.1.Kb)
Melody	Uses a singing voice alone in arioso melodies (Cr3.1.Ka)
Audience	Appropriately acknowledges performers (Re9.1.Ka)

GRADE 1

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my voice to create ideas? Performing – How do musicians improve the quality of our performance? Responding – How do we judge the quality of musical work(s) and performances? Connecting - How do musicians make meaningful connections to creating, performing, and responding?	
Grade Level Expectations	Instructional Strategies
CREATING	
With limited guidance, create musical ideas and movement or a specific purpose (Cr1.1.1a)	Arioso, Movement exploration
With limited guidance, creates rhythms using iconic or standard notation (Cr2.1.1b)	Create rhythms using manipulatives
Present final version of musical ideas to class (Cr3.1.1a)	Class performance
PERFORMING	
With limited guidance, share what you know and feel about a piece of music (Pr4.1.1a)	Listening lesson, Pair and Share/journaling
Echo, read and perform appropriate melodic and rhythm patterns. (Pr4.2.1a & Pr4.2.1b)	Call and Response, Echo, Rhythm charts
Demonstrate and describe the expressive qualities in a piece of music, fast and slow, loud and soft (Pr4.3.1a)	Rhythmic games, Movement Exploration, Journaling
Sing and play for peers with limited guidance, and discuss (Pr5.1.1a)	Group songs, Unpitched percussion
Perform appropriately for audience and purpose. (PR6.1.1b)	Teacher model, Whole Body Listening, All school performances and concerts
RESPONDING	
Identify how specific music concepts are used in a piece of music and demonstrate beat and melodic direction (Re7.2.1a)	Teacher model, Guided listening, Curwen hand symbols
Identify expressive qualities (such as dynamics and tempo) (Re8.1.1a)	Purposeful movement
Apply personal and expressive preferences in the evaluation of a piece of music (Re9.1.1a)	Interpret music through movement within specified guidelines

CONNECTING	
Explore ways to create different expressive elements of music (Cn10.0.1a)	Book dramatizations, individual movement responses
Perform folk music from a variety of cultures and discuss the music's culture of origin (Cn11.0.1a)	Folk songs and dances, Teacher led

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Tactile and Kinesthetic Observation
- Class and Whole School Performances

RESOURCES

- Feierabend - Curriculum Books, CDs and DVD's,
- GamePlan - Curriculum Book and Resources
- Curwen Hand Symbols
- Videos – YouTube, The Kiboomers, Various scenes from Musicals
- Equipment & Supplies – various classroom instruments, puppets, manipulatives, keyboard/piano

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations – Grade 1	1 st Trimester	2 nd Trimester	3 rd Trimester
Maintain a steady beat while performing rhythmic chants in different beat groups (Cr1.1.1a)	X	>	>
Stationary beat motions (Cr1.1.1a)	X	>	>
Maintain a steady beat while singing (Cr1.1.1a)		X	>
Traveling beat motions (Cr1.1.1a)		X	
Maintain a steady beat while echoing, spelling, creating and reading quarter notes, rests and beamed eighth notes (Pr4.2.1b)			X
Respond in movement to fast/slow (Pr4.3.1a & Re8.1.1a)	X	>	>
Responds in singing voice to Call and Response songs (Pr4.2.1a)	X	>	>
Use a singing voice alone in arioso melodies (Cr1.1.1a)	X	>	>
Respond in movement to melodic direction (Re7.2.1a)	X	>	>
Sing simple songs in a group independent of the teacher (Pr5.1.1a)		X	>
Big things sound low, little things sound high (Re7.2.1a)		X	>
Experience solfege syllables and Curwen hand signs SLM (Re7.2.1a)			X
Use voice, pitched and unpitched percussion instruments to accompany stories and songs (Cn10.0.1a)			X
Label introduction (Re7.2.1a)	X	>	>
Label same/different as AB (ABA) (Re7.2.1a)	X	>	>
Label loud and soft (Pr4.3.1a)	X	>	>
Tracking the speaker (teacher) (PR6.1.1b)	X	>	>
Responds immediately to Whole Body Listening (PR6.1.1b)	X	>	>
Maintains Whole Body Listening standards (PR6.1.1b)		X	>

GRADE 1 PERFORMANCE ASSESSMENTS

Trimester 1	Grade: 1
Rhythm	Initiates beat for group music activities (Cr1.1.1a)
Melody	Uses a singing voice alone in arioso (Cr1.1.1a)
Audience	Responds immediately to Whole Body Listening (PR6.1.1b)

Trimester 2	Grade: 1
Rhythm	Demonstrates ability to maintain a steady beat while performing group music activities (Cr1.1.1a)
Melody	Plays up/down on ladder bells or glockenspiel held vertically (Re7.2.1a)
Audience	Maintains Whole Body Listening standards (PR6.1.1b)

Trimester 3	Grade: 1
Rhythm	Demonstrates ability to maintain a steady beat while echoing, spelling, creating and reading quarter notes, rests and beamed eighth notes, in rhythm syllables (Pr4.2.1b)
Melody	Identifies and accurately echoes vocal SLM (Re7.2.1a)
Audience	Maintains Whole Body Listening standards (PR6.1.1b)

GRADE 2

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my voice and to create ideas? Performing – How do musicians improve the quality of our performance? Responding – How do we judge the quality of musical work(s) and performances? Connecting - How do musicians make meaningful connections to creating, performing, and responding?

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise short musical phrases (Cr1.1.2a & Cr1.1.2b)	Arioso melodies / Curwen hand signs
Creates rhythms and simple melodies using standard notation(Cr2.1.1b)	Written and improvised
Present final version of musical ideas to class (Cr3.2.2a)	Class performance
PERFORMING	
Demonstrate with assistance technical and expressive concepts through performing independent instrumental parts (Pr4.2.2a, Pr4.2.2b & Pr4.3.2a)	Teacher Model, Classroom instruments
Perform for peers and evaluate. (Pr5.1.2a & Pr5.1.2b)	Collaborative learning
Perform appropriately for audience and purpose (Pr6.1.2b)	All school performances and concerts
RESPONDING	
Explain how specific music concepts are used in a piece of music (Re7.1.2a)	Guided listening, class discussion
Describe how specific music concepts are used to support a specific purpose in music (Re7.2.2a)	Purposeful movement, Guided listening lessons
Respond through purposeful movement the composer's expressive intent. (Re8.1.2a)	Folk dances, Feierabend, Movement Exploration
Use learned dance steps to create an original dance (Re9.1.2a)	Create a collaborative dance
CONNECTING	
Explore ways to create different expressive elements of music (Cn10.0.2a)	Book dramatizations, individual movement responses
Perform folk music from a variety of cultures and discuss the music's culture of origin (Cn11.0.2a)	Folk songs and dances, student discussion

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Tactile and Kinesthetic Observation
- Class and Whole School Performances

RESOURCES

- Feierabend - Curriculum Books, CDs and DVD's,
- GamePlan - Curriculum Book and Resources
- Curwen Hand Symbols
- Videos – YouTube, The Kiboomers, Various scenes from Musicals and folk dances
- Equipment & Supplies – various classroom instruments, puppets, manipulatives, keyboard/piano

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations – Grade 2	1 st Trimester	2 nd Trimester	3 rd Trimester
Move with the group beat: ball bouncing, jumping rope, hand clapping activities (Re8.1.2a)	X	>	>
Move with the group in folk dance activities (Re8.1.2a)		X	>
Echo, spell, create and read rhythm patterns, quarter notes and rests, beamed and single eighth notes, half notes and half rests (Cr2.1.2b)	X	>	>
Experience barline/double bar/measure (Re7.1.2a)			X
Sing simple songs alone (Pr5.1.2a & Pr5.1.2b)	X	>	>
Solfege syllables and Curwen hand signs SLM (Re7.2.2a)	X		
Match pitch using MRD solfege syllables and Curwen signs (Re7.2.2a)	X	>	>
Identify line/space notes on 5-line staff (Cr2.1.2b & Re7.1.2a)	X	>	>
Differentiate between step/skip on 5-line staff (Re7.1.2a)	X	>	>
Identify and sing MRD patterns on 5-line staff, do on 1st space (Cr2.1.2b & Re7.1.2a)		X	>
Read and perform MRD patterns from staff on pitched percussion (Cr2.1.2b & Re7.1.2a)			X
Label and perform ostinato (Pr4.2.2a)	X	>	>
Develop mallet technique (Pr4.2.2a, Pr4.2.2b & Pr4.3.2a)		X	>
Label ABC (Pr4.2.2a)		X	>
Label forte/piano (Pr4.3.2a)	X	>	>
Label pitched percussion (xylophone, etc. (Pr4.2.2a)	X	>	>
Develop hand drum technique (Pr6.1.2b)		X	>
Maintains Whole Body Listening standards (Pr6.1.2b)	X	>	>

GRADE 2 PERFORMANCE ASSESSMENTS

Trimester 1	Grade: 2
Rhythm	Demonstrates ability to move with the group beat. (Re8.1.2a)
Melody	Identifies and accurately echoes vocal SLM (Re7.2.2a)
Audience	Maintains Whole Body Listening standards (Pr6.1.2b)

Trimester 2	Grade: 2
Rhythm	Demonstrates ability to move with the group in folk dance activities. (re9.1.2a)
Melody	Identifies and accurately echoes vocal MRD patterns from notation on a 5-line staff (Cr2.1.2b)
Audience	Maintains Whole Body Listening standards (Pr6.1.2b)

Trimester 3	Grade: 2
Rhythm	Demonstrates ability to maintain a steady beat while echoing, spelling, creating and reading quarter notes and rests, beamed and single eighth notes, half notes and half rests in rhythm syllables (Cr2.1.2b)
Melody	Reads MRD patterns from notation on a 5-line staff and performs on pitched percussion instruments (Re7.1.2a)
Audience	Maintains Whole Body Listening standards (Pr6.1.2b)

GRADE 3

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my voice/recorder to create ideas? Performing – How do musicians improve the quality of our performance? Responding – How do we judge the quality of musical work(s) and performances? Connecting - How do musicians make meaningful connections to creating, performing, and responding?	
Grade Level Expectations	Instructional Strategies
CREATING	
Improvise short musical phrases (Cr1.1.3a)	Kodaly
Generate musical ideas within a given tonality and rhythm (Cr1.1.3b)	Question and answer, Check ins
Creates rhythms and simple melodies using more complex standard notation and refine (Cr2.1.3b & Cr3.1.3a)	Teacher modeling, Aural response
Present final version of musical ideas to class and give feedback to peers (Cr3.2.3a)	Solo performance, peer evaluate
PERFORMING	
Demonstrate technical and expressive concepts through performing independent instrumental parts (Pr4.2.3a, Pr4.2.3b & Pr4.2.3c)	Recorder, classroom instruments
Experience, identify and demonstrate expressive qualities such as dynamics (Pr4.3.3a)	Teacher model, guided listening
Perform for peers using more complex forms (explore D.C. al Fine, Repeats, 1st and 2nd endings) and expressive techniques and peer evaluate. (Pr5.1.3a & Pr5.1.3b)	Teacher model, Road Map Ramble
Perform with appropriate expression and audience etiquette (Pr6.1.3a, Pr6.1.3b)	Recorder and mallet rubrics, All school performances
RESPONDING	
Explain how specific music concepts are used in a piece of music and connect to its purpose (Re7.1.3a)	Guided listening, class discussion
Explore different instrument families and how they inform the context of the music. (Re7.2.3a)	Active listening
Demonstrate the meter of a given piece (Re7.2.3a)	Conducting
Respond through purposeful movement the composer's expressive intent. (Re8.1.3a)	Folk dances
Apply established criteria to evaluate folk dance etiquette and movement (Re9.1.3a)	How did I Dance rubric

CONNECTING	
Demonstrate, through the creation of a classroom dance, skills and purposeful intent that connect to a musical selection (Cn10.0.3a)	Collaborative movement
Reflect on the differences in music from a variety of cultures, contexts and genres (Cn11.0.3a)	Active listening and class discussion

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Tactile and Kinesthetic Observation
- Class and Whole School Performances

RESOURCES

- GamePlan - Curriculum Book and Resources
- Tim Adams - Ready Set Play Method
- Curwen Hand Symbols
- Videos – YouTube, Various scenes from Musicals and folk dances
- Equipment & Supplies – various classroom instruments, Recorders, manipulatives, keyboard/piano

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations – Grade 3	1 st Trimester	2 nd Trimester	3 rd Trimester
Label quarter note and rest, eighth notes, attached and detached half note and rest, whole note and rest, dotted half note (Pr4.2.3a)	X	>	>
Echo, spell, create and read grade level rhythms in syllables: (Cr2.1.3b)	X	>	>
Count rhythms including quarter notes, quarter rests, eighth and sixteenth notes (Pr4.2.3b)		X	>
Label fast/slow as tempo (Pr4.3.3a)	X	>	>
Label accent, bar line, measure, time signature (Pr4.2.3a)		X	>
Sing and play MRD patterns, Do on 1st space/2nd line (Cr2.1.3b)	X	>	>
Label staff, clef, treble clef, and treble clef note names (Pr4.2.3a)		X	>
Label S and F scale tones and hand signal (Pr4.2.3a)		X	>
Perform on the recorder quarter, eighth and half note rhythms on B (Pr4.2.3b)			X
Compose recorder pieces on B and A using quarter, eighth and half notes (Cr2.1.3b)			X
Develop crossover technique on mallet instruments (Pr6.1.3a)	X	>	>
Label canon/round (Pr4.2.3a)		X	>
Move with the group in folk dance activities (Re8.1.3a)	X		
Label interlude (Pr4.2.3a)	X	>	>
Label rondo (Pr4.2.3a)		X	>
Label D.C. al Fine, Coda, Repeat Sign, 1st and 2nd endings (Pr4.2.3a)			X
Label crescendo and decrescendo (Pr4.3.3a)	X	>	>
Label orchestral string family (Cn11.0.3a)	X	>	>
Label orchestral percussion family (Cn11.0.3a)		X	>
Label fermata (Pr4.2.3a)			X
Demonstrate rest, floor, ready and playing position with mallet instruments (Pr6.1.3b)	X	>	>
Demonstrate rest, floor, ready and playing positions with recorders (Pr6.1.3b)		X	>
Respond appropriately to classmates' musical performances (Re9.1.3a)			X

GRADE 3 PERFORMANCE ASSESSMENTS

Trimester 1	Grade: 3
Rhythm	Identifies quarter note/rest, beamed and separated eighths, half note/rest, whole note/rest, dotted half note by name (Pr4.2.3a)
Melody	Performs on mallet instruments MRD patterns from a 5-line staff with D on the 1 st space & with D on the 2 nd line (Cr2.1.3b)
Audience	Demonstrates floor, rest, ready, and playing position on mallet instruments (Pr6.1.3b)

Trimester 2	Grade: 3
Rhythm	Identifies bar lines, double bar lines, measures, and time signature (Pr4.2.3a)
Melody	Identifies staff, clef, treble clef, and treble clef note names (Pr4.2.3a)
Audience	Demonstrates floor, rest, ready, playing position for recorders. (Pr6.1.3b)

Trimester 3	Grade: 3
Rhythm	Accurately counts rhythms (1 measure) including quarter notes, quarter rests and eighth notes (Pr4.2.3b)
Melody	Reads and plays eighth and quarter notes on soprano recorder on the note B (Pr4.2.3b)
Audience	Demonstrates appropriate response to classmates' performances. (Re9.1.3a)

GRADE 4

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my voice/recorder to create ideas? Performing – How do musicians improve the quality of our performance? Responding – How do we judge the quality of musical work(s) and performances? Connecting - How do musicians make meaningful connections to creating, performing, and responding?	
Grade Level Expectations	Instructional Strategies
CREATING	
Improvise musical phrases using low La (Cr1.1.4a & Cr1.1.4b)	Kodaly, Check ins
Creates rhythms and simple BAG recorder melodies using more complex standard notation and refine (Cr2.1.4b & Cr3.1.4a)	Teacher modeling, written response, Glow and Grow
Present final version of Recorder song (Cr3.2.4a)	Peer performances
PERFORMING	
Demonstrate concepts of harmony (Partner singing) and form through singing, dancing and playing classroom instruments (Pr4.2.4a, Pr4.2.4b & Pr4.2.4c)	Group singing, classroom instruments, dances
Experience, identify and demonstrate expressive qualities such as dynamics, tempo and timbre (Pr4.3.4a)	Guided listening, classroom games/instruments
Perform and refine solo and group songs using D.C. al Fine, Repeats, 1st and 2nd endings and melodic phrases. (Pr5.1.4a & Pr5.1.4b)	Small group rehearsal with teacher support
Perform song with technical accuracy and musical expression. Model appropriate performance expression and audience etiquette for the venue and genre(Pr6.1.4a, Pr6.1.4b)	Group and solo performances, All school performances, teacher and peer created rubrics
RESPONDING	
Explain how specific music concepts are used in a piece of music and connect to its purpose and context (Re7.1.4a)	Guided listening, class discussion
Differentiate between instrument families and how they inform the context of the music. (Re7.2.4a)	Active listening
Demonstrate the meter of a given piece (Re7.2.4a)	Conducting
Respond and interpret through purposeful movement the composer's expressive intent. (Re8.1.4a)	Folk dances, movement games
Explain appropriateness of a musical piece or dance (Re9.1.4a)	Teacher created rubrics

CONNECTING	
Demonstrate through group singing, recorder and movement how previous knowledge and new skill level has informed performance and expressive choices. (Cn10.0.4a)	Group activities, peer and self critique
Reflect on and explain the relationship between music of different eras, instrument families, styles, cultures and genres. (Cn11.0.4a)	Active listening, group singing, class sharing and discussion

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Tactile and Kinesthetic Observation
- Class and Whole School Performances
- Peer and Self Assessments

RESOURCES

- GamePlan - Curriculum Book and Resources
- Tim Adams - Ready Set Play Method
- Curwen Hand Symbols
- Videos – YouTube, Various scenes from Musicals and folk dances
- Equipment & Supplies – various classroom instruments, Recorders, manipulatives, keyboard/piano

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations – Grade 4	1 st Trimester	2 nd Trimester	3 rd Trimester
Count rhythms including quarter notes, quarter rests, eighth and sixteenth notes (Pr4.2.4b)	X	>	>
Label pick-up (Pr4.2.4a)		X	>
Experience syncopation in songs and dances (Re7.2.4a)			X
Identify and sing Major Scale with solfege syllables and hand signs (Pr4.2.4a)	X	>	>
Perform BAG melodies on the recorder (Pr5.1.4a) (Pr5.1.4b)	X		
Perform BAGE melodies on the recorder (Pr5.1.4a) (Pr5.1.4b)		X	>
Perform BAGED melodies on the recorder (Pr5.1.4a) (Pr5.1.4b)			X
Experience high C and D on recorder			X
Label Major/minor (Re7.1.4a)	X	>	>
Sing and play in canon (Pr4.2.4a)	X	>	>
Sing partner songs (Pr4.2.4a)		X	>
Experience more complex forms (Re7.2.4a)	X	>	>
Differentiate between instrument families (Re7.2.4a)		X	>
Label pianissimo/fortissimo (Pr4.3.3a)		X	>
Critique teacher and/or recorded performances (Re9.1.4a)	X	>	>
Critique classmates' recorder performances (Re9.1.4a)		X	>
Critique own performances (Re9.1.4a)			X

GRADE 4 PERFORMANCE ASSESSMENTS

Trimester 1	Grade: 4
Rhythm	Accurately counts rhythms (1 measure) including quarter notes, quarter rests, eighth and sixteenth notes (Pr4.2.4b)
Melody	Reads and plays BAG patterns on the soprano recorder (Pr5.1.4a) (Pr5.1.4b)
Audience	Critiques teacher and musical performances (Re9.1.4a)

Trimester 2	Grade: 4
Rhythm	Accurately counts rhythms (2 measures) including quarter notes, quarter rests, eighth and sixteenth notes (Pr4.2.4b)
Melody	Reads and plays BAGE patterns on the soprano recorder (Pr5.1.4a) (Pr5.1.4b)
Audience	Critiques classmates' performances (Re9.1.4a)

Trimester 3	Grade: 4
Rhythm	Accurately counts grade level rhythms while incorporating C.D. al coda, 1 st & 2 nd endings, repeats and/or pick ups (Pr4.2.4b)
Melody	Reads and plays BAGED patterns on the soprano recorder (Pr5.1.4a) (Pr5.1.4b)
Audience	Critiques own performance (Re9.1.4a)

GRADE 5

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my voice/recorder to create ideas? Performing – How do musicians improve the quality of our performance? Responding – How do we judge the quality of musical work(s) and performances? Connecting - How do musicians make meaningful connections to creating, performing, and responding?
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Grade Level Expectations	Instructional Strategies
CREATING	
Improvise musical phrases using Pentatonic scale (Cr1.1.5a & Cr1.1.5b)	Kodaly, Check ins
Creates rhythms and simple BAGED recorder melodies using more complex standard notation and refine (Cr2.1.5b & Cr3.1.5a)	Teacher modeling, recorder games, Glow and Grow
Generate musical ideas and motifs (Cr3.2.5a)	Stories/poems
PERFORMING	
Demonstrate concepts of harmony (I-V) and form through singing, dancing and playing classroom instruments (Pr4.2.5a, Pr4.2.5b & Pr4.2.5c)	Group singing, classroom instruments, dances
Experience, identify and demonstrate expressive qualities such as dynamics, tempo and timbre (Pr4.3.5a)	Guided listening, classroom games/instruments
Independently rehearse and refine songs addressing identified performance challenges (Pr5.1.5a & Pr5.1.5b)	Small group rehearsal
Perform song with technical accuracy and musical expression. Model appropriate performance expression and audience etiquette for the venue and genre (Pr6.1.5a, Pr6.1.5b)	Group and solo performances, All school performances, teacher and peer created rubrics
RESPONDING	
Explain, citing evidence, how specific music concepts are used in a piece of music and connect to its purpose and context (Re7.1.5a)	Guided listening, class discussion
Differentiate between instrument families and how they inform the context of the music. (Re7.2.5a)	Active listening
Demonstrate complex sequences of movement to interpret the composer's expressive intent. (Re8.1.5a)	Folk dances, movement games
Evaluate a musical piece or dance using specific musical terminology (Re9.1.5a)	Teacher and peer created rubrics

CONNECTING	
Through composition, synthesize previous knowledge, skills and personal experience. (Cn10.0.5a)	Individual compositions
Demonstrate through performance and evaluation the relationship between music of different eras, instrument families, styles, cultures, social and historical contexts, and genres. (Cn11.0.5a)	Active listening, group singing, recorder improvisation, class-created rubric

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Tactile and Kinesthetic Observation
- Class and Whole School Performances
- Peer and Self Assessments
- Student created Composition

RESOURCES

- GamePlan - Curriculum Book and Resources
- Curwen Hand Symbols
- Videos – YouTube, Various scenes from Musicals and folk dances
- Equipment & Supplies – various classroom instruments, Recorders, manipulatives, keyboard/piano

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations – Grade 5	1 st Trimester	2 nd Trimester	3 rd Trimester
Experience triplet (Re7.2.5a)	X	>	>
Experience 6/8 meter (Re7.2.5a)		X	>
Identify syncopation (Pr4.2.5b)		X	>
Play recorder in 6/8 time and/or with triplet (Pr4.2.5a)			X
Create and notate a simple phrase (Cr2.1.5b) (Cr3.1.5a)			X
Read and play BAGEDF# patterns on recorder (Pr4.2.5a) (Pr4.2.5b)	X	>	>
Read from the staff and finger on recorder: C¹, D¹ (Pr4.2.5a) (Pr4.2.5b)		X	>
Read from the staff and finger on recorder: C#² (Pr4.2.5a) (Pr4.2.5b)			X
Label sharp/flat (Pr4.2.5a)		X	>
Experience chord changes I-V (Pr4.2.5a)	X	>	>
Sing in parts (Pr4.2.5a)	X	>	>
Label Theme and Variations (Re7.1.5a)		X	>
Label mezzo forte and mezzo piano (Re8.1.5a)	X	>	>
Concert etiquette for various genres (Re9.1.5a)	X	>	>
Use teacher-created rubric to critique own recorder performance (Re9.1.5a)	X	>	>
Participate in group discussions to establish class criteria for critiquing performances (Re9.1.5a)		X	>
Create a composition, synthesizing cumulative knowledge, skills and personal experience. (Cn10.0.5a)			X

GRADE 5 PERFORMANCE ASSESSMENTS

Trimester 1	Grade: 5
Rhythm	Accurately counts rhythms while incorporating C.D. al coda, 1 st & 2 nd endings, repeats and/or pickups (Pr4.2.5b)
Melody	Reads and plays BAGEDF# patterns on the soprano recorder (Pr5.1.5b, Pr6.1.5a)
Audience	Uses teacher-created rubric to critique own recorder performance (Re9.1.5a)

Trimester 2	Grade: 5
Rhythm	Accurately writes grade level rhythms from aural prompt (Pr4.2.5b)
Melody	Reads from the staff and plays C ¹ , D ¹ on the soprano recorder (Pr5.1.5b, Pr6.1.5a)
Audience	Participates in group discussions to establish class criteria for critiquing performances (Re9.1.5a)

Trimester 3	Grade: 5
Rhythm	Composes and performs a 4-measure rhythm utilizing grade level rhythms (Cn10.0.5a)
Melody	Demonstrates ability to play songs including C# ² on the soprano recorder (Pr5.1.5b, Pr6.1.5a)
Audience	Create a composition, synthesizing cumulative knowledge, skills and personal experience. (Cn10.0.5a)

ELEMENTARY RESOURCES

- GAMEPLAN K - 5 Curriculum - Randy DeLelles and Jeff Kriske
- John Feierabend Resources: First Steps in Music Method GIA Music Publications
 - Story Song Books
 - CD's
 - Songs, Fingerplays, Dances, Round and Canons, Pitch and Movement Explorations
 - Conversational Solfege
- Get America Singing Again - M.E.N.C. Publications
- Rhythmically Moving Book and CDs - Phyllis Weikart
- New England Dancing Masters (Instructions and CDs) - Peter and Mary Amidon
- Ready, Set, Play! Recorder Method - Tim Adams
- Audacity Audio Software - Open Source
- Sibelius Software - Avid Software
- Music for Children Volume 1: Pentatonic - Margaret Murray, Ed.
- Piano/Keyboard?
- Classroom mallet and hand percussion instruments

ESSENTIAL SONGS

- Simple Gifts
- America
- God Bless America
- Grand Old Flag
- Star Spangled Banner
- Yankee Doodle
- Row Your Boat
- Peace Round
- London Bridge
- Ode to Joy
- This Little Light of Mine
- B-I-N-G-O
- London Bridge
- Farmer in the Dell
- Old MacDonald
- Lion Sleeps Tonight
- Four White Horses
- Do-Re-Mi
- The Garden Song
- The Marines Hymn
- Semper Paratus

- Anchors Aweigh
- The Caissons Go Rolling Along
- The Wild Blue Yonder
- Over the River
- Holiday Songs (Jingle Bells, Dredyl Song, etc.)
- Welcome All (Round)
- When the Saints Go Marching In
- Bidly Bidly Hold On
- Scotland's Burning

ESSENTIAL LISTENING

- Peter and the Wolf
- The Nutcracker
- Peer Gynt Suite
- Sleigh Ride
- Stars and Stripes Forever
- Carnival of the Animals
- Eine Kleine Nachtmusik
- The Pink Panther
- Maple Leaf Rag
- The Entertainer

MIDDLE SCHOOL GENERAL MUSIC

OVERVIEW

The middle school general music program includes the 6th Grade General Music class and Ukulele Elective class. The program is designed to complement the 6-8 ensembles courses by offering a non-performance curriculum for 6th graders who do not enroll in band, chorus or orchestra, and an option for any student in grades 7 or 8 to explore music through performance in ukulele.

NATIONAL CORE STANDARDS

CREATING

ANCHOR STANDARD 1: Generate and conceptualize artistic ideas and work.

IMAGINE Generate musical ideas for various purposes and contexts.

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

Essential Question(s): How do musicians generate creative ideas?

6th Grade General Music

Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

ANCHOR STANDARD 2: Organize and develop artistic ideas and work.

PLAN AND MAKE Select and develop musical ideas for defined purposes and contexts.

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

Essential Question(s): How do musicians make creative decisions?

6th Grade General Music

Cr2.1.T.1a Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.

Cr2.1.6a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.

Cr2.1.6b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic and melodic phrases.

ANCHOR STANDARD 3: Refine and complete artistic work.

EVALUATE AND REFINE Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

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

Essential Question(s): How do musicians improve the quality of their creative work?

6th Grade General Music
Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.
Cr3.1.6b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.

PRESENT Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question(s): When is creative work ready to share?

6th Grade General Music
Cr3.2.T.1a Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

PERFORMING

ANCHOR STANDARD 4: Select, analyze, and interpret artistic work for presentation.

Select varied musical works to present based on interest, knowledge, technical skill, and context.

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

Essential Question: How do performers select repertoire?

6th Grade General Music

Pr4.I.T.1a Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer's technical and technological skill.

Pr4.1.6a Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.

ANCHOR STANDARD 6: Convey meaning through the presentation of artistic work.

PRESENT Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

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

Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

6th Grade General Music

Pr6.1.6b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

RESPONDING

ANCHOR STANDARD 7: Perceive and analyze artistic work

SELECT Choose music appropriate for a specific purpose or context.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

6th Grade General Music

Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How does understanding the structure and context of the music influence a response?

6th Grade General Music

Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.

ANCHOR STANDARD 8: Interpret intent and meaning in artistic work.

INTERPRET Support interpretations of musical works that reflect creators'/performers' expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

6th Grade General Music

Re8.1.6a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

CONNECTING

Connecting is embedded into Creating, Performing, and Responding in the musical arts.

ANCHOR STANDARD 10: Synthesize and relate knowledge and personal experiences to make art.

CONNECT #10 Synthesize and relate knowledge and personal experiences to make music.

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

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

6th Grade General Music

Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

GENERAL MUSIC GRADE 6

DESCRIPTION

6th Grade General Music is a required class for any student not enrolled in an ensemble. In this course students will explore various classroom instruments including recorder, guitar, and electric keyboard. The course will also introduce various music technology programs. Throughout the course, students will share performances and compositions with each other, learning how to provide and receive constructive feedback. The course will also focus on elements of music theory through the use of instruments and computer technology.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How do musicians create, express, and improve? When are they ready to share? Performing – How does understanding music inform performance? Responding – How does understanding the structure and context of the music influence a judgmental response? Connecting – How do musicians make meaningful connections to creating, performing, and responding?	
Expectations	Instructional Strategies
CREATING	
Create melodies, rhythms, and harmonies using acoustic instruments and digital tools. Cr1.1.T.Ia	Teacher modeling Examples of student work Online guide for specific platform Composition rubric
Using digital tools, select melodic, rhythmic, and harmonic ideas to develop into a larger piece of music using digital tools and resources. Cr2.1.T.Ia	
Students compose short pieces within specified guidelines using standard and/or iconic notation (or video/audio recording). Cr2.1.6b	
Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources. Cr3.1.6a	
Describe the reason for making revisions to the music based on evaluation criteria and feedback from the teacher. Cr3.1.6b	
Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas. Cr3.2.T.Ia	
PERFORMING	
MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.	Teacher modeling Student modeling Audience behavior rubric (NAfME) Performance rubric
Demonstrate appropriate audience etiquette. Pr6.1.6b	
MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator’s intent	
RESPONDING	
MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.	Response organizer (graphic) Class discussion
Re8.1.T.Ia Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.	
CONNECTING	
Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Class discussion

PACING GUIDE

X - objective introduced

> - continued work

Pacing Guide – 6th Grade General Music	1st Trimester	2nd Trimester	3rd Trimester
Create an 8-bar composition using Soundation (Cr1.1.T.Ia, Cr2.1.6b)	X		
Create a Soundation composition with harmonies and percussive elements (Cr2.1.T.Ia)	X		
Compose a piece of music using classroom instruments within specified guidelines and notate using iconic representation (Cr2.1.6b)	X		
Compose a piece of music using classroom instruments within specified guidelines and notate on MuseScore (Cr2.1.6b)		X	
Students will evaluate their own projects. (Cr3.1.6a)	X		
Revise compositions based on feedback (Cr3.1.6b)	X		
Share digital compositions that meet specific guidelines (Cr3.2.T.Ia)	X		
Identify the rhythm, pitch, and dynamics in a piece of music in order to use them in composition (Pr4.2.6b)	X		
Students play simple melodies on an instrument that is new to them (keyboard or guitar). (Pr6.1.6a)		X	
Discuss and exhibit correct audience participation (Pr6.1.6b)		X	
Listen to a piece of music and discuss how it is relevant to specific purposes. (Re7.1.6a)			X
Listen to a piece of music and discuss how its expressive intent is achieved through musical elements. (Re8.1.T.Ia)			X

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Class and Whole School Performances

RESOURCES

- Pass Off Melody book -- Rick Bunting/B. Comstock-King
- Beginning guitar book
- “Suggestions for using Soundation with students.”
<https://www.learner.org/workshops/k5music/uploads/soundation-guidance.pdf>
- Flat.io
- Soundation Studio
- Hal Leonard Guitar Method - Book 1

UKULELE GRADES 7-8

DESCRIPTION

Ukulele class is a trimester-long class that meets every other day for a full class period. Students are offered an introduction to ukulele through folk and popular music. Performing opportunities outside of class are offered but not required. Students play as a group within the class setting.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How can I use my ukulele to create ideas? Performing – How to make music on your own using basic chords and melodies on the ukulele. Responding – How do we judge the quality of musical work(s) and performances? Connecting - How do musicians share their skills and knowledge?	
Expectations	Instructional Strategies
CREATING	
Find strums that best express the intent of the music being performed (Cr1.1.8a)	Watch other performers, play as a group/solo
Prepare a 2-chord song using best strums available and play for a recording. (Cr2.1.8b)	Group/solo playing
Prepare an instructional video or slideshow to teach a beginner how to play a 2-chord song. (Cr3.2.8a)	
PERFORMING	
Demonstrate basic chords needed to build harmony (C, Am, F, G, G7, D, D7, A7). (Pr6.1.8a)	Group/solo playing
Demonstrate the concepts of harmony (I-V, I-IV-V ⁽⁷⁾ , I-vi-IV-V ⁽⁷⁾) in multiple keys (C, G, D). (Pr6.1.8a)	Group playing
Independently rehearse and refine songs addressing identified performance challenges. (Pr5.1.8a)	Small group/solo rehearsal
Perform song with technical accuracy and musical expression. Model appropriate performance expression and audience etiquette for the venue and genre (Pr6.1.8a)	Group and solo performances in class.
Experience, identify and demonstrate expressive qualities such as dynamics, tempo and timbre (Pr5.1.8a)	Guided listening, group and solo playing

RESPONDING	
Explain, citing evidence, how specific music concepts are used in a piece of music and connect to its purpose and context (Re9.1.8a)	Guided listening, class discussion
Differentiate between different ukuleles and how they inform the context of the music. (Re9.1.8a)	Active listening
CONNECTING	
Demonstrate skills and personal experience by teaching others. (Cn10.0.8a)	Individual projects

EVIDENCE OF LEARNING

- Chord assessments
- Strum assessments
- Teaching Project

RESOURCES

- The Ukulele Teacher
- Cynthia Lin song packs
- Miss Bernadette Teaches Music materials
- Play-along videos (YouTube)

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations – Grade 8 Ukulele	Weeks 1-4	Weeks 5-8	Weeks 9-13
C > Am chords	X		
C > F chords	X		
F > G chords	X		
G7 Chord	X		
G7 > C chord	X		
C-Am-F-G(7) progression	X		
C > Em chords	X		
G > Em chords (pinky)		X	
Basic strums (thumb)	X		
Basic strums (fingers)		X	
Island strum		X	
Chuck strum			X
Fingerpicking			X (adv.)
D chord		X	
A7 chord		X	
D7 chord		X	
Barre chords			X
Create teaching demo project			X

HIGH SCHOOL GENERAL MUSIC

OVERVIEW

The general music offerings at Waterford High include: Music Theory, Jazz Improvisation, and Music Appreciation. These courses are designed to service all the students at Waterford High, whether they are music ensemble members, or are just interested in learning more about the many facets of music. Music Theory and Jazz Improvisation help students understand written and improvised music, while Music Appreciation serves as a music history and music culture experience.

HIGH SCHOOL MUSIC THEORY

DESCRIPTION

This half-year course is designed for the student to understand the fundamentals of written music and its analysis. Topics to include: properties of sound, basic notation, terms, symbols, rhythms, meter, scales, key signatures, intervals, and chords (triads). Students will be able to identify and analyze these topics in a piece of music. Students will also be able to write music using the elements in these topics. The course is open to all students that want to deepen their understanding of music.

NATIONAL CORE STANDARDS

CREATING

ANCHOR STANDARD 1: Generate and conceptualize artistic ideas and work.

IMAGINE Generate musical ideas for various purposes and contexts.

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

Essential Question(s): How do musicians generate creative ideas?

Music Theory High School

Cr1.1.C.1a Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

ANCHOR STANDARD 2: Organize and develop artistic ideas and work.

PLAN AND MAKE Select and develop musical ideas for defined purposes and contexts.

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

Essential Question(s): How do musicians make creative decisions?

Music Theory High School
Cr2.1.C.Ib Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).

ANCHOR STANDARD 3: Refine and complete artistic work.

EVALUATE AND REFINE Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

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

Essential Question(s): How do musicians improve the quality of their creative work?

Music Theory High School
Cr3.1.C.Ia Identify, describe, and apply assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

PRESENT Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question(s): When is creative work ready to share?

Music Theory High School
Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

PERFORMING

ANCHOR STANDARD 4: Select, analyze, and interpret artistic work for presentation.

Analyze the structure and context of varied musical works and their implications for performance.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

Music Theory High School

Pr4.2.C.Ia Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.

RESPONDING

ANCHOR STANDARD 7: Perceive and analyze artistic work

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How does understanding the structure and context of the music influence a response?

Music Theory High School

Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or, listener.

ANCHOR STANDARD 8: Interpret intent and meaning in artistic work.

EVALUATE: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

Music Theory High School

Re9.1.C.Ia Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

CONNECTING

Connecting is embedded into Creating, Performing, and Responding in the musical arts.

ANCHOR STANDARD 10: Synthesize and relate knowledge and personal experiences to make art.

CONNECT #10 Synthesize and relate knowledge and personal experiences to make music.

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

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Music Theory High School

Cn10.0.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How do musicians create, express, and improve? When are they ready to share? Performing – How does understanding music inform performance? Responding – How does understanding the structure and context of the music influence a judgmental response? Connecting – How do musicians make meaningful connections to creating, performing, and responding?	
Expectations	Instructional Strategies
CREATING (A1, A2, A3, A5, S1)	
Listen to musical excerpts and describe how composers uses sounds and short musical ideas to represent personal experiences, moods, visual images, and/or storylines. (Cr1.1.C.Ia)	Large group demonstrations Questioning Individual feedback Whole class discussion Visuals/handouts PowerPoint presentations Individual and group critiques Video/Web
Listen to musical excerpts and identify and describe the development of sounds or short musical ideas. (Cr2.1.C.Ib)	
Given a list of musical terminology and criteria to assess music, identify, and describe, the technical and expressive aspects. (Cr3.1.C.Ia)	
Provide the class with an example of music that the composer/performer used to employ expressive elements. (Cr3.2.C.Ia)	
PERFORMING (A1, A2, A3, A4)	
Analyze a musical excerpt and describe how the composer used music elements to relate style and mood, and explain the implications for rehearsal or performance. (Pr4.2.C.Ia)	Teacher Modeling Visuals/handouts Aural performance Whole class discussion Individual feedback Questioning
RESPONDING (A1, A2, A3, A4, S1, S2)	
Critically listen to a music selection and explain how the composer used music elements to create drama, and describe how this analysis will help in growth for the performer and listener. (Re7.2.C.Ia)	Visuals/handouts Aural performance Whole class discussion Individual feedback Questioning
Critically listen to a music selection and describe the effectiveness of the technical and expressive aspects of the performance, demonstrating understanding of fundamentals of music theory. (Re9.1.C.Ia)	
CONNECTING (A1, A2, A3, A4, S1, S2)	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.Ia)	Whole class discussion Individual feedback Questioning Teacher Modeling

EVIDENCE OF LEARNING

- Common Performance Assessments (A1, A3, A5)
- Common Music Literacy Assessment (A1, A2, A5)
- Class critiques (A1, A4, S1, S2)
- Self-Evaluation (A3, A4, A5, S3)
- Peer Evaluation (A1, A2, S1, S2, S3, C2)
- Class Presentations (A1, A4, A5, S1, S3, C1)

RESOURCES

- Fundamentals of Music: Opus 1, Schirmer Books
- Harvard Dictionary of Music, Harvard University Press
- Basic Materials in Music Theory: A Programmed Course, Prentice Hall
- Supplemental Manuscript Materials

PACING GUIDE

X - objective introduced

> - continued work

Expectations	1st Quarter	2nd Quarter
Identify, analyze, and demonstrate the use of the following elements of music: properties of sound, basic notation, symbols, terminology, and rhythms. (Pr4.2.C.Ia, Cr3.1.C.Ia)	X	>
Participate in group discussions to establish class criteria for critiquing performances. (Cr1.1.C.Ia, Cr2.1.C.Ib)	X	>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices. (Cr3.2.C.Ia, Cr2.1.C.Ib)	X	>
Use standard and other notational systems to record musical ideas and the musical ideas of others. (Pr4.2.C.Ia)	X	>
Identify and explain compositional devices and techniques used to provide unity and variety and drama in a musical work. (Re7.2.C.Ia, Re9.1.C.Ia)		X
Identify, analyze, and demonstrate the use of the following elements of music: scales, time signatures, key signatures, intervals, and triads. (Pr4.2.C.Ia, Cr3.1.C.Ia)		X
Decode, discuss, and communicate how the elements of music are used in an instrumental or vocal score. (Pr4.2.C.Ia)		X
Communicate orally and in writing, how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.Ia)		X

MUSIC THEORY ASSESSMENT

Identify the root, quality, and inversion of each chord (no need to label non-harmonic tones).

ALMA MATER
Waterford High

♩ = 90

Tubbs Arr. Fioravanti

A

Violin 1
Violin 2
Viola
Violoncello
Double Bass

B

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Detailed description: The image shows two staves of music for the piece 'Alma Mater' by Waterford High. Section A is marked with a tempo of 90 beats per minute. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat), and the time signature is common time (C). Section B follows, marked with a '5' and a 'B' in a box. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature remains one flat, and the time signature is common time. The music is written for a string ensemble.

HIGH SCHOOL JAZZ IMPROVISATION

DESCRIPTION

This half-year course is designed for the student to understand the fundamentals of the jazz solo through performance and composition. This course will also include the history of jazz improvisation, famous jazz soloists, current trends, and the understanding of jazz notation. The course is open to all instrumentalists that play a melodic instrument (no drummers). This course may be taken multiple times. Knowledge of basic music theory is highly recommended as a prerequisite.

NATIONAL CORE STANDARDS

CREATING

ANCHOR STANDARD 1: Generate and conceptualize artistic ideas and work.

IMAGINE Generate musical ideas for various purposes and contexts.

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

Essential Question(s): How do musicians generate creative ideas?

Jazz Improvisation High School

Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

ANCHOR STANDARD 2: Organize and develop artistic ideas and work.

PLAN AND MAKE Select and develop musical ideas for defined purposes and contexts.

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

Essential Question(s): How do musicians make creative decisions?

Jazz Improvisation High School

Cr2.1.C.Ib Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).

ANCHOR STANDARD 3: Refine and complete artistic work.

EVALUATE AND REFINE Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

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

Essential Question(s): How do musicians improve the quality of their creative work?

**Jazz Improvisation
High School**

Cr3.1.C.Ia Identify, describe, and apply assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

PRESENT Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question(s): When is creative work ready to share?

**Jazz Improvisation
High School**

Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

PERFORMING

ANCHOR STANDARD 4: Select, analyze, and interpret artistic work for presentation.

Select varied musical works to present based on interest, knowledge, technical skill, and context.

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

Essential Question(s): How do performers select repertoire?

**Jazz Improvisation
High School**

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

ANALYZE Analyze the structure and context of varied musical works and their implications for performance.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

**Jazz Improvisation
High School**

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

INTERPRET Develop personal interpretations that consider creators' intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

**Jazz Improvisation
High School**

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

ANCHOR STANDARD 5: Develop and refine artistic techniques and work for presentation.

REHEARSE, EVALUATE AND REFINE

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

Essential Question(s): How do musicians improve the quality of their performance?

**Jazz Improvisation
High School**

Pr5.3.E.IIa Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.

ANCHOR STANDARD 6: Convey meaning through the presentation of artistic work.

PRESENT Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context

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

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**Jazz Improvisation
High School**

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

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

RESPONDING

ANCHOR STANDARD 7: Perceive and analyze artistic work

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How does understanding the structure and context of the music influence a response?

**Jazz Improvisation
High School**

Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

ANCHOR STANDARD 8: Interpret intent and meaning in artistic work.

EVALUATE: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

**Jazz Improvisation
High School**

Re9.1.C.Ia Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

CONNECTING

Connecting is embedded into Creating, Performing, and Responding in the musical arts.

ANCHOR STANDARD 10: Synthesize and relate knowledge and personal experiences to make art.

CONNECT #10 Synthesize and relate knowledge and personal experiences to make music.

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

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Jazz Improvisation High School

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

EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How do musicians create, express, and improve? When are they ready to share? Performing – How does understanding music inform performance? Responding – How does understanding the structure and context of the music influence a judgmental response? Connecting – How do musicians make meaningful connections to creating, performing, and responding?	
Expectations	Instructional Strategies
CREATING (A1, A2, A3, A5, S1)	
Listen to musical excerpts and describe how composers uses sounds and short musical ideas to represent personal experiences, moods, visual images, and/or storylines. (Cr1.1.C.Ia)	Large group demonstrations Questioning Individual feedback Whole class discussion Visuals/handouts PowerPoint presentations Individual and group critiques Video/Web
Listen to musical excerpts and identify and describe the development of sounds or short musical ideas. (Cr2.1.C.Ib)	
Given a list of musical terminology and criteria to assess music, identify, and describe, the technical and expressive aspects. (Cr3.1.C.Ia)	
Provide the class with an example of music that the composer/performer used to employ expressive elements. (Cr3.2.C.Ia)	
PERFORMING (A1, A2, A3, A4)	
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. (Pr4.1.E.IIa)	Visuals/handouts Aural performance Whole class discussion Individual feedback Questioning Teacher Modeling Student Modeling
Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. (Pr4.2.E.IIa)	
Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience. (Pr4.3.E.IIa)	
Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. (Pr5.3.E.IIa)	
Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. (Pr6.1.E.IIa)	
Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (Pr6.1.E.IIb)	

RESPONDING (A1, A2, A3, A4, S1, S2)	
Critically listen to a music selection and explain how the composer used music elements to create drama, and describe how this analysis will help in growth for the performer and listener. (Re7.2.C.Ia)	Visuals/handouts Aural performance Whole class discussion Individual feedback Questioning
Critically listen to a music selection and describe the effectiveness of the technical and expressive aspects of the performance, demonstrating understanding of fundamentals of music theory. (Re9.1.C.Ia)	
CONNECTING (A1, A2, A3, A4, S1, S2)	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.Ia)	Whole class discussion Individual feedback Questioning Teacher Modeling

EVIDENCE OF LEARNING

- Common Performance Assessments (A1, A3, A5)
- Common Music Literacy Assessment (A1, A2, A5)
- Class critiques (A1, A4, S1, S2)
- Self-Evaluation (A3, A4, A5, S3)
- Peer Evaluation (A1, A2, S1, S2, S3, C2)
- Class Presentations (A1, A4, A5, S1, S3, C1)

RESOURCES

- A New Approach to Jazz Improvisation, Jamey Aebersold, Jamey Aebersold Jazz, Inc.
- The Jazz Theory Book, Mark Levine, Sher Music Co.
- Fundamentals of Music: Opus 1, Schirmer Books
- Supplemental Manuscript Materials

PACING GUIDE

X - objective introduced

> - continued work

Expectations	1st Quarter	2nd Quarter
Identify, analyze, and demonstrate the use of the following elements of music: properties of sound, basic notation, symbols, terminology, and rhythms. (Pr4.2.C.Ia, Cr3.1.C.Ia)	X	>
Participate in group discussions to establish class criteria for critiquing performances. (Cr1.1.C.Ia, Cr2.1.C.Ib)	X	>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices. (Cr3.2.C.Ia, Cr2.1.C.Ib)	X	>
Use standard and other notational systems to record musical ideas and the musical ideas of others. (Pr4.2.C.Ia)	X	>
Identify and explain compositional devices and techniques used to provide unity and variety and drama in a musical work. (Re7.2.C.Ia, Re9.1.C.Ia)		X
Identify, analyze, and demonstrate the use of the following elements of music: scales, time signatures, key signatures, intervals, and triads. (Pr4.2.C.Ia, Cr3.1.C.Ia)		X
Decode, discuss, and communicate how the elements of music are used in an instrumental or vocal score. (Pr4.2.C.Ia)		X
Communicate orally and in writing, how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.Ia)		X

JAZZ IMPROVISATION ASSESSMENT

Identify the key centers by using the chord progression. Analyze the chords and provide the functions.

(MED.) HAVE YOU MET MISS JONES? III
-RICHARD RODGERS/LORENZ HART

Handwritten chord analysis for the song "Have You Met Miss Jones?" in F major (one flat).

Chord Progression and Functions:

- Line 1:** Fmaj7 (I), F#o7 (II), G-7 (III). Functions: Tonic, Supertonic, Mediant.
- Line 2:** C7 (IV), A-7 (V), D-7 (VI). Functions: Subdominant, Dominant, Submediant.
- Line 3:** 1. G-7 (III), C7 (IV), 2. C-7 (II), F7 (V). Functions: Mediant, Subdominant, Supertonic, Dominant.
- Line 4:** Bbmaj7 (IV), Ab-7 (III), Db7 (II), Gbmaj7 (I), E-7 (VI), A7 (V). Functions: Subdominant, Mediant, Supertonic, Tonic, Submediant, Dominant.
- Line 5:** Dmaj7 (II), Ab-7 (III), Db7 (II), Gbmaj7 (I), G-7 (III), C7 (IV). Functions: Supertonic, Mediant, Supertonic, Tonic, Mediant, Subdominant.
- Line 6:** Fmaj7 (I), F#o7 (II), G-7 (III), C7 (IV), Bb7 (IV). Functions: Tonic, Supertonic, Mediant, Subdominant, Subdominant.
- Line 7:** A-7 (V), D7 (VI), G-7 (III), C7 (IV), Fmaj7 (I), (G-7 C7) (III IV). Functions: Dominant, Submediant, Mediant, Subdominant, Tonic, Mediant Subdominant.

Lyrics:

"Have you met Miss Jones?" - some - one said as we -
Then I said, "Miss Jones, - you're a girl who un-
shook hands. - She was just Miss Jones - to
- der - stands - I'm a man who must be
me. - free." And all at
once I lost my breath, and all at once was scared to death, and all at once -
- I owned the earth and sky! -
Now I've met Miss Jones, - and we'll keep on meet - ing till we die, -
Miss Jones and I.

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HIGH SCHOOL MUSIC APPRECIATION

DESCRIPTION

This half-year course will help the student listen to music with a critical ear and develop an appreciation of music on many levels. This course is designed to enhance the students' enjoyment of current popular music and enable them to recognize, to understand, and to find delight in a wide variety of musical forms and formats. This course will focus on "Music as Revolution" – the role of music in shaping major cultural changes. This course will also focus on "Music as Culture" – the larger cultural signifiers of various types of music. No music background is required. Topics to include: Current Popular Music, History of Rock & Roll, Jazz, and Classical Music.

NATIONAL CORE STANDARDS

CREATING

ANCHOR STANDARD 3: Refine and complete artistic work.

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

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

Essential Question(s): How do musicians improve the quality of their creative work?

Music Appreciation High School

Cr3.1.8a Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.

Cr3.1.8b Describe the rationale for refining works by explaining the choices, based on evaluation criteria.

PERFORMING

ANCHOR STANDARD 4: Select, analyze, and interpret artistic work for presentation.

Analyze the structure and context of varied musical works and their implications for performance.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question: How does understanding the structure and context of musical works inform performance.

**Music Appreciation
High School**

Pr4.2.8c Identify how cultural and historical context inform performances and result in different musical effects.

ANCHOR STANDARD 6: Convey meaning through the presentation of artistic work.

PRESENT Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

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

Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**Music Appreciation
High School**

Pr6.1.8b Demonstrate performance decorum (such as stage presence, attire and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

RESPONDING

ANCHOR STANDARD 7: Perceive and analyze artistic work

Select Choose music appropriate for a specific purpose or context.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

**Music Appreciation
High School**

Re7.1.8a Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How does understanding the structure and context of the music influence a response?

Music Appreciation High School
Re7.2.8a Compare how the elements of music and expressive qualities relate to the structure within programs of music.
Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

EVALUATE Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Music Appreciation High School
MU:Re9.1.8a Apply appropriate personally- developed criteria to evaluate musical works or performances.

CONNECTING

Connecting is embedded into Creating, Performing, and Responding in the musical arts.

ANCHOR STANDARD 10: Synthesize and relate knowledge and personal experiences to make art.

CONNECT #10 Synthesize and relate knowledge and personal experiences to make music.

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

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Music Appreciation High School
Cn10.0.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Essential Questions: Creating – How do musicians improve the quality of their creative work? Performing – How do musicians know when music is ready to perform for an audience? Responding – How do we use personal criteria to judge the quality of musical work(s) and performance(s)? Connecting – How do musicians make meaningful connections to creating, performing, and responding?	
Expectations	Instructional Strategies
CREATING (A1, A2, A3, A5, S1)	
Perform a personal musical work for the class. Evaluate this work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources. (Cr3.1.8a)	Lecture Small Group Instruction Individual Instruction Demonstrate/Model Class Discussion Technology
Use agreed upon criteria to evaluate and describe the reasons for improving works. (Cr3.1.8b)	
PERFORMING (A1, A2, A3, A4)	
Explore different music effects from your culture (and others) and identity how cultural and historical context inform performances. (Pr4.2.8c)	Large group demonstrations Questioning Individual feedback Whole class discussion Video/Web Teacher Modeling
Model appropriate performance expression and audience etiquette for the venue and genre. (Pr6.1.8b)	
RESPONDING (A1, A2, A3, A4, S1, S2)	
Select music from your personal library and communicate the connections to an interest or experience for a specific purpose. (Re7.1.8a)	Large group demonstrations Questioning Individual feedback Whole class discussion Visuals/handouts PowerPoint presentations Individual and group critiques Video/Web Teacher Modeling
Analyze music aurally and compare how the elements of music and expressive qualities relate to the structure within programs of music. (Re7.2.8a)	
Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods. (Re7.2.8b)	
Analyze and evaluate musical works or performances by applying appropriate personally- developed criteria. (Re9.1.8a)	
CONNECTING (A1, A2, A3, A4, S1, S2)	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.8a)	Whole class discussion Visuals/handouts PowerPoint presentations Individual and group critiques Video/Web

EVIDENCE OF LEARNING

- Common Performance Assessments (A1, A3, A5)
- Common Music Literacy Assessment (A1, A2, A5)
- Class critiques (A1, A4, S1, S2)
- Self-Evaluation (A3, A4, A5, S3)
- Peer Evaluation (A1, A2, S1, S2, S3, C2)
- Class Presentations (A1, A4, A5, S1, S3, C1)

RESOURCES

- Music! It's Role and Importance in Our Lives (2009). Fowler, Gerbee and Lawrence. Glencoe, McGraw-Hill.
- Music, An Appreciation (with accompanying CD set), Roger Kamien, McGraw Hill, seventh brief edition
- The History of Jazz, Ted Gioia, Oxford University Press
- The History of Rock, Mark Paytress, Parragon Books
- Supplemental reading materials
- Supplemental listening materials
- Fioravanti, T. (2012). *Music Terminology*. Waterford, Connecticut: Tim Fioravanti Music

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	1st Quarter	2nd Quarter
Present student personal musical interests: analyze and describe (Re7.1.8a, Re9.1.8a, Cn10.0.8a)	X	
Perform own music: analyze, describe, express, interpret (Cr3.1.8a, Cr3.1.8b, Pr6.1.8b)	X	
Music in Our Culture: America, diversity, styles, vocabulary (Pr4.2.8c, Re7.1.8a, Re7.2.8a, Re7.2.8b)	X	
Music in Other Cultures: African, Mexican, Chinese, others, vocabulary (Pr4.2.8c, Re7.1.8a, Re7.2.8a, Re7.2.8b)	X	
Rock 'n Roll: timeline, artists, elements, historical perspective (Pr4.2.8c, Re7.1.8a, Re7.2.8a, Re7.2.8b)	X	>
Jazz: timeline, artists, elements, historical perspective (Pr4.2.8c, Re7.1.8a, Re7.2.8a, Re7.2.8b)		X
Classical: timeline, artists, elements, historical perspective (Pr4.2.8c, Re7.1.8a, Re7.2.8a, Re7.2.8b)		X
Generate a definition of music and defend. (Re9.1.8a)		X

MUSIC APPRECIATION ASSESSMENT

Music Appreciation

Name _____

Listening: John Cage's 4'33", 20th Century Music

Question: Is John Cage's 4'33" music?

Use the elements stated throughout the definition of music to justify your response.

PERSUASIVE ESSAY RUBRIC

	Comprehensibility	Content	Analysis	Vocabulary	Grammatical Accuracy and Sentence Structure	Organization
Strong	Fully understandable, with ease and clarity of expression; occasional errors do not impede comprehensibility	Effective treatment of the topic within the context of the task Integrates content from all three sources in support of the essay	Demonstrates a high degree of comprehension of the sources' viewpoints, with very few minor inaccuracies Presents and defends the student's own viewpoint on the topic with a high degree of clarity; develops a persuasive argument with coherence and detail	Varied and appropriate vocabulary and idiomatic language	Accuracy and variety in grammar, syntax, and usage, with few errors Develops paragraph-length discourse with a variety of simple and compound sentences, and some complex sentences	Organized essay; effective use of transitional elements or cohesive devices
Good	Fully understandable, with some errors which do not impede comprehensibility	Generally effective treatment of topic within the context of the task Summarizes, with limited integration, content from all three sources in support of the essay	Demonstrates comprehension of the sources' viewpoints; may include a few inaccuracies Summarizes with limited integration, content from all three sources in support of the essay	Varied and generally appropriate vocabulary and idiomatic language	General control of grammar, syntax, and usage Develops mostly paragraph-length discourse with simple, compound and a few complex sentences	Organized essay; some effective use of transitional elements or cohesive devices
Fair	Generally understandable, with errors that may impede comprehensibility	Suitable treatment of topic within the context of the task Summarizes content from at least two sources in support of the essay argument with some coherence	Demonstrates a moderate degree of comprehension of the sources' viewpoints; includes some inaccuracies Presents and defends the student's own viewpoint on the topic; develops a somewhat persuasive	Appropriate but basic vocabulary and idiomatic language	Some control of grammar, syntax, and usage Uses strings of mostly simple sentences, with a few compound sentences	Some organization; limited use of transitional elements or cohesive devices
Weak	Partially understandable, with errors that force interpretation and cause confusion for the reader	Unsuitable treatment of topic within the context of the task Summarizes content from one or two sources; may not support the essay	Demonstrates a low degree of comprehension of the sources' viewpoints; information may be limited or inaccurate Presents, or at least suggests, the student's own viewpoint on the topic; develops an unpersuasive argument somewhat incoherently	Limited vocabulary and idiomatic language	Limited control of grammar, syntax, and usage Uses strings of simple sentences and phrases	Limited organization; ineffective use of transitional elements or cohesive devices
Poor	Barely understandable, with frequent or significant errors that impede comprehensibility	Almost no treatment of topic within the context of the task Mostly repeats statements from sources or may not refer to any sources	Demonstrates poor comprehension of the sources' viewpoints; includes frequent and significant inaccuracies Minimally suggests the student's own viewpoint on the topic; argument is undeveloped or incoherent	Very few vocabulary resources	Little or no control of grammar, syntax, and usage Very simple sentences or fragments	Little or no organization; absence of transitional elements and cohesive devices

GRADES 3-12 ENSEMBLES

OVERVIEW

PROGRAM GOALS

The Waterford Public Schools Music Department Ensemble Music Curriculum provides a sequential program of study for students in grades 3-12 who elect to participate. This 2018 revision has been aligned with National Core Arts Standards and contains alignments and common language with the Common Core Standards.

Upon graduation from the Waterford Public Schools the students who participate in an ensemble will be able to demonstrate skills, knowledge, and conceptual understanding in each of the following artistic processes:

- **Performing:** Realizing artistic ideas and musical works through interpretation and presentation. Performing an existing work through a process that calls upon the interpretive or re-creative skills of the student.
- **Creating:** Conceiving and developing new artistic ideas and work. Improvising and composing original music.
- **Responding:** Interacting with and reflecting on artistic musical works and performances to develop and enhance understanding. To engage a student in the critical listening and analysis of music utilizing content specific terminology.

Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language of the arts is the ability to create, perform, present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. An artistically literate person has the ability to transfer arts knowledge, skills, experiences, and capacities to other subjects, settings, and contexts to promote and enhance lifelong learning.

ENSEMBLE ESSENTIAL QUESTIONS

- How does the study of music provide essential ways to understand and express life experiences?
- How does the study of music develop deeper understandings of past and present cultures and prepare students for active participation in creating culture of the present and future?
- How does music develop imagination and creativity and help students to develop the full range of their abilities?
- How does music enable students to make informed aesthetic choices and prepare them for enjoyable recreation and leisure time?
- How does participation in music develop self-discipline and focus and develop the capacity to refine work and aspire to high quality standards?
- Performing
 - How do musicians prepare for performances? What skills are required to accurately perform instrumental music?
 - How do performers select repertoire?
 - How do performers interpret musical works?
 - When is a musical selection judged ready to present? How does context and presentation influence audience response?
- Creating
 - How do musicians improve the quality of their creative work?
 - How do musicians make creative decisions?
 - When is a creative work ready to share?
- Responding
 - How do we judge the quality of musical works and performances?
 - How does musical understanding inform one's overall choice of music to experience or perform?

NATIONAL CORE STANDARDS

CREATING

ANCHOR STANDARD 1: Generate and conceptualize artistic ideas and work.

IMAGINE Generate musical ideas for various purposes and contexts.

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

Essential Question(s): How do musicians generate creative ideas?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Cr1.1.E.5a* Improvise rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	Cr1.1.E.5a* Improvise melodic and rhythmic ideas or motives that reflect characteristics of music or texts studied in rehearsal.	Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

* indicates a developmentally appropriate breakdown of a more advanced standard

ANCHOR STANDARD 2: Organize and develop artistic ideas and work.

PLAN AND MAKE Select and develop musical ideas for defined purposes and contexts.

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

Essential Question(s): How do musicians make creative decisions?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Cr2.1.E.5a* Select and develop rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music.	Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Cr2.1.E.5a* Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
Cr2.1.E.5b* Preserve improvisations through audio recording	Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording	Cr2.1.E.8b* Preserve draft compositions and improvisations through standard notation and audio recording	Cr2.1.E.IIa Preserve draft compositions and improvisations through standard notation, audio, or video recording.

* indicates a developmentally appropriate breakdown of a more advanced standard

ANCHOR STANDARD 3: Refine and complete artistic work.

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

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

Essential Question(s): How do musicians improve the quality of their creative work?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Cr3.1.E.5a *Evaluate and refine improvisations based on teacher provided criteria.	Cr3.1.E.5a* Evaluate and refine improvisations based on knowledge, skill, and teacher provided criteria.	Cr3.1.E.5a *Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria.	Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.

* indicates a developmentally appropriate breakdown of a more advanced standard

PRESENT Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question(s): When is creative work ready to share?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Cr3.2.E.5a* Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts.	Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal	Cr3.2.E.8a Share personally developed melodies and rhythmic passages, individually or as an ensemble, that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Cr3.2.E.1a Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, that address identified purposes

* indicates a developmentally appropriate breakdown of a more advanced standard

PERFORMING

ANCHOR STANDARD 4: Select, analyze, and interpret artistic work for presentation.

Select varied musical works to present based on interest, knowledge, technical skill, and context.

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

Essential Question(s): How do performers select repertoire?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Pr4.1.E.5a* Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble with guidance.	Pr4.1.E.8a Select a varied repertoire to study based on music reading skills, an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.	Pr4.1.E.1a Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	Pr4.1.E.1a Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

* indicates a developmentally appropriate breakdown of a more advanced standard

Analyze the structure and context of varied musical works and their implications for performance.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances	Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.	Pr4.2.E.1a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	Pr4.2.E.1a Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

INTERPRET Develop personal interpretations that consider creators' intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.	Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.	Pr4.3.E.1a Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

ANCHOR STANDARD 5: Develop and refine artistic techniques and work for presentation.

REHEARSE, EVALUATE AND REFINE

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

Essential Question(s): How do musicians improve the quality of their performance?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.	Pr5.3.E.1a Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	Pr5.3.E.11a Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.

ANCHOR STANDARD 6: Convey meaning through the presentation of artistic work.

PRESENT Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context

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

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	Pr6.1.E.1a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Pr6.1.E.11a Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances	Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.	Pr6.1.E.1b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances	Pr6.1.E.11b Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

RESPONDING

ANCHOR STANDARD 7: Perceive and analyze artistic work

SELECT Choose music appropriate for specific purposes and contexts.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	Re7.1.E.11a Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question(s): How does understanding the structure and context of the music influence a response?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.	Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	Re7.2.E.11a Explain how the analysis of structures and contexts inform the response to music

ANCHOR STANDARD 8: Interpret intent and meaning in artistic work.

INTERPRET Support an interpretation of a musical work that reflects the creators'/performers' expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.	Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.	Re8.1.E.11a Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources

ANCHOR STANDARD 9: Apply criteria to evaluate artistic work.

EVALUATE Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	Re9.1.E.11a Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context

CONNECTING

Connecting is embedded into Creating, Performing, and Responding in the musical arts.

ANCHOR STANDARD 10: Synthesize and relate knowledge and personal experiences to make art.

Connect #10 Synthesize and relate knowledge and personal experiences to make music

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

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

3-5 Ensemble	6-8 Ensemble	9-10 Ensemble	11-12 Ensemble
Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Cn10.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Cn10.0.H.11a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

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

Connect #11 Relate musical ideas and works with varied context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question(s): How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

3-5 Ensembles	6-8 Ensembles	9-10 Ensembles	11-12 Ensembles
Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

BAND GRADES 4-5

DESCRIPTION

The Grades 4-5 Band is an ensemble meeting one time for 35 minutes every week in addition to one 30 minute small group lesson every 4 days. This ensemble provides an opportunity for students to grow as young instrumentalists by learning skills and techniques directly related to the performance of band literature. The ensemble provides opportunities for cooperative learning as participating members of the band. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the band ensemble. Quality literature is studied and performed by this combined Grades 4-5 Band Ensemble.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise using rhythms taken from music. (Cr1.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Preserve improvisations through audio recording.(Cr2.1.E.5b)	
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)	
PERFORMING	
Select repertoire based on interest and skill of the ensemble with guidance. (Pr4.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate knowledge of formal aspects in musical works. (Pr4.2.E.5a)	
Identify expressive qualities in music. (Pr4.3.E.5a)	
Use self-reflection and peer feedback to refine individual and ensemble performances. (Pr5.3.E.5a)	
Demonstrate attention to technical accuracy and expressive qualities in prepared performances. (Pr6.1.E.5a)	
Demonstrate an awareness of the context of the music through prepared performances. (Pr6.1.E.5b)	

RESPONDING	
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)	
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a)	
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)	
CONNECTING	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.H.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Cn11.0.T.5a)	

* indicates a developmentally appropriate breakdown of a more advanced standard

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessment
- Tactile and Kinesthetic Observation
- Individual Performances
- Ensemble Performances
- Self-Reflection

RESOURCES

- Standard of Excellence Book 1, Neil A. Kjos Music Company
- Habits of Musicianship: A Radical Approach to Beginning Band, Robert A. Duke and James L. Byo
- Teaching Music Logically, Darcy Potter Williams
- Teaching Music Through Performance in Band, GIA Publishing
- Seesaw
- Selected Band Arrangements
- Supplemental Manuscript Materials

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade 4			Grade 5		
	1	2	3	1	2	3
CREATING						
Improvise using rhythms taken from music. (Cr1.1.E.5a)	X	>	>	>	>	>
Preserve improvisations through audio recording. (Cr2.1.E.5b)				X	>	>
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	X	>	>	>	>	>
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)		X	>	>	>	>
PERFORMING (Pr4.1.E.5a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.5a, Pr5.3.E.5a, Pr6.1.E.5a)						
Identify and properly assemble instruments.	X	>	>	>	>	>
Properly and consistently maintain instruments and materials.	X	>	>	>	>	>
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)			X	>	>	>
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	X	>	>	>	>	>
Perform solo and band literature from a variety of cultures and styles. (Pr6.1.E.8a)			X	>	>	>
Demonstrate proper and appropriate body posture for maximum assistance in producing good tone production and intonation.	X	>	>	>	>	>
Perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.		X	>	>	>	>
Perform easy rhythmic and melodic patterns accurately and independently on their instruments.	X	>	>	>	>	>
Echo short rhythmic and melodic patterns.	X	>	>	>	>	>
Perform in groups, blending instrumental timbres, matching dynamic levels and responding to cues from conductor.			X	>	>	>

Perform independent instrumental parts while others perform contrasting parts.			X	>	>	>
Demonstrate a characteristically pleasing and clear tone on all four strings in first position. (strings)						
Perform (from memory) major scales at a steady tempo: Concert Bb and F		X	>	>	>	>
Perform (from memory) major scales at a steady tempo: Concert Ab and Eb				X	>	>
Perform (from memory) 1 octave Bb chromatic scale at a steady tempo				X	>	>
Demonstrate correct fingerings for all notes within the appropriate range of their instrument at this level.	X	>	>	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.			X	>	>	>
Understand and perform simple accidentals			X	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 0-1 level of difficulty		X	>	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 1-1.5 level of difficulty				X	>	>
Understand and demonstrate the following snare drum rudiments: flam, open (buzz) roll, 5-stroke roll, 9-stroke roll, and paradiddle. ^Percussion Only		X^	>	>	>	>
Demonstrate an open (buzz) roll at varied dynamic levels on snare drum.				X^	>	>
Perform with accuracy and control on the following instruments: snare drum, bass drum, suspended cymbals, keyboard mallet instruments (orchestra bells) and auxiliary percussion instruments including: triangle, tambourine, and claves.	X^	>	>	>	>	>
Read whole, half, dotted half, quarter, eighth notes and corresponding rests in 4/4, 3/4, and 2/4 time signatures.	X	>	>	>	>	>
Read 16th notes and corresponding rests and simple syncopated rhythms in 4/4, 3/4, and 2/4 time signatures.				X	>	>
Identify names and demonstrate correct fingerings for all notes within an appropriate range of their instruments. <i>Low 2s, Low 4s, High 3s, High 4s, and Low 1s.</i>	X	>	>	>	>	>
Identify symbols and traditional terms referring to			X	>	>	>

dynamics and articulation and interpret them correctly when performing.						
Identify traditional terms referring to Da Capo al Fine, Dal Segno al Fine, Coda, and fermata and their corresponding symbols and interpret them correctly when performing.			X	>	>	>
RESPONDING						
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a) (Cn10.0.H.5a)			X	>	>	>
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)			X	>	>	>
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a) (Cn11.0.T.5a)			X	>	>	>
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)			X	>	>	>

JAZZ BAND GRADE 5

DESCRIPTION

The Grade 5 Jazz Band is an extracurricular ensemble meeting one time for 60 minutes every week from October-February. This ensemble provides an opportunity for students to grow as young instrumentalists by learning skills and techniques directly related to the performance of jazz band literature. The ensemble provides opportunities for cooperative learning as participating members of the jazz band. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the jazz band ensemble. Quality literature is studied and performed by this ensemble. Advanced skills such as style and improvisation are studied in this advanced ensemble.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise using rhythms taken from music. (Cr1.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)	
Share personally developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal. (Cr3.2.E.8a)	
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)	
PERFORMING	
Select repertoire based on interest and skill of the ensemble with guidance. (Pr4.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate knowledge of formal aspects in musical works. (Pr4.2.E.5a)	
Identify expressive qualities in music. (Pr4.3.E.5a)	
Use self-reflection and peer feedback to refine individual and ensemble performances. (Pr5.3.E.5a)	
Demonstrate attention to technical accuracy and expressive qualities in prepared performances. (Pr6.1.E.5a)	
Demonstrate an awareness of the context of the music through prepared performances. (Pr6.1.E.5b)	

RESPONDING	
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)	
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a)	
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)	
CONNECTING	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.H.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Cn11.0.T.5a)	

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessment
- Tactile and Kinesthetic Observation
- Individual Performances
- Ensemble Performances
- Self-Reflection

RESOURCES

- Teaching Music Through Performance in Jazz Band, GIA Publishing
- Seesaw
- Selected Band Arrangements
- Supplemental Manuscript Materials
- Sean Nelson Improvisational Warm-Ups

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade							
	5	6	7	8	9	10	11	12
CREATING								
Improvise using rhythms taken from music. (Cr1.1.E.5a)	X	>	>	>	>	>	>	>
Preserve improvisations through audio recording. (Cr2.1.E.5b)				X	>	>	>	>
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	X	>	>	>	>	>	>	>
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)	X	>	>	>	>	>	>	>
PERFORMING (Pr4.1.E.5a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.5a, Pr5.3.E.5a, Pr6.1.E.5a)								
Grade Level Expectations	Grade							
	5	6	7	8	9	10	11	12
CREATING								
Improvise using rhythms taken from music. (Cr1.1.E.5a)	X	>	>	>	>	>	>	>
Preserve improvisations through audio recording. (Cr2.1.E.5b)				X	>	>	>	>
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	X	>	>	>	>	>	>	>
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)		X	>	>	>	>	>	>
PERFORMING (Pr4.1.E.5a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.5a, Pr5.3.E.5a, Pr6.1.E.5a)								
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)	X	>	>	>	>	>	>	>
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	X	>	>	>	>	>	>	>
Perform jazz band literature from a variety of styles. (Pr6.1.E.8a)	X	>	>	>	>	>	>	>
Perform on pitch, in rhythm, with appropriate dynamics	X	>	>	>	>	>	>	>

and timbre, and maintain a steady tempo.								
Perform easy rhythmic and melodic patterns accurately and independently on their instruments.	X	>	>	>	>	>	>	>
Echo short rhythmic and melodic patterns.	X	>	>	>	>	>	>	>
Perform in groups, blending instrumental timbres, matching dynamic levels and responding to cues from conductor.		X	>	>	>	>	>	>
Perform independent instrumental parts while others perform contrasting parts.		X	>	>	>	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.	X	>	>	>	>	>	>	>
Understand and perform simple accidentals	X	>	>	>	>	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.	X	>	>	>	>	>	>	>
RESPONDING								
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a) (Cn10.0.H.5a)		X	>	>	>	>	>	>
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a) (Cn11.0.T.5a)			X	>	>	>	>	>
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)			X	>	>	>	>	>

BAND GRADES 6-8

DESCRIPTION

The Clark Lane Middle School 6th Grade Band, 7th Grade Band, and 8th Grade Band are year-long ensemble classes that meet every other day per grade level. Each ensemble provides an opportunity for students to grow as musicians by applying instrumental skills and techniques to the performance of band literature and through cooperative learning as participating members of the band. These opportunities include developing communication skills, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the ensemble. Quality literature will be performed by each ensemble at each grade level. Each student in grades 6-8 receives one small-group lesson every six days as part of the band curriculum.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise 2- to 4-measures using simple rhythms and limited pitch options over a harmonic accompaniment. (Cr1.1.E.5a*)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Evaluate and refine improvisations based on knowledge, skill, and teacher provided material. (Cr3.1.E.5a*)	
Compose 2- to 4- measures using rhythm and pitch options found in band repertoire, using notation software and handwritten notation. (Cr2.1.E.5a, Cr2.1.E.5b)	
Share compositions and improvisations using video. (Cr3.2.E.5a)	
PERFORMING	
Choose appropriate exercises from current method books for home practice. (Pr4.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Perform appropriate articulation and style (Pr4.2.E.5a, Pr6.1.E.5b)	
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)	
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	
Perform solo and band literature from a variety of cultures and styles. (Pr6.1.E.8a)	

RESPONDING	
Write about why practice exercises and band literature were chosen for performance. (Re7.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Write about how and why listening examples make you feel a certain way. (Re7.2.E.8a)	
Write about how and why composers make artistic decisions.(Re8.1.E.8a)	
Write about how your life experience influences how you listen to music. Re9.1.E.8a)	
CONNECTING	
Prepare a piece or exercise for performance that relates to your own life experiences or background. (Cn10.0.H.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Prepare a piece or exercise for performance that relates to a work of literature or unit from your social studies class (Cn11.0.T.8a)	

* indicates a developmentally appropriate breakdown of a more advanced standard

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessments
- Watkins Farnum Sight-Reading Assessment
- Improvisation and Composition Online Student Portfolio
- Listening Response Portfolio
- Tactile and Kinesthetic Observation
- Ensemble Performances

RESOURCES

- Essential Elements Book 1, Hal Leonard Publications
- Essential Elements Book 2, Hal Leonard Publications
- Essential Technique, Hal Leonard Publications
- Foundations for Superior Performance, Neil A. Kjos Music Company
- The Simple Rhythmician, Neil A. Kjos Music Company
- Teaching Music Through Performance in Band, GIA Publishing
- Seesaw Student App
- Sight Reading Factory
- Selected Band Arrangements
- Supplemental Manuscript Materials

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade 6			Grade 7			Grade 8		
	1	2	3	1	2	3	1	2	3
CREATING									
Improvise short melodies using simple rhythms and limited pitch options (Cr1.1.E.5a*)				X	>	>	>	>	>
Improvise short melodic embellishments and melodic variations for teacher provided material (Cr2.1.E.5a, Cr2.1.E.5b)	X	>	>	>	>	>	>	>	>
Compose short pieces within specific guidelines (Cr2.1.E.5b, Cn11.0.T.8a)					X	>	>	>	>
Share compositions and improvisations using video. (Cr3.2.E.5a)					X	>	>	>	>
PERFORMING (Pr4.1.E.8a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.8a, Pr5.3.E.8a, Pr6.1.E.8a)									
Perform on an instrument independently, demonstrating proper posture, playing position, embouchure, breath control, accurate stick control or right and left hand technique	>	>	>	>	>	>	>	>	>
Perform alone and in small and large ensembles demonstrating independence in executing their own part.	>	>	>	>	>	>	>	>	>
Perform melodies and rhythms with appropriate dynamics at a steady tempo.	>	>	>	>	>	>	>	>	>
Understand and identify basic conducting beats and gestures	>	>	>	>	>	>	>	>	>
Perform music of a variety of styles and cultures	X	>	>	>	>	>	>	>	>
Understand and be able to perform with others to achieve a refined ensemble sound, including blend, balance, timbre and volume		X	>	>	>	>	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 1.5-2 level of difficulty	X	>	>	>	>	>	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 2-3 level of difficulty							X	>	>
Perform music containing time signatures 4/4, 2/4, 3/4	X	>	>	>	>	>	>	>	>

Perform music containing time signatures 2/2, 6/8						X	>	>	>
Demonstrate appropriate care of instrument	X	>	>	>	>	>	>	>	>
Perform (from memory) major scales at a steady tempo: Bb, Eb, and F		X	>	>	>	>	>	>	>
Perform (from memory) major scales at a steady tempo: Ab and C					X	>	>	>	>
Perform (from memory) major scales at a steady tempo: Db and G								X	>
Perform (from memory) one-octave chromatic scale beginning on low Bb					X	>	>	>	>
Perform (from memory) two-octave chromatic scale beginning on low Bb								X	>
Demonstrate correct fingerings for all notes within the appropriate range of instrument at this level	>	>	>	>	>	>	>	>	>
Play with grade appropriate tone quality characteristic of instrument	>	>	>	>	>	>	>	>	>
Recognize correct intonation and develop the ability to properly adjust pitch with the aid of the director and/or a tuning device	X	>	>	>	>	>	>	>	>
Understand and demonstrate the following snare drum rudiments: flam, open (buzz) roll, 5-stroke roll, 9-stroke roll, and paradiddle. ^Percussion Only	X^	>	>	>	>	>	>	>	>
Understand and demonstrate the following snare drum rudiments: flam tap, 13-stroke roll, 17-stroke roll, and drag				X^	>	>	>	>	>
Understand and demonstrate the following snare drum rudiments: flamacue								X^	>
Perform with accuracy and control on the following instruments: snare drum, bass drum, crash cymbals, suspended cymbals, timpani, keyboard mallet instruments, and auxiliary percussion instruments including: triangle, tambourine, maracas, claves, and shakers.		X^	>	>	>	>	>	>	>
Perform simple melodies and appropriate parts to large ensemble music being performed on keyboard mallet instruments				X^	>	>	>	>	>
Gain an understanding of appropriate timpani tuning				X^	>	>	>	>	>
Understand and perform accurately timpani parts as they relate to music performed			X^	>	>	>	>	>	>

RESPONDING									
Write about why practice exercises and band literature were chosen for performance. (Re7.1.E.8a)		X			X			X	
Write about how and why listening examples make you feel a certain way. (Re7.2.E.8a)	X	>	>	>	>	>	>	>	>
Write about how and why composers make artistic decisions.(Re8.1.E.8a)	X	>	>	>	>	>	>	>	>
Write about how your life experience influences how you listen to music. (Re9.1.E.8a, Cn10.0.H.8a)			X			X			X

* indicates a developmentally appropriate breakdown of a more advanced standard

JAZZ BAND GRADES 6-8

DESCRIPTION

The Grade 6-8 Jazz Band is an extracurricular ensemble meeting one time for 60 minutes every week throughout the school year starting in late September. This ensemble provides an opportunity for students to grow as instrumentalists by learning skills and techniques directly related to the performance of jazz band literature and improvisation. The ensemble provides opportunities for cooperative learning as participating members of the jazz band. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the jazz band ensemble. Quality, challenging literature and advanced music theory concepts are studied and performed by this ensemble.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise using rhythms taken from music. (Cr1.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)	
Share personally developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal. (Cr3.2.E.8a)	
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)	
PERFORMING	
Select repertoire based on interest and skill of the ensemble with guidance. (Pr4.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate knowledge of formal aspects in musical works. (Pr4.2.E.5a)	
Identify expressive qualities in music. (Pr4.3.E.5a)	
Use self-reflection and peer feedback to refine individual and ensemble performances. (Pr5.3.E.5a)	
Demonstrate attention to technical accuracy and expressive qualities in prepared performances. (Pr6.1.E.5a)	
Demonstrate an awareness of the context of the music through prepared performances. (Pr6.1.E.5b)	

RESPONDING	
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)	
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a)	
Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	
CONNECTING	
Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessment
- Tactile and Kinesthetic Observation
- Individual Performances
- Ensemble Performances
- Self-Reflection

RESOURCES

- Teaching Music Through Performance in Jazz Band, GIA Publishing
- Essential Elements for Jazz Ensemble, Hal Leonard
- Seesaw
- Selected Jazz Band Arrangements
- Supplemental Manuscript Materials
- Amazon Music Unlimited

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade							
	5	6	7	8	9	10	11	12
CREATING								
Improvise using rhythms taken from music. (Cr1.1.E.5a)	X	>	>	>	>	>	>	>
Preserve improvisations through audio recording. (Cr2.1.E.5b)				X	>	>	>	>
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	X	>	>	>	>	>	>	>
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)	X	>	>	>	>	>	>	>
PERFORMING (Pr4.1.E.5a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.5a, Pr5.3.E.5a, Pr6.1.E.5a)								
Grade Level Expectations	Grade							
	5	6	7	8	9	10	11	12
CREATING								
Improvise using rhythms taken from music. (Cr1.1.E.5a)	X	>	>	>	>	>	>	>
Preserve improvisations through audio recording. (Cr2.1.E.5b)				X	>	>	>	>
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	X	>	>	>	>	>	>	>
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)		X	>	>	>	>	>	>
PERFORMING (Pr4.1.E.5a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.5a, Pr5.3.E.5a, Pr6.1.E.5a)								
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)	X	>	>	>	>	>	>	>
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	X	>	>	>	>	>	>	>
Perform jazz band literature from a variety of styles. (Pr6.1.E.8a)	X	>	>	>	>	>	>	>
Perform on pitch, in rhythm, with appropriate dynamics	X	>	>	>	>	>	>	>

and timbre, and maintain a steady tempo.								
Perform easy rhythmic and melodic patterns accurately and independently on their instruments.	X	>	>	>	>	>	>	>
Echo short rhythmic and melodic patterns.	X	>	>	>	>	>	>	>
Perform in groups, blending instrumental timbres, matching dynamic levels and responding to cues from conductor.		X	>	>	>	>	>	>
Perform independent instrumental parts while others perform contrasting parts.		X	>	>	>	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.	X	>	>	>	>	>	>	>
Understand and perform simple accidentals	X	>	>	>	>	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.	X	>	>	>	>	>	>	>
RESPONDING								
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a) (Cn10.0.H.5a)		X	>	>	>	>	>	>
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a) (Cn11.0.T.5a)			X	>	>	>	>	>
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)			X	>	>	>	>	>

BAND GRADES 9-12

DESCRIPTION

The Grades 9-12 Band is an ensemble meeting one time every other day for 85 minutes. Symphonic Band and Jazz Ensemble are year-long classes that provide an opportunity for students to grow as instrumentalists by learning skills and techniques directly related to the performance of band literature. Each ensemble provides opportunities for cooperative learning as participating members of the band. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the band ensemble. Quality literature is studied and performed by the Grades 9-12 Bands.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING (A1, A2, A3, A5, S1)	
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Preserve draft compositions and improvisations through standard notation, audio, or video recording. (Cr2.1.E.IIa)	
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.(Cr3.1.E.5a)	
Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, that address identified purposes (Cr3.2.E.Ia)	
PERFORMING (A1, A2, A3, A4, S1, S2, S3)	
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. (Pr4.1.E.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. (Pr4.2.E.IIa)	
Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience. (Pr4.3.E.IIa)	

Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. (Pr5.3.E.IIa)	
Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. (Pr6.1.E.IIa)	
Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (Pr6.1.E.IIb)	
RESPONDING (A1, A2, A3, A4, S1, S2)	
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (Re7.1.E.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Explain how the analysis of structures and contexts inform the response to music (Re7.2.E.IIa)	
Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources (Re8.1.E.IIa)	
Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context (Re9.1.E.IIa)	
CONNECTING (A1, A2, A3, A4, S1, S2)	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.H.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Cn11.0.T.8a)	

EVIDENCE OF LEARNING

- Common Rhythmic Assessments (A1, A3, A5)
- Common Melodic Assessments (A1, A3, A5)
- Sight-Reading Assessment (A1, A2, A5)
- Improvisation and Composition Online Student Portfolio (A1, A2, A5)
- Listening Response Portfolio (A1, A2, A5)
- Ensemble Performances (A1, S1, S3, C1, C2)
- Class critiques (A1, A4, S1, S2)
- Self-Evaluation (A3, A4, A5, S3)
- Peer Evaluation (A1, A2, S1, S2, S3, C2)
- Small Group Presentations (A1, A4, A5, S1, S3, C1)

RESOURCES

- Band Warm Ups, Custom Music Productions
- Phrasing Rules for Band, Tim Fioravanti
- Step-By-Step Band Technique, Elledge/Haddad, Neil K. Kjos
- Band Sight Reading Method, Camillo DiPersio
- Music Fundamentals for Ensemble, Custom Music Productions
- Supplemental Manuscript Materials
- Band Performance Literature

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade 9		Grade 10		Grade 11		Grade 12	
	1	2	1	2	1	2	1	2
CREATING								
Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.5a)	X	>	>	>				
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)					X	>	>	>
Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. (Cr2.1.E.5a*)	X	>	>	>				
Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal. (Cr2.1.E.1a)					X	>	>	>
Preserve draft compositions and improvisations through standard notation and audio recording (Cr2.1.E.8b*)	X	>	>	>				
Preserve draft compositions and improvisations through standard notation, audio, or video recording. (Cr2.1.E.11a)					X	>	>	>
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria. (Cr3.1.E.5a*)	X	>	>	>				
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria. (Cr3.1.E.5a)					X	>	>	>
Share personally developed melodies and rhythmic passages, individually or as an ensemble, that demonstrate understanding of characteristics of music or texts studied in rehearsal. (Cr3.2.E.8a)	X	>	>	>				
Share personally developed melodies, rhythmic passages, and arrangements, individually or as an					X	>	>	>

ensemble, that address identified purposes (Cr3.2.E.Ia)								
PERFORMING								
Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. (Pr4.1.E.Ia)	X	>	>	>				
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. (Pr4.1.E.IIa)					X	>	>	>
Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances. (Pr4.2.E.Ia)	X	>	>	>				
Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. (Pr4.2.E.IIa)					X	>	>	>
Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. (Pr4.3.E.Ia)	X	>	>	>				
Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience. (Pr4.3.E.IIa)					X	>	>	>
Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. (Pr5.3.E.Ia)	X	>	>	>				
Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. (Pr5.3.E.IIa)					X	>	>	>
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised	X	>	>	>				

performances of a varied repertoire of music representing diverse cultures, styles, and genres. (Pr6.1.E.Ia)								
Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. (Pr6.1.E.IIa)					X	>	>	>
Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. (Pr6.1.E.Ib)	X	>	>	>				
Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (Pr6.1.E.IIb)					X	>	>	>
RESPONDING								
Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. (Re7.1.E.IIa)	X	>	>	>				
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (Re7.1.E.IIa)					X	>	>	>
Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (Re7.2.E.Ia)	X	>	>	>				
Explain how the analysis of structures and contexts inform the response to music. (Re7.2.E.IIa)					X	>	>	>
Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. (Re8.1.E.Ia)	X	>	>	>				
Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources. (Re8.1.E.IIa)					X	>	>	>
Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	X	>	>	>				

(Re9.1.E.Ia)								
Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context. (Re9.1.E.IIa)					X	>	>	>

* indicates a developmentally appropriate breakdown of a more advanced standard

ORCHESTRA GRADES 3-5

DESCRIPTION

The Grade 3 Orchestra does not meet on a weekly basis; ensemble rehearsals with all Grade 3 Orchestra students will be scheduled by Orchestra director before a performance.

The Grades 4-5 Orchestra is an ensemble meeting one time for 35 minutes once a week. This ensemble provides an opportunity for students to grow as young instrumentalists by learning skills and techniques directly related to the performance of string literature. The ensemble provides opportunities for cooperative learning as participating members of the orchestra. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the orchestra ensemble. Quality literature is studied and performed by this combined Grades 4-5 Orchestra Ensemble.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise using rhythms taken from music. (Cr1.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Preserve improvisations through audio recording.(Cr2.1.E.5b)	
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)	
PERFORMING	
Select repertoire based on interest and skill of the ensemble with guidance. (Pr4.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate knowledge of formal aspects in musical works. (Pr4.2.E.5a)	
Identify expressive qualities in music. (Pr4.3.E.5a)	
Use self-reflection and peer feedback to refine individual and ensemble performances. (Pr5.3.E.5a)	
Demonstrate attention to technical accuracy and expressive qualities in prepared performances. (Pr6.1.E.5a)	
Demonstrate an awareness of the context of the music through prepared performances. (Pr6.1.E.5b)	

RESPONDING	
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)	
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a)	
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)	
CONNECTING	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.H.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Cn11.0.T.5a)	

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessment
- Tactile and Kinesthetic Observation
- Individual Performances
- Ensemble Performances
- Self-Reflection

RESOURCES

- Solo Time for Strings by Etling
- String Builder Book 1 by Samuel Applebaum
- Seesaw
- Selected Orchestra Arrangements
- Supplemental Manuscript Materials

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade 3			Grade 4			Grade 5		
	1	2	3	1	2	3	1	2	3
CREATING									
Improvise using rhythms taken from music. (Cr1.1.E.5a)			X	>	>	>	>	>	>
Preserve improvisations through audio recording. (Cr2.1.E.5b)							X	>	>
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)			X	>	>	>	>	>	>
Demonstrate rhythmic and melodic ideas or motives based on characteristics of music or texts.(Cr3.2.E.5a)					X	>	>	>	>
PERFORMING (Pr4.1.E.5a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.5a, Pr5.3.E.5a, Pr6.1.E.5a)									
Identify and properly assemble instruments.	X	>	>	>	>	>	>	>	>
Properly and consistently maintain instruments and materials.	X	>	>	.>	>	>	>	>	>
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)						X	>	>	>
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	X	>	>	>	>	>	>	>	>
Perform solo and orchestra literature from a variety of cultures and styles. (Pr6.1.E.8a)						X	>	>	>
Demonstrate proper and appropriate body posture for maximum assistance in producing good tone production and intonation.	X	>	>	>	>	>	>	>	>
Perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo.					X	>	>	>	>
Perform easy rhythmic and melodic patterns accurately and independently on their instruments.	X	>	>	>	>	>	>	>	>
Echo short rhythmic and melodic patterns.	X	>	>	>	>	>	>	>	>
Perform in groups, blending instrumental timbres, matching dynamic levels and responding to cues from conductor.			X	>	>	>	>	>	>
Perform independent instrumental parts while others perform contrasting parts.						X	>	>	>

Demonstrate a characteristically pleasing and clear tone on all four strings in first position. (strings)		X	>	>	>	>	>	>	>
Perform (from memory) major 5 note scales at a steady tempo		X	>	>	>	>	>	>	>
Perform (from memory) major scales at a steady tempo: Concert G major and D major				X	>	>	>	>	>
Demonstrate correct fingerings for all notes within the first position in the Key of D major				X	>	>	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.						X	>	>	>
Understand and perform simple accidentals						X	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 0-1 level of difficulty					X	>	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 1-1.5 level of difficulty							X	>	>
Read whole, half, dotted half, quarter, eighth notes and corresponding rests in 4/4, $\frac{3}{4}$, and $\frac{2}{4}$ time signatures.				X	>	>	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.						X	>	>	>
Identify traditional terms referring to Da Capo al Fine, Dal Segno al Fine, Coda, and fermata and their corresponding symbols and interpret them correctly when performing.						X	>	>	>
RESPONDING									
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a) (Cn10.0.H.5a)						X	>	>	>
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)						X	>	>	>
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a) (Cn11.0.T.5a)						X	>	>	>
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)						X	>	>	>

ORCHESTRA GRADES 6-8

DESCRIPTION

The Clark Lane Middle School 6th Grade Orchestra, 7th Grade Orchestra and 8th Grade Orchestra are year-long ensembles that meet every other day per grade level. Each ensemble provides an opportunity for students to grow as musicians by applying instrumental skills and techniques to the performance of orchestra literature and through cooperative learning as participating members of the orchestra. These opportunities include developing communication skills, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the ensemble. Quality literature will be performed by each ensemble at each grade level. Each student in grades 6-8 receives one small-group lesson every six days as part of the orchestra curriculum.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise 2- to 4-measures using simple rhythms and limited pitch options over a harmonic accompaniment. (Cr1.1.E.5a*)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Evaluate and refine improvisations based on knowledge, skill, and teacher provided material. (Cr3.1.E.5a*)	
Compose 2- to 4- measures using rhythm and pitch options found in orchestra repertoire, using notation software and handwritten notation. (Cr2.1.E.5a, Cr2.1.E.5b)	
Share compositions and improvisations using video. (Cr3.2.E.5a)	
PERFORMING	
Choose appropriate exercises from current method books for home practice. (Pr4.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Perform appropriate articulation and style (Pr4.2.E.5a, Pr6.1.E.5b)	
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)	
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	
Perform solo and orchestra literature from a variety of cultures and styles. (Pr6.1.E.8a)	

RESPONDING	
Write about why practice exercises and orchestra literature were chosen for performance. (Re7.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Write about how and why listening examples make you feel a certain way. (Re7.2.E.8a)	
Write about how and why composers make artistic decisions.(Re8.1.E.8a)	
Write about how your life experience influences how you listen to music. Re9.1.E.8a)	
CONNECTING	
Prepare a piece or exercise for performance that relates to your own life experiences or background. (Cn10.0.H.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Prepare a piece or exercise for performance that relates to a work of literature or unit from your social studies class (Cn11.0.T.8a)	

* indicates a developmentally appropriate breakdown of a more advanced standard

EVIDENCE OF LEARNING

- Common Rhythmic Assessments
- Common Melodic Assessment
- Tactile and Kinesthetic Observation
- Ensemble Performances

RESOURCES

- Solo Time for Strings by Etling
- Solo Time for Strings Workbook by Etling
- First 10 Minutes by Isaac
- SeeSaw
- Selected Orchestra Arrangements
- Supplemental Manuscript Materials

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade 6			Grade 7			Grade 8		
	1	2	3	1	2	3	1	2	3
CREATING									
Improvise short melodies using simple rhythms and limited pitch options (Cr1.1.E.5a*)				X	>	>	>	>	>
Improvise short melodic embellishments and melodic variations for teacher provided material (Cr2.1.E.5a, Cr2.1.E.5b)	X	>	>	>	>	>	>	>	>
Compose short pieces within specific guidelines (Cr2.1.E.5b, Cn11.0.T.8a)					X	>	>	>	>
Share compositions and improvisations using video. (Cr3.2.E.5a)					X	>	>	>	>
PERFORMING (Pr4.1.E.8a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.8a, Pr5.3.E.8a, Pr6.1.E.8a)									
Perform on an instrument independently, demonstrating proper posture, playing position, right and left hand technique	X	>	>	>	>	>	>	>	>
Perform alone and in small and large ensembles demonstrating independence in executing their own part.	X	>	>	>	>	>	>	>	>
Perform melodies and rhythms with appropriate dynamics at a steady tempo.	X	>	>	>	>	>	>	>	>
Understand and identify basic conducting beats and gestures	X	>	>	>	>	>	>	>	>
Perform music of a variety of styles and cultures	X	>	>	>	>	>	>	>	>
Understand and be able to perform with others to achieve a refined ensemble sound, including blend, balance, timbre and volume		X	>	>	>	>	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 1.5-2 level of difficulty	X	>	>	>	>	>	>	>	>

Perform accurately and expressively various styles of large ensemble music at the Grade 2-3 level of difficulty							X	>	>
Perform music containing time signatures 4/4, 2/4, 3/4	X	>	>	>	>	>	>	>	>
Perform music containing time signatures 2/2, 6/8						X	>	>	>
Demonstrate appropriate care of instrument	X	>	>	>	>	>	>	>	>
Perform (from memory) major scales at a steady tempo: D major, G major C major		X	>	>	>	>	>	>	>
Perform (from memory) major scales at a steady tempo: F major Bb major					X	>	>	>	>
Demonstrate correct fingerings for all notes within the appropriate range of instrument at this level	X	>	>	>	>	>	>	>	>
Play with grade appropriate tone quality characteristic of instrument	X	>	>	>	>	>	>	>	>
Recognize correct intonation and develop the ability to properly adjust pitch with the aid of the director and/or a tuning device	X	>	>	>	>	>	>	>	>
RESPONDING									
Write about why practice exercises and orchestra literature were chosen for performance. (Re7.1.E.8a)		X			X			X	
Write about how and why listening examples make you feel a certain way. (Re7.2.E.8a)	X	>	>	>	>	>	>	>	>
Write about how and why composers make artistic decisions.(Re8.1.E.8a)	X	>	>	>	>	>	>	>	>
Write about how your life experience influences how you listen to music. (Re9.1.E.8a, Cn10.0.H.8a)			X			X			X

* indicates a developmentally appropriate breakdown of a more advanced standard

ORCHESTRA GRADES 9-12

DESCRIPTION

The Grades 9-12 Orchestra is an ensemble meeting one time every other day for 85 minutes. Orchestra is a year-long class that provides an opportunity for students to grow as instrumentalists by learning skills and techniques directly related to the performance of orchestra literature. The ensemble provides opportunities for cooperative learning as participating members of the orchestra. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the orchestra ensemble. Quality literature is studied and performed by the Grades 9-12 Orchestra.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING (A1, A2, A3, A5, S1)	
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Preserve draft compositions and improvisations through standard notation, audio, or video recording. (Cr2.1.E.IIa)	
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.(Cr3.1.E.5a)	
Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, that address identified purposes (Cr3.2.E.Ia)	
PERFORMING (A1, A2, A3, A4, S1, S2, S3)	
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. (Pr4.1.E.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. (Pr4.2.E.IIa)	
Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience. (Pr4.3.E.IIa)	

Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. (Pr5.3.E.IIa)	
Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. (Pr6.1.E.IIa)	
Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (Pr6.1.E.IIb)	
RESPONDING (A1, A2, A3, A4, S1, S2)	
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (Re7.1.E.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Explain how the analysis of structures and contexts inform the response to music (Re7.2.E.IIa)	
Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources (Re8.1.E.IIa)	
Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context (Re9.1.E.IIa)	
CONNECTING (A1, A2, A3, A4, S1, S2)	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.H.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Cn11.0.T.8a)	

EVIDENCE OF LEARNING

- Common Rhythmic Assessments (A1, A3, A5)
- Common Melodic Assessments (A1, A3, A5)
- Sight-Reading Assessment (A1, A2, A5)
- Improvisation and Composition Online Student Portfolio (A1, A2, A5)
- Listening Response Portfolio (A1, A2, A5)
- Ensemble Performances (A1, S1, S3, C1, C2)
- Class critiques (A1, A4, S1, S2)
- Self-Evaluation (A3, A4, A5, S3)
- Peer Evaluation (A1, A2, S1, S2, S3, C2)
- Small Group Presentations (A1, A4, A5, S1, S3, C1)

RESOURCES

- Solo Time for Strings by Etling
- Solo Time for Strings Workbook by Etling
- First 10 Minutes by Isaac
- SeeSaw
- Selected Orchestra Arrangements
- Supplemental Manuscript Materials

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade 9		Grade 10		Grade 11		Grade 12	
	1	2	1	2	1	2	1	2
CREATING								
Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.5a)	X	>	>	>				
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)					X	>	>	>
Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. (Cr2.1.E.5a*)	X	>	>	>				
Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal. (Cr2.1.E.1a)					X	>	>	>
Preserve draft compositions and improvisations through standard notation and audio recording (Cr2.1.E.8b*)	X	>	>	>				
Preserve draft compositions and improvisations through standard notation, audio, or video recording. (Cr2.1.E.11a)					X	>	>	>
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria. (Cr3.1.E.5a*)	X	>	>	>				
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria. (Cr3.1.E.5a)					X	>	>	>
Share personally developed melodies and rhythmic passages, individually or as an ensemble, that demonstrate understanding of characteristics of music or texts studied in rehearsal. (Cr3.2.E.8a)	X	>	>	>				
Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, that address identified purposes (Cr3.2.E.1a)					X	>	>	>

PERFORMING								
Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. (Pr4.1.E.Ia)	X	>	>	>				
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. (Pr4.1.E.IIa)					X	>	>	>
Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances. (Pr4.2.E.Ia)	X	>	>	>				
Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. (Pr4.2.E.IIa)					X	>	>	>
Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. (Pr4.3.E.Ia)	X	>	>	>				
Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience. (Pr4.3.E.IIa)					X	>	>	>
Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. (Pr5.3.E.Ia)	X	>	>	>				
Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. (Pr5.3.E.IIa)					X	>	>	>
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. (Pr6.1.E.Ia)	X	>	>	>				

Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. (Pr6.1.E.IIa)					X	>	>	>
Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. (Pr6.1.E.Ib)	X	>	>	>				
Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (Pr6.1.E.IIb)					X	>	>	>
RESPONDING								
Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. (Re7.1.E.IIa)	X	>	>	>				
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (Re7.1.E.IIa)					X	>	>	>
Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (Re7.2.E.Ia)	X	>	>	>				
Explain how the analysis of structures and contexts inform the response to music. (Re7.2.E.IIa)					X	>	>	>
Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. (Re8.1.E.Ia)	X	>	>	>				
Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources. (Re8.1.E.IIa)					X	>	>	>
Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. (Re9.1.E.Ia)	X	>	>	>				
Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context. (Re9.1.E.IIa)					X	>	>	>

* indicates a developmentally appropriate breakdown of a more advanced standard

CHORUS GRADES 4-5

DESCRIPTION

The Grades 4-5 Chorus is an ensemble meeting one time for 35 minutes every four school days. This ensemble provides an opportunity for students to grow as young vocalists by learning skills and techniques directly related to the performance of choral literature. The ensemble provides opportunities for cooperative learning as participating members of the chorus. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the choral ensemble. Quality literature is studied and performed by this combined Grades 4-5 Chorus Ensemble.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Experience improvising vocalise. (Cr1.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)	
Create rhythmic and/or melodic ostinatos based on characteristics of music or texts.(Cr3.2.E.5a)	
PERFORMING	
Select repertoire based on interest and skill of the ensemble with guidance. (Pr4.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate knowledge of formal aspects in musical works. (Pr4.2.E.5a)	
Identify expressive qualities in music. (Pr4.3.E.5a)	
Use self-reflection and peer feedback to refine individual and ensemble performances. (Pr5.3.E.5a)	
Demonstrate attention to technical accuracy and expressive qualities in prepared performances. (Pr6.1.E.5a)	
Demonstrate an awareness of the context of the music through prepared performances. (Pr6.1.E.5b)	
RESPONDING	
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)	
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a)	
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)	
CONNECTING	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.H.5a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Cn11.0.T.5a)	

EVIDENCE OF LEARNING

- Common Rhythmic Formative Assessments
- Common Melodic Formative Assessment
- Kinesthetic Observation
- Individual Performances
- Ensemble Performances
- Self-Reflection

RESOURCES

- Selected Choral Arrangements
- Feireabend Book of Canons
- Choir Builders – Rollo Dilworth
- Choral video resources
- Accompanist and/or accompaniment CD's
- Combined Waterford Music Library
- Piano/Keyboard & Amplifier
- CD player/sound system
- Teacher amplification system

PACING GUIDE

Grade Level Expectations	Grade 4			Grade 5		
	1	2	3	1	2	3
CREATING						
Experience improvising vocalise. (Cr1.1.E.5a)	X	>	>	>	>	>
Evaluate and refine improvisations based on teacher provided criteria. (Cr3.1.E.5a)		X	>	>	>	>
Create rhythmic and/or melodic ostinatos based on characteristics of music or texts.(Cr3.2.E.5a)			X	>	>	>
PERFORMING (Pr4.1.E.5a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.5a, Pr5.3.E.5a, Pr6.1.E.5a)						
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)			X	>	>	>
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	X	>	>	>	>	>
Demonstrate proper and appropriate body posture for maximum production of good tone production and intonation.	X	>	>	>	>	>
Sing easy rhythmic and melodic patterns accurately and independently.	X	>	>	>	>	>
Echo short rhythmic and melodic patterns.	X	>	>	>	>	>
Perform in groups, blending vowels, matching dynamic levels and responding to cues from conductor.			X	>	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.			X	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 0-1 level of difficulty			X	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 1-1.5 level of difficulty				X	>	>
Read whole, half, dotted half, quarter, eighth notes and corresponding rests in 4/4, 3/4, and 2/4 time signatures.	X	>	>	>	>	>
Read 16th notes and corresponding rests and simple syncopated rhythms in 4/4, 3/4, and 2/4 time signatures.				X	>	>
Identify symbols and traditional terms referring to dynamics and articulation and interpret them correctly when performing.			X	>	>	>
Identify traditional terms referring to Da Capo al Fine, Dal Segno al Fine, Coda, and fermata and their corresponding symbols and interpret them correctly when performing.			X	>	>	>
RESPONDING						
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (Re7.1.E.5a) (Cn10.0.H.5a)			X	>	>	>
Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. (Re7.2.E.5a)			X	>	>	>
Identify the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text. (Re8.1.E.5a) (Cn11.0.T.5a)			X	>	>	>
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. (Re9.1.E.5a)			X	>	>	>

CHORUS GRADES 6-8

DESCRIPTION

The Clark Lane Middle School 6th Grade Chorus, 7th Grade Chorus, and 8th Grade Chorus are each year-long ensembles that meet every other day for one full class period. Chorus is dedicated to the pursuit of excellence in music through performance and reading. Sight-singing is taught via a Kodály-based sequential approach. Each ensemble provides an opportunity for students to grow as musicians by learning and applying vocal skills and techniques to the performance of choral literature. The choruses will perform quality literature from a variety of cultures and styles at each grade level.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING	
Improvise 2- to 4-measures using simple rhythms and limited pitch options unaccompanied or over a harmonic accompaniment. (Cr1.1.E.5a*)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Evaluate and refine improvisations based on knowledge, skill, and teacher provided material. (Cr3.1.E.5a*)	
Compose 2- to 4- measures using rhythm and pitch options found in band repertoire, using notation software and handwritten notation. (Cr2.1.E.5a, Cr2.1.E.5b)	
Share compositions and improvisations using video. (Cr3.2.E.5a)	
PERFORMING	
Sing independently and with others, demonstrating proper posture, breath control, intonation, and tone. (Pr4.2.E.5a, Pr6.1.E.5b)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Perform appropriate expressive qualities in music. (Pr4.3.E.8a)	
Develop practice strategies and evaluate their success. (Pr5.3.E.8a)	
Perform solo and band literature from a variety of cultures and styles. (Pr6.1.E.8a)	

RESPONDING	
Deliberate why practice exercises and choral literature were chosen for performance. (Re7.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Reflect on how and why listening examples make you feel a certain way. (Re7.2.E.8a)	
Discuss how and why composers make artistic decisions.(Re8.1.E.8a)	
Consider how your life experience influences how you listen to music. Re9.1.E.8a)	
CONNECTING	
Prepare a piece or exercise for performance that relates to your own life experiences or background. (Cn10.0.H.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Prepare a piece or exercise for performance that relates to a work of literature or outside concept. (Cn11.0.T.8a)	

EVIDENCE OF LEARNING

- Common Performance Assessments (via SeeSaw)
- Winter and Spring Concerts

RESOURCES

- Choral literature
- Sight Singing
- Level 1 S Cubed Sight Singing curriculum

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Pacing Guide	Grade 6			Grade 7			Grade 8		
	1	2	3	1	2	3	1	2	3
CREATING									
Improvise short melodies using simple rhythms and limited pitch options (Cr1.1.E.5a*)				X	>	>	>	>	>
Improvise short melodic embellishments and melodic variations for teacher provided material (Cr2.1.E.5a, Cr2.1.E.5b)	X	>	>	>	>	>	>	>	>
Compose short pieces within specific guidelines (Cr2.1.E.5b, Cn11.0.T.8a)					X	>	>	>	>
Share compositions and improvisations using video. (Cr3.2.E.5a)					X	>	>	>	>
PERFORMING (Pr4.1.E.8a, Pr4.2.E.5a, Pr6.1.E.5b, Pr4.3.E.8a, Pr5.3.E.8a, Pr6.1.E.8a)									
Sing independently and with others, demonstrating proper posture, breath control, intonation, and tone.	>	>	>	>	>	>	>	>	>
Demonstrate appropriate care of the voice.	>	>	>	>	>	>	>	>	>
Demonstrate understanding of octave placement as appropriate to voice type						X	>	>	>
Demonstrate correct choral vowels and consonants appropriate to literature performed.					X	>	>	>	>
Demonstrate independence within the ensemble in the context of 2-part music (canons and partner songs)			X	>	>	>	>	>	>

Demonstrate part independence within the ensemble in the context of 3-part music (harmony and counterpoint)						X	>	>	>
Perform alone and in small and large ensembles demonstrating independence in executing their own part.	>	>	>	>	>	>	>	>	>
Perform melodies and rhythms with appropriate dynamics at a steady tempo.	>	>	>	>	>	>	>	>	>
Perform music expressively, using appropriate phrasing, articulation, and dynamics.		X	>	>	>	>	>	>	>
Perform utilizing appropriate balance, blend, and timbre to achieve a refined ensemble sound.			X	>	>	>	>	>	>
Understand and identify basic conducting beats and gestures including: preparatory beats, releases, tempo changes, entrance cues, dynamics, and other expressive gestures.	>	>	>	>	>	>	>	>	>
Perform music of a variety of styles and cultures	X	>	>	>	>	>	>	>	>
Understand and be able to perform with others to achieve a refined ensemble sound, including blend, balance, timbre and volume		X	>	>	>	>	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 1.5-2 level of difficulty	X	>	>	>	>	>	>	>	>
Perform accurately and expressively various styles of large ensemble music at the Grade 2-3 level of difficulty							X	>	>
Perform music containing time signatures 4/4, 2/4, 3/4	X	>	>	>	>	>	>	>	>
Perform music containing time signatures 2/2, 6/8						X	>	>	>

Perform major scales at a steady tempo between A3 and E4 while using Curwen hand signs (treble voices)		X	>	>	>	>	>	>	>
Perform major scales or part of a scale at a steady tempo in octave available at the time of voice change using Curwen hand signs (changing voices)				X	>	>	>	>	>
Perform major scales at a steady tempo between A2 and F3 while using Curwen hand signs (baritone/bass changed voices)		X	>	>	>	>	>	>	>
Perform accurate Eastern Region scale plus arpeggio in given octave at a steady tempo.	X	>	>	>	>	>	>	>	>
Read and be able to perform the following note values and corresponding rests: whole, half, quarter, eighth, dotted half, dotted quarter, dotted eighth and sixteenth notes in 4/4, 2/4, 3/4. (2/2 and 6/8)					X	>	>	>	>
Identify all pitches within the treble clef and appropriate range for their voice part.	>	>	>	>	>	>	>	>	>
Identify and describe time signatures by the number of beats per measure and the unit of beat including 4/4, 2/4, and 3/4.	>	>	>	>	>	>	>	>	>
Identify and describe time signatures by the number of beats per measure and the unit of beat including 2/2, and 6/8.						X	>	>	>
Interpret and count grade level appropriate rhythms orally using the numerical counting system. Use syllabic counting systems in conjunction with numbers when appropriate.	>	>	>	>	>	>	>	>	>
Sight-read grade level melodies in the appropriate voice range and clef using Solfège.	X	>	>	>	>	>	>	>	>

RESPONDING									
Write about why practice exercises and choral literature were chosen for performance. (Re7.1.E.8a)		X			X			X	
Write about how and why listening examples make you feel a certain way. (Re7.2.E.8a)	X	>	>	>	>	>	>	>	>
Write about how and why composers make artistic decisions. (Re8.1.E.8a)	X	>	>	>	>	>	>	>	>
Write about how your life experience influences how you listen to music. (Re9.1.E.8a, Cn10.0.H.8a)			X			X			X

* indicates a developmentally appropriate breakdown of a more advanced standard

CHOIR GRADES 9-12

DESCRIPTION

The Grades 9-12 Choir is an ensemble meeting one time every other day for 85 minutes. Chorus and Camber Choir are year-long classes that provide an opportunity for students to grow as vocalists by learning skills and techniques directly related to the performance of choir literature. The ensemble provides opportunities for cooperative learning as participating members of the choir. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the choir ensemble. Quality literature is studied and performed by the Grades 9-12 Choir.

GRADE LEVEL EXPECTATIONS & INSTRUCTIONAL STRATEGIES

Grade Level Expectations	Instructional Strategies
CREATING (A1, A2, A3, A5, S1)	
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Preserve draft compositions and improvisations through standard notation, audio, or video recording. (Cr2.1.E.IIa)	
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria. (Cr3.1.E.5a)	
Share personally developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes. (Cr3.2.E.Ia)	
PERFORMING (A1, A2, A3, A4, S1, S2, S3)	
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. (Pr4.1.E.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. (Pr4.2.E.IIa)	
Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience. (Pr4.3.E.IIa)	

Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success. (Pr5.3.E.IIa)	
Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. (Pr6.1.E.IIa)	
Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (Pr6.1.E.IIb)	
RESPONDING (A1, A2, A3, A4, S1, S2)	
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (Re7.1.E.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Explain how the analysis of structures and contexts inform the response to music. (Re7.2.E.IIa)	
Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources. (Re8.1.E.IIa)	
Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context. (Re9.1.E.IIa)	
CONNECTING (A1, A2, A3, A4, S1, S2)	
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (Cn10.0.H.IIa)	Demonstration/Modeling Individual Instruction Small-group instruction Large-group instruction Listening examples Online resources
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (Cn11.0.T.8a)	

EVIDENCE OF LEARNING

- Common Rhythmic Assessments (A1, A3, A5)
- Common Melodic Assessments (A1, A3, A5)
- Sight-Reading Assessment (A1, A2, A5)
- Improvisation and Composition Online Student Portfolio (A1, A2, A5)
- Listening Response Portfolio (A1, A2, A5)
- Ensemble Performances (A1, S1, S3, C1, C2)
- Class critiques (A1, A4, S1, S2)
- Self-Evaluation (A3, A4, A5, S3)
- Peer Evaluation (A1, A2, S1, S2, S3, C2)
- Small Group Presentations (A1, A4, A5, S1, S3, C1)

RESOURCES

- Choir Warm Ups, Camillo DiPersio
- Choir Sight Reading Method, Camillo DiPersio
- Music Fundamentals for Ensemble, Custom Music Productions
- Supplemental Manuscript Materials
- Choir Performance Literature

PACING GUIDE

X - objective introduced

> - continued work

Grade Level Expectations	Grade 9		Grade 10		Grade 11		Grade 12	
	1	2	1	2	1	2	1	2
CREATING								
Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.5a)	X	>	>	>				
Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (Cr1.1.E.8a)					X	>	>	>
Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. (Cr2.1.E.5a*)	X	>	>	>				
Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal. (Cr2.1.E.1a)					X	>	>	>
Preserve draft compositions and improvisations through standard notation and audio recording (Cr2.1.E.8b*)	X	>	>	>				
Preserve draft compositions and improvisations through standard notation, audio, or video recording. (Cr2.1.E.11a)					X	>	>	>
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria. (Cr3.1.E.5a*)	X	>	>	>				
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria. (Cr3.1.E.5a)					X	>	>	>
Share personally developed melodies and rhythmic passages, individually or as an ensemble, that	X	>	>	>				

demonstrate understanding of characteristics of music or texts studied in rehearsal. (Cr3.2.E.8a)								
Share personally developed melodies, rhythmic passages, and arrangements, individually or as an ensemble, that address identified purposes (Cr3.2.E.Ia)					X	>	>	>
PERFORMING								
Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. (Pr4.1.E.Ia)	X	>	>	>				
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. (Pr4.1.E.IIa)					X	>	>	>
Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances. (Pr4.2.E.Ia)	X	>	>	>				
Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances. (Pr4.2.E.IIa)					X	>	>	>
Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. (Pr4.3.E.Ia)	X	>	>	>				
Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience. (Pr4.3.E.IIa)					X	>	>	>
Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. (Pr5.3.E.Ia)	X	>	>	>				
Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a					X	>	>	>

varied repertoire of music, and evaluate their success. (Pr5.3.E.IIa)								
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. (Pr6.1.E.Ia)	X	>	>	>				
Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods. (Pr6.1.E.IIa)					X	>	>	>
Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. (Pr6.1.E.Ib)	X	>	>	>				
Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (Pr6.1.E.IIb)					X	>	>	>
RESPONDING								
Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. (Re7.1.E.IIa)	X	>	>	>				
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (Re7.1.E.IIa)					X	>	>	>
Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (Re7.2.E.Ia)	X	>	>	>				
Explain how the analysis of structures and contexts inform the response to music. (Re7.2.E.IIa)					X	>	>	>
Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. (Re8.1.E.Ia)	X	>	>	>				
Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied					X	>	>	>

researched sources. (Re8.1.E.IIa)								
Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. (Re9.1.E.Ia)	X	>	>	>				
Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context. (Re9.1.E.IIa)					X	>	>	>

* indicates a developmentally appropriate breakdown of a more advanced standard

ENSEMBLE CORE KNOWLEDGE MATRIX

B – Band, objective introduced
 O – Orchestra, objective introduced
 C – Chorus, objective introduced
 > - continued work

	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th
INSTRUMENT SKILLS										
Posture	O	B	>	>	>	>	>	>	>	>
Hand/Finger Position	O	B	>	>	>	>	>	>	>	>
Instrument Position	O	B	>	>	>	>	>	>	>	>
Breathing		B	>	>	>	>	>	>	>	>
Instrument Assembly		B	>	>	>	>	>	>	>	>
Care and Maintenance	O	B	>	>	>	>	>	>	>	>
Embouchure		B	>	>	>	>	>	>	>	>
Basic Fingerings	O	B	>	>	>	>	>	>	>	>
Tone Production/Quality	O	B	>	>	>	>	>	>	>	>
Counting	O	B	>	>	>	>	>	>	>	>
Tapping Foot/Steady Beat	O	B	>	>	>	>	>	>	>	>
Intonation	O	B	>	>	>	>	>	>	>	>
Alternate Fingerings		B	>	>	O	>	>	>	>	>
Single Tonguing		B	>	>	>	>	>	>	>	>
Double Tonguing									B	>
Triple Tonguing										B

TEMPO MARKS										
Tempo	CO	B	>	>	>	>	>	>	>	>
Metronome Markings		BO	C	>	>	>	>	>	>	>
Allegro		BO	>	C	>	>	>	>	>	>
Andante			BO	C	>	>	>	>	>	>
Andantino				O	B	>	C	>	>	>
Adagio				O	B	>	C	>	>	>
Moderato			BO	C	>	>	>	>	>	>
Allegretto				BO	>	>	C	>	>	>
Grave							C	>	BO	>
Lento				O	B	>	C	>	>	>
Largo			BO	C	>	>	>	>	>	>
Larghetto							BOC	>	>	>
Presto				C	O	B	>	>	>	>
Vivace					O	B	C	>	>	>
Vivo						BOC	>	>	>	>

COMPOSITIONAL DEVICES										
Solo/Duet/Trio/Quartet	O	BC	>	>	>	>	>	>	>	>
Introduction	O	BC	>	>	>	>	>	>	>	>
Melody	O	BC	>	>	>	>	>	>	>	>
Harmony	O	BC	>	>	>	>	>	>	>	>
Accompaniment	O	BC	>	>	>	>	>	>	>	>
Counter melody		C	BO	>	>	>	>	>	>	>
Motive				BO	>	>	C	>	>	>
Phrase		BOC	>	>	>	>	>	>	>	>
Call and Response		BOC	>	>	>	>	>	>	>	>
Sequence				BC	O	>	>	>	>	>
Theme		BO	>	C	>	>	>	>	>	>
Coda		BO	>	>	C	>	>	>	>	>
Ostinato		C	>	>	>	>	BO	>	>	>
Anacrusis		BO	>	C	>	>	>	>	>	>
Cadence		B	>	>	O	>	C	>	>	>
Tension and Release				B		C	O	>	>	>

COMPOSITIONAL STRUCTURES										
Form		BCO	>	>	>	>	>	>	>	>
Form: Binary				B	>	>	C	o	>	>
Form: Ternary				B	>	>	C	o	>	>
Form: Rondo							BOC	>	>	>
Form: Theme and Variations		O	>	BC	>	>	>	>	>	>
Form: Round		BOC	>	>	>	>	>	>	>	>
Form: Canon		BOC	>	>	>	>	>	>	>	>
Form: Sonata Allegro							CO	>	>	B
Form: Fugue							BOC	>	>	>
March		B	>	O	>	>	C	>	>	>
Waltz		BO	>	>	>	>	C	>	>	>
Hymn		BO	>	>	>	C	>	>	>	>
Overture				BO	>	>	C	>	>	>
Novelty							BOC	>	>	>
Chorale				BO	>	C	>	>	>	>
Ballad				BO	>	>	C	>	>	>
Suite				B	>	>	CO	>	>	>
12 Bar Blues				B	C	O	>	>	>	>

CONCEPTS OF EXPRESSION										
<i>piano, forte</i>		BOC	>	>	>	>	>	>	>	>
<i>mezzo piano, mezzo forte</i>		C	>	BO	>	>	>	>	>	>
<i>pianissimo, fortissimo</i>		C	>	B	O	>	>	>	>	>
<i>pianississimo, fortississimo</i>					O	BC	>	>	>	>
<i>forte-piano</i>				BO	C	>	>	>	>	>
<i>sforzando</i>			O	B	>	>	C	>	>	>
Crescendo		C	BO	>	>	>	>	>	>	>
Diminuendo		C	BO	>	>	>	>	>	>	>
Climax				B	>	>	CO	>	>	>
Cadence				B	>	>	CO	>	>	>
Tension and Release				B	>	>	CO	>	>	>
Slur		BO	>	>	C	>	>	>	>	>
Staccato		BOC	>	>	>	>	>	>	>	>
Accent		BOC	>	>	>	>	>	>	>	>
Legato		BOC	>	>	>	>	>	>	>	>
Marcato			BO	>	>	>	C	>	>	>
Tenuto		BO	>	>	>	>	C	>	>	>
Rallantando				BO	>	>	C	>	>	>
Ritardando (Ritard)		BOC	>	>	>	>	>	>	>	>
Accelerando		C	B	O	>	>	>	>	>	>

Poco a Poco		C	>	BO	>	>	>	>	>	>
Rubato				B	>	O	C	>	>	>
Loco							BOC	>	>	>
Con Moto					B	O	C	>	>	>
Piu					BO	>	C	>	>	>
Meno					BO	>	C	>	>	>
Mosso					BO	>	C	>	>	>
Morendo					O	>	BC	>	>	>
Cantabile				O	>	B	C	>	>	>
Maestoso			BO	>	>	>	C	>	>	>
Dolce			O	>	>	>	C	B	>	>
Espressivo			BO	>	>	>	C	>	>	>
Animato							BOC	>	>	>
Con Spirito						B	OC	>	>	>
Grandioso							BOC	>	>	>
Sostentuto				B	>	O	C	>	>	>
Brillante						O	C	>	B	>
Pesante						BO	C	>		>
Leggiero									BO C	>
Tranquillo						O	BC	>	>	>
Furioso				B	>	O	C	>	>	>
Scherzando							BOC	>	>	>

SCALES										
C				O	B	>	C	>	>	>
a							BOC	>	>	>
F		B	>	O	>	>	>	>	>	>
d							BOC	>	>	>
B-flat		B	>	>	O	>	>	>	>	>
g							BOC	>	>	>
E-flat			B	>	>	>	OC	>	>	>
c							BOC	>	>	>
A-flat					B	>	>	>	O	>
f									O	>
D-flat						B	>		O	>
b-flat									O	>
G		O	>	>	>	B	>	>	>	>
e					O	>	>	>	>	>
D		O	>	>	>	>	>	>	>	>
b									O	>
Chromatic					B	>	>	>	O	>

PERCUSSION REQUIREMENTS										
Snare Drum: Multiple Bounce Roll		B	>	>	>	>	>	>	>	>
Snare Drum: Single Paradiddle		B	>	>	>	>	>	>	>	>
Snare Drum: Buzz Roll			B	>	>	>	>	>	>	>
Snare Drum: Double Stroke Roll				B	>	>	>	>	>	>
Snare Drum: Five Stroke Roll		B	>	>	>	>	>	>	>	>
Snare Drum: Seven Stroke Roll						B	>	>	>	>
Snare Drum: Nine Stroke Roll			B	>	>	>	>	>	>	>
Snare Drum: Flam		B	>	>	>	>	>	>	>	>
Snare Drum: Drag					B	>	>	>	>	>
Bass Drum Technique			B	>	>	>	>	>	>	>
Crash Cymbal Technique				B	>	>	>	>	>	>
Suspended Cymbal Technique			B	>	>	>	>	>	>	>
Timpani Technique					B	>	>	>	>	>
Drum Set Technique						B	>	>	>	>
Keyboard Percussion Technique		B	>	>	>	>	>	>	>	>
Tambourine Technique			B	>	>	>	>	>	>	>
Triangle Technique			B	>	>	>	>	>	>	>

Castanet Technique							B	>	>	>
Shaker Technique				B	>	>	>	>	>	>
Temple Block Technique					B	>	>	>	>	>
Wood Block Technique				B	>	>	>	>	>	>
Concert Tom Technique						B	>	>	>	>
KEY SIGNATURES (concert pitch)										
C			O	C	B	>	>	>	>	>
a									B CO	>
F		B	>	OC	>	>	>	>	>	>
d									B CO	>
B-flat		B	>	C	O	>	>	>	>	>
g									B CO	>
E-flat			B	C	>	>	O	>	>	>
c									B CO	>
A-flat			B	C	>	>	O	>	>	>
f									B CO	>
D-flat				C	>	B	>	>	O	>
b-flat									B CO	>
G-flat				C	>	>	>	>	B O	>

e-flat									CO	B
C-flat				C	>	>	>	>	BO	>
a-flat									CO	B
G			O	C	B	>	>	>	>	>
e									^B CO	>
D		O	>	C	>	B	>	>	>	>
b									^B CO	>
A				OC	>	>	>	>	B	>
f#									CO	B
E				C	>	>	O	>	B	>
c#									CO	B
B				C	>	>	>	>	BO	>
g#									CO	B
F#				C	>	>	O	>	B	>
d#									CO	B
C#				C	>	>	>	>	BO	>
a#									CO	B

ENSEMBLE PERFORMANCE AND LISTENING SKILLS										
Breathing		B	>	C	>	>	>	>	>	>
Listening to other parts		BOC	>	>	>	>	>	>	>	>
Enter together	O	BC	>	>	>	>	>	>	>	>
Release together		BOC	>	>	>	>	>	>	>	>
Balance		BC	O	>	>	>	>	>	>	>
Blend		BOC	>	>	>	>	>	>	>	>
Intonation		BO	>	C	>	>	>	>	>	>
Section tone quality					C	B	O	>	>	>
Pulse of ensemble				BO	>	>	C	>	>	>
Interpretation of music				C	B	>	O	>	>	>
Follow conductor		BOC	>	>	>	>	>	>	>	>
Expressive performing		BOC	>	>	>	>	>	>	>	>
Conduct patterns in 4, 3, and 2				BOC	>	>	>	>	>	>
Ensemble performance evaluation		BOC	>	>	>	>	>	>	>	>

NOTES AND RESTS										
Note Part: Head	O	BC	>	>	>	>	>	>	>	>
Note Part: Stem	O	BC	>	>	>	>	>	>	>	>
Note Part: Flag		BC	O	>	>	>	>	>	>	>
Note Part: Beam		BCO	>	>	>	>	>	>	>	>
Breve Note							BOC	>	>	>
Whole Note	O	BC	>	>	>	>	>	>	>	>
Half Note	O	BC	>	>	>	>	>	>	>	>
Quarter Note	O	BC	>	>	>	>	>	>	>	>
Eighth Note		BCO	>	>	>	>	>	>	>	>
Sixteenth Note		C	B	O	>	>	>	>	>	>
Breve Rest							BOC	>	>	>
Whole Rest	O	BC	>	>	>	>	>	>	>	>
Half Rest	O	BC	>	>	>	>	>	>	>	>
Quarter Rest	O	BC	>	>	>	>	>	>	>	>
Eighth Rest		BC	O	>	>	>	>	>	>	>
Sixteenth Rest		C	>	O	>	B	>	>	>	>
Dotted Whole Note						B	OC	>	>	>
Dotted Half Note		BOC	>	>	>	>	>	>	>	>

Dotted Quarter Note		C	B	O	>	>	>	>	>	>
Dotted Eighth Note				BOC	>	>	>	>	>	>
Dotted Whole Rest						B	OC	>	>	>
Dotted Half Rest		C	>	BO	>	>	>	>	>	>
Dotted Quarter Rest		C	>	BO	>	>	>	>	>	>
Dotted Eighth Rest				C	>	O	B	>	>	>
Double Dotted Notes and Rests							BOC	>	>	>
TIME SIGNATURES										
$\frac{2}{4}$		BOC	>	>	>	>	>	>	>	>
$\frac{3}{4}$		BOC	>	>	>	>	>	>	>	>
$\frac{4}{4}$		BOC	>	>	>	>	>	>	>	>
$\frac{5}{4}$					B		CO	>	>	>
$\frac{6}{4}$							CO	>	>	>
$\frac{7}{4}$									BO C	>
Cut Time					B	>	CO	>	>	>
$\frac{2}{2}$					B	>	CO	>	>	>
$\frac{3}{2}$								B	>	CO
$\frac{4}{2}$								B	>	CO
$\frac{5}{2}$									B	CO

6 2									B	CO
3 8								B	>	CO
4 8									B	CO
5 8								B	>	CO
6 8					BC	>	O	>	>	>
7 8								B	O	>
9 8							BOC	>	>	>
12 8							BOC	>	>	>
RHYTHMIC CONCEPTS										
Duplet							BO	>	>	>
Triplet			BO	C	>	>	>	>	>	>
Irregular Groupings							C	>	BO	>
Syncopation		B	>	>	CO	>	>	>	>	>
Effect Notation							CO	>	B	>
Rhythmic Abbreviations				BO	>	>	C	>	>	>
Meter Changes				B	O	>	C	>	>	>
SIGNS, SYMBOLS, AND TERMINOLOGY										
Treble Clef	O	BC	>	>	>	>	>	>	>	>
Bass Clef	O	BC	>	>	>	>	>	>	>	>

Staff	O	BC	>	>	>	>	>	>	>	>
Grand Staff							BOC	>	>	>
Measure	O	BC	>	>	>	>	>	>	>	>
Bar Line	O	BC	>	>	>	>	>	>	>	>
Double Bar Line		BOC	>	>	>	>	>	>	>	>
End Line/Final Bar Line	O	BC	>	>	>	>	>	>	>	>
Repeat Signs		BOC	>	>	>	>	>	>	>	>
One Measure Repeat		BO	>	>	C	>	>	>	>	>
Multiple Measure Repeat		BO	>	>	C	>	>	>	>	>
First and Second Endings		BO	>	C	>	>	>	>	>	>
Fine		BO	>	C	>	>	>	>	>	>
Ledger Line	O	BC	>	>	>	>	>	>	>	>
Ledger Space	O	BC	>	>	>	>	>	>	>	>
Breath Mark		B	>	C	>	>	>	>	>	>
Tie		BOC	>	>	>	>	>	>	>	>
Slur		BOC	>	>	>	>	>	>	>	>
Accidentals		BO	>	C	>	>	>	>	>	>
Sharp		BO	>	C	>	>	>	>	>	>
Flat		BO	>	C	>	>	>	>	>	>

Natural		BO	>	C	>	>	>	>	>	>
Double Sharp							BOC	>	>	>
Double Flat							BOC	>	>	>
Fermata		BOC	>	>	>	>	>	>	>	>
Caesura					B	>	CO	>	>	>
Da Capo		BO	>	C	>	>	>	>	>	>
Del Segno		BO	>	>	>	>	C	>	>	>
Coda		BO	>	>	C	>	>	>	>	>
Coda Sign		BO	>	>	C	>	>	>	>	>
A Tempo				B	C	O	>	>	>	>
Multiple Rests		BO	>	C	>	>	>	>	>	>
Soli				BOC	>	>	>	>	>	>
Tutti				BO	>	C	>	>	>	>
Half Step		BO	>	C	>	>	>	>	>	>
Whole Step		BO	>	C	>	>	>	>	>	>
Chromatic		B	>	O	>	>	C	>	>	>
Enharmonic				BO	>	>	C	>	>	>
Meter				BO	C	>	>	>	>	>
Time Signature		BOC	>	>	>	>	>	>	>	>
Alla Breve					BO	>	C	>	>	>
Common Time		BOC	>	>	>	>	>	>	>	>

Articulation		BO	>	>	C	>	>	>	>	>
Accent			BOC	>	>	>	>	>	>	>
Staccato			BOC	>	>	>	>	>	>	>
Marcato				BO	>	>	C	>	>	>
Tenuto				BO	>	>	C	>	>	>
Legato		BOC	>	>	>	>	>	>	>	>
Intonation		BO	>	C	>	>	>	>	>	>
Style		BO	>	>	>	>	C	>	>	>
March Style				BO	>	>	>	>	>	>
Balance		BOC	>	>	>	>	>	>	>	>
Blend		BOC	>	>	>	>	>	>	>	>
Arpeggio				BOC	>	>	>	>	>	>
Simile				B	>	>	CO	>	>	>
Subito					BOC	>	>	>	>	>
Divisi				BO	>	C	>	>	>	>
Unison	O	BC	>	>	>	>	>	>	>	>
L'istesso							C	>	BO	>
Trill					B	O	C	>	>	>
Grace Note				B	>	O	C	>	>	>
Tacet							BOC	>	>	>

Glissando		O	>	>	>	B	C	>	>	>
8va						BC	O	>	>	>
8vb						C	>	>	BO	>
Sempre							C	B	O	>
Segue							C	>	BO	>
Ma Non Troppo							C	>	BO	>
Interval		BCO	>	>	>	>	>	>	>	>
Triads					C	>	BO	>	>	>
Dynamics		BCO	>	>	>	>	>	>	>	>
Frequency - Pitch		BO	>	C	>	>	>	>	>	>
Timbre – Tone Color		BCO	>	>	>	>	>	>	>	>
Amplitude - Volume							BCO	>	>	>
Duration - Length			BCO	>	>	>	>	>	>	>
Solfege		C	>	>	>	>	BO	>	>	>
Transposition				C	>	>	B	>	>	>

GENERAL VOCAL SKILLS										
Breathing		C	>	>	>	>	>	>	>	>
Posture		C	>	>	>	>	>	>	>	>
Tone Production/Quality		C	>	>	>	>	>	>	>	>
Intonation		C	>	>	>	>	>	>	>	>
Match Pitch		C	>	>	>	>	>	>	>	>
Diction		C	>	>	>	>	>	>	>	>
Vowel Unification				C	>	>	>	>	>	>
Vibrato						C	>	>	>	>

SCALE PERFORMANCE										
Major			C	>	>	>	>	>	>	>
Natural Minor					C	>	>	>	>	>
Harmonic Minor							C	>	>	>
Chromatic							C	>	>	>

ENSEMBLE PERFORMANCE ASSESSMENTS

Music Performance Rubric (Winds/Voice)

	Note Accuracy	Intonation/Pitch	Rhythmic Accuracy	Timbre/Tone Quality	Style
Advanced 5	The student performs free from error, overall accurate performance.	The student's intonation is accurate throughout in all ranges and registers.	The student performs rhythm errors in an overall accurate performance.	The student's tone is full, rich and characteristic of the instrument/voice in all ranges and registers.	The student performs correct tempi, intended dynamic contrasts, desired articulations, expressive elements, phrasing, and depth and understanding of cultural context.
Goal 4	The student performs few incorrect notes that did not detract from the overall performance.	The student's intonation is accurate and demonstrates minimal intonation difficulties, but the student fails to adjust on isolated pitches.	The student performs few rhythm figures incorrectly, including short continuous sections of imprecision.	The student's tone is characteristic in most ranges but distorts occasionally.	The student performs many correct tempi, intended dynamic contrasts, desired articulations, expressive elements, phrasing, and depth and understanding of cultural context.
Proficient 3	The student performs some incorrect notes that detract at times from the overall performance.	The student's intonation is mostly accurate, but includes a lot of tune notes. The student does not adjust problem pitches to an acceptable standard.	The student performs some rhythm figures incorrectly, including short continuous sections of imprecision.	The student's tone exhibits some flaws (i.e. slightly thin and unfocused sound, somewhat forced, air not always used efficiently).	The student performs some correct tempi, intended dynamic contrasts, desired articulations, expressive elements, phrasing, and depth and understanding of cultural context.
Basic 2	The student performs many incorrect notes that substantially detract from the overall performance.	The student's intonation exhibits a basic sense of intonation, yet has significant problems and the student makes no attempt to adjust problem pitches.	The student frequently performs rhythm figures incorrect that detracts from the overall performance. Student was unable to complete passage(s).	The student's tone has several major flaws in basic production (i.e. consistently thin and unfocused sound, forced, air not used efficiently).	The student performs a few correct tempi, intended dynamic contrasts, desired articulations, expressive elements, phrasing, and depth and understanding of cultural context.
Below Basic 1	The student performs significant number of note errors.	The student's intonation is not accurate and is continually out of tune.	The student performs significant number of rhythm errors.	The student's tone is not characteristic of the instrument.	The student performs little to no correct tempi, intended dynamic contrasts, desired articulations, expressive elements, phrasing, and depth and understanding of cultural context.
TOTAL					